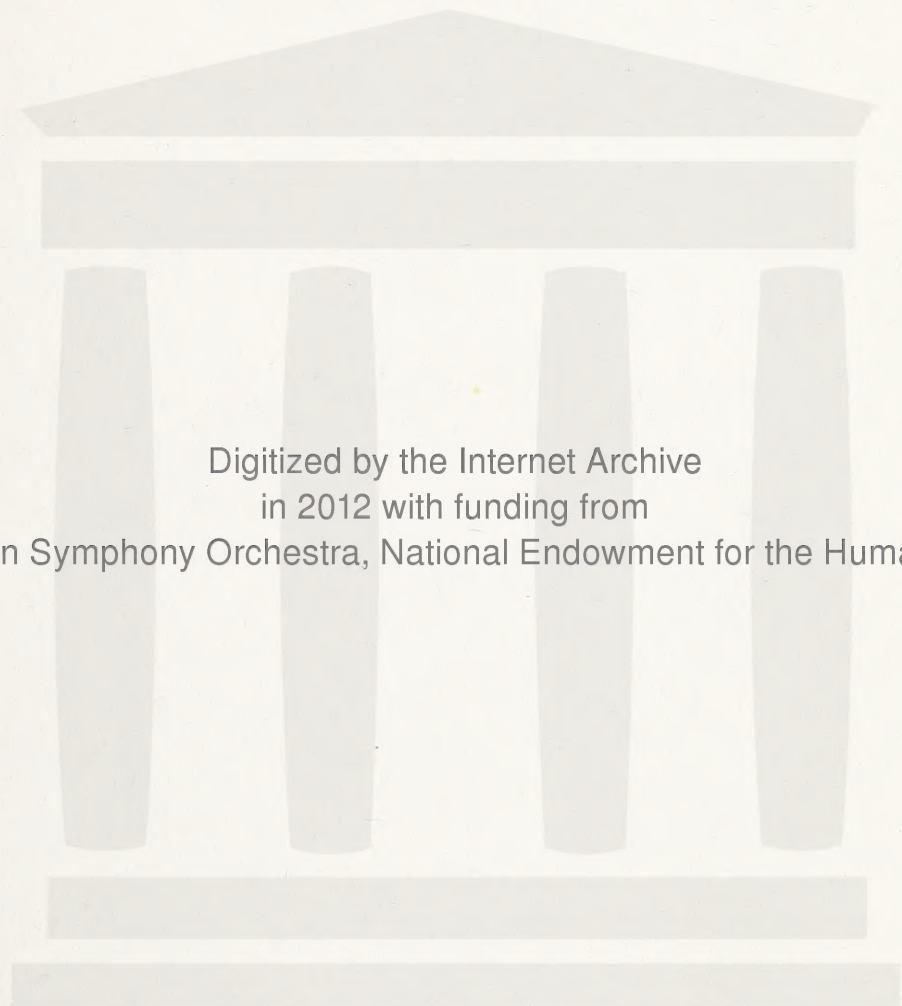
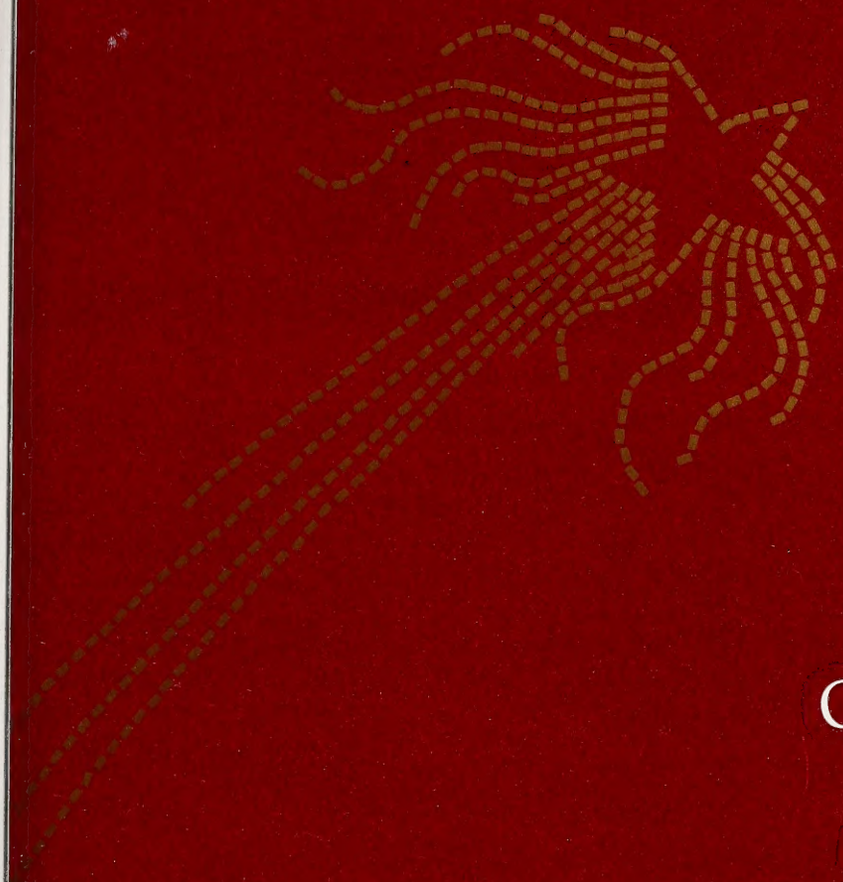


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Seiji Ozawa, Music Director

Wednesday, September 29, 1982 at 8:30 p.m.



Seiji Ozawa, *Music Director*

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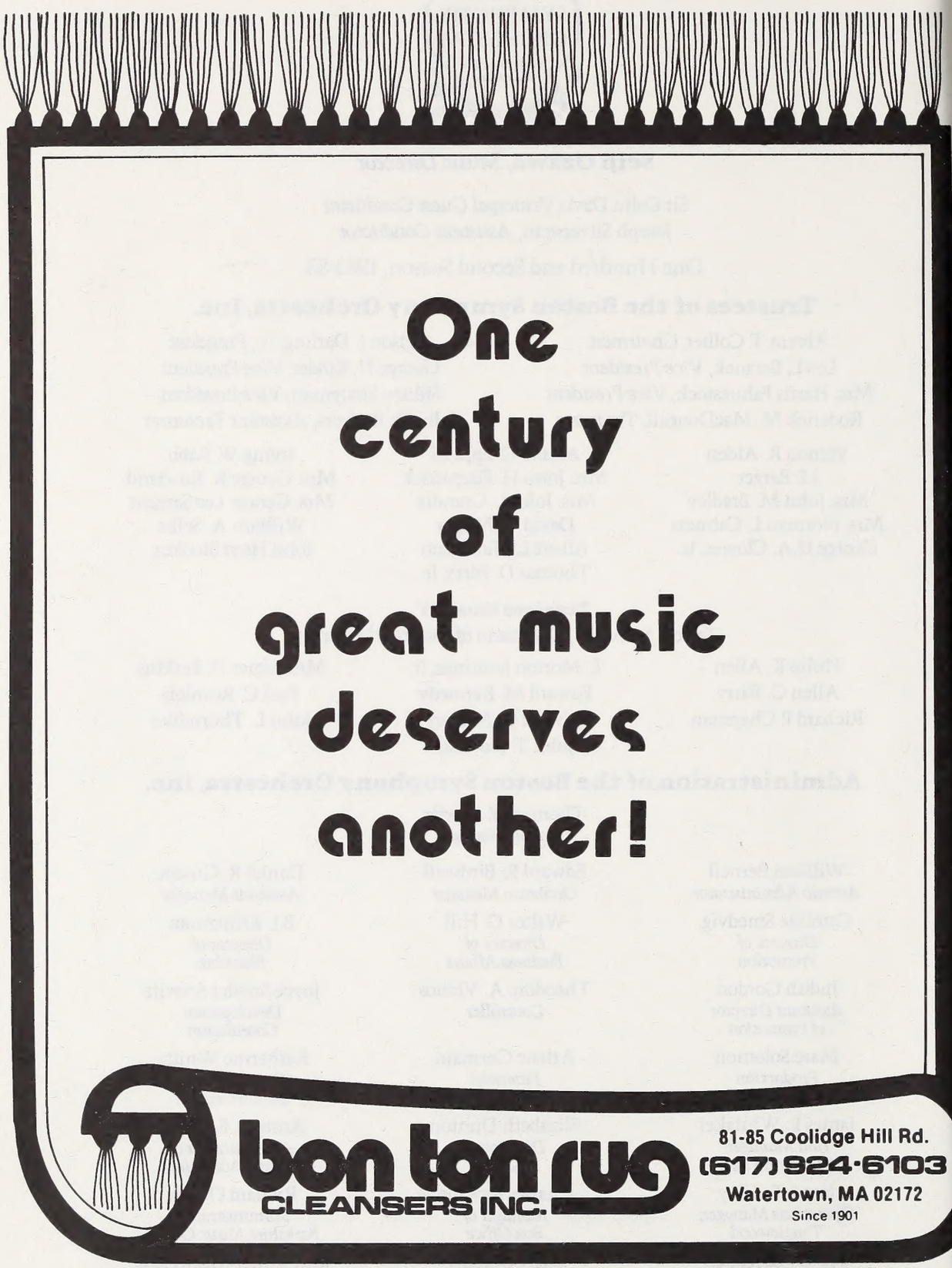
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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Last season, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with an international tour to Japan, France, Germany, Austria, and England in October/November 1981 and a fourteen-city American tour in March 1982.

Mr. Ozawa pursues an active international career and appears regularly with the major orchestras of Berlin, Paris, London, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records.



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Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
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Alfred Schneider
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
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Laszlo Nagy
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Bernard Kadinoff
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Michael Zaretsky
* Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair

———
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

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Charles Smith
Arthur Press
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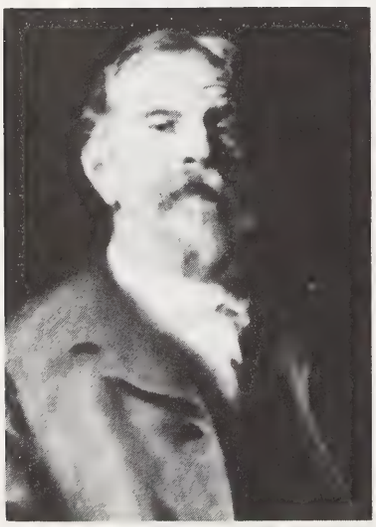
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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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Opening Night of the 1982-83 Season



Wednesday, 29 September at 8:30

SEIJI OZAWA conducting

TCHAIKOVSKY — Symphony No. 6 in B minor, Opus 74, *Pathétique*

Adagio—Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

INTERMISSION

BEETHOVEN — Piano Concerto No. 3 in C minor, Opus 37

Allegro con brio
Largo
Rondo: Allegro

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Pyotr Ilyich Tchaikovsky
Symphony No. 6 in B minor, Opus 74, *Pathétique*



Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka province, Russia, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He composed the Sixth Symphony between 16 February and 31 August 1893. The first performance took place in St. Petersburg on 28 October of that year (just a week before the composer's death). The American premiere was given at the Metropolitan Opera House by the New York Symphony Society under Walter Damrosch on 16 March 1894. Emil Paur conducted the first Boston Symphony performances on 28 and 29 December 1894 and repeated it two weeks later. He toured with the Pathétique *and re-programmed it in each of the three remaining seasons of his tenure in Boston. Since then it has been performed under the direction of Wilhelm Gericke, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky (who conducted it 94 times at home and on tour!), Richard Burgin, Charles Munch, Ferenc Fricsay, Robert Shaw, Erich Leinsdorf, David Zinman, Seiji Ozawa, and Michael Tilson Thomas. The most recent performance at Tanglewood was under Ozawa in August 1979, though the orchestra has performed the work on tour since then. The last Symphony Hall performance, also with Ozawa conducting, was in February 1976. Among other tour performances, the Boston Symphony performed the* Pathétique *in Peking on 18 March 1979. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, and strings.*

During Tchaikovsky's last years, his reputation grew enormously outside of Russia, a fact that left him prey to deepening inner gloom, since his countrymen rarely recognized his genius. He had, moreover, been shattered by the sudden breaking off of the strange but profoundly moving epistolary relationship that he had carried on for fourteen years with Nadezhda von Meck, whose financial assistance and understanding had sustained him through difficult times. Though they never met face to face, their relationship was one of the strongest, in its emotional depth, that either of them was ever to experience; she, for unknown reasons, decided to end the correspondence decisively in October 1890. Tchaikovsky never fully recovered from the blow.

Another reason for his depression was an old but continuing concern—the constant fear that his homosexuality might become known to the public at large or to the authorities (which would lead to terrible consequences, since homosexuality was regarded as a crime that might involve serious legal consequences, including banishment and the loss of his civil rights). The composer had already tried marriage in 1877, largely as a device to mask his predilections, of which he was deeply ashamed, though they were beyond his control; that attempt had been catastrophic, as Tchaikovsky himself recognized almost immediately after the ceremony was completed. He and his wife separated almost at once, though she continued to be a threat to him. She repeatedly refused to grant a divorce, since she suffered from the constant delusion that Tchaikovsky nour-

ished a great passion for her. He was afraid to force the issue (he had grounds for it, inasmuch as she had children by several different men), because there was no way of predicting what she might say in open court. (She spent her last twenty years, certifiably insane, in a mental hospital, convinced to the end that, of all the famous men who had been in love with her, Tchaikovsky was the most ardent.) This unbearable situation continued to weigh on Tchaikovsky for the rest of his life and was surely, in large part, responsible for his strong conviction that his life had been marked by a fate beyond his control.

The momentary good fortune of a triumphant premiere of his opera *The Queen of Spades* in December 1890 led to a commission for two one-act pieces, an opera and a ballet. The double bill premiere performance of the pretty opera *Iolanta* and the sugary Christmas ballet *The Nutcracker* in December 1892 was received with little enthusiasm (though Tchaikovsky himself admitted that the ballet ranked below his *Sleeping Beauty* and that he had never much liked its all-too-cute scenario). During the preceding May he had begun a symphony in E-flat at his home near Klin, a country place some fifty miles from Moscow on the railroad line linking it with St. Petersburg. He sketched and partly orchestrated it into October, but by December his increasing dissatisfaction led him to convert the first movement into the beginning of a piano concerto (his third, which is rarely performed—for a reason; Tchaikovsky's self-critical sense was in this instance quite accurate). He began working also on the conversion of the slow movement and the finale, though he never completed the work himself (Taneyev did so after Tchaikovsky's death).*

*About twenty years ago Eugene Ormandy recorded Tchaikovsky's "Seventh Symphony" with the Philadelphia Orchestra; this was a reconstruction by Soviet composer Semyon Bogatyryev, in which the Third Piano Concerto was turned back into the symphony that Tchaikovsky chose not to finish.



Modest Tchaikovsky

During this time, when he feared again that his wellspring of creativity had become exhausted, his international fame was proved by his election to the Academie Française and his nomination for an honorary doctorate at Cambridge University. Late in December he traveled to western Europe, where he conducted a series of successful concerts in Brussels and visited in Basel his old governess, whom he had not seen for over forty years. The two days he spent with her, reading over many letters from his mother and his brothers and sisters, not to mention some of his earliest musical and literary work, carried him off into a deep nostalgia. As the composer wrote to his brother Nikolai:

> I cannot describe what a delightful and magical feeling I had listening to her stories, reading all these letters and looking at all the copy books. The past was reborn so vividly in all its details that it seemed to me that I could hear the voices of Mamasha, Venichka, Khamit, Arisha, Akulina and all the others . . . There were moments when I returned into the past so vividly that it became weird, and at the same time sweet, and we both had to keep back our tears.

The retrospective mood thus engendered may have remained even through the visit to Paris and Brussels and a whirlwind of activity. His return to Russia was by way of Odessa, where he helped prepare performances of *The Queen of Spades*. Though prostrate with exhaustion, the composer wrote on 28 January to his brother Modest (with whom he had collaborated on the opera's libretto); all in all, he was depressed:

> If only I could have at least a tenth of the adulations bestowed in Odessa in the Capitals [Moscow and St. Petersburg]! But this seems impossible and apparently it should not be. I need to have faith in myself again, and this has been badly shattered of late. It seems to me that my role is finished for good.

He was momentarily at low ebb. Yet the recent opportunity to recall his childhood with unusual freshness and force (and thus to review his entire life), when combined with his fundamentally pessimistic outlook, may well have led to the theme or program for the work that suggested itself to him and captured his attention on the way home. Within two weeks of writing the foregoing letter, Tchaikovsky was hard at work on what was to become his masterpiece. Once more at Klin on 11 February 1893, he wrote to his nephew Vladimir Davydov:

> I want to tell you about the excellent state of mind I'm in so far as my works are concerned. You know that I destroyed the symphony I had composed and partly orchestrated in the autumn. And a good thing too! There was nothing of interest in it—an empty play of sounds, without inspiration. Now, on my journey, the idea of a new symphony came to me, this time one with a program, but a program that will be a riddle for everyone. Let them try and solve it. The work will be entitled *A Program Symphony* (No. 6), *Symphonie à Programme* (No. 6), *Eine Programmsinfonie* (Nr. 6). The program of this symphony is completely saturated with myself and quite often during my journey I cried profusely. Having returned I have settled down to write the sketches and the work is going so intensely, so fast, that the first movement was ready in less than four days, and the others have taken shape in my head. Half of the third movement is also done. There will still be much that is new in the form of the work and the finale is not to be a loud *allegro* but the slowest *adagio*. You cannot imagine my feelings of bliss now that I am convinced that the time has not gone forever, and that I can still work. Of course, I may be wrong, but I do not think so. Please, do not tell anyone, except Modest.

The work progressed quickly and to the composer's satisfaction. On 19 March he wrote to Modest, after returning to Klin from a short trip to Moscow (where he had heard with great enthusiasm the first performance of a one-act opera entitled *Aleko* composed as an examination exercise by a young conservatory student named Rachmaninoff), that he was busy finishing the sketches for the finale and scherzo of the new symphony, and on

24 March he completed the sketch of the second movement—evidently the last to be outlined in detail—and noted his satisfaction at the bottom of the page: "O Lord, I thank Thee! Today, 24th March, completed preliminary sketch well!!!"

Before undertaking the orchestration, he composed a last group of songs and a last set of piano pieces. The work was also interrupted by his invitation to receive an honorary doctorate at the University of Cambridge, an honor that he shared with Saint-Saëns, Boito, Bruch (whom he considered to be insufferable), and Grieg (who was ill and unable to be present). He took to Saint-Saëns, and the two shared a Royal Philharmonic concert where Tchaikovsky earned a personal triumph with a performance of his Fourth Symphony. In Cambridge he was presented for the degree with a citation in Latin that appropriately singled out the *ardor fervidus* and the *languor subtristis* of his music. All of the honored composers shared a concert at Cambridge, Tchaikovsky with his *Francesca da Rimini*. Saint-Saëns wrote a vivid account of the whole affair with a sympathetic description of Tchaikovsky in which he referred to

> Tchaikovsky's *Francesca da Rimini*, bristling with difficulties and not recoiling before any degree of violence; the gentlest and kindest of men let loose there a terrible tempest and had no more pity for his performers or his listeners than Satan for the damned. Such is the talent, the supreme technique of the composer that one takes pleasure in this damnation and this torture.

The whole thing was something of an ordeal to Tchaikovsky, though he liked Cambridge. But he was glad to be home and working on his symphony, since his confidence as to its quality left him feeling calm and assured. But though he was pleased with the piece, its completion was not easily won. He began the scoring on 19 July and wrote to Modest three days later:

> I have now dived deep into my symphony; the further I get with the instrumentation the more difficult it becomes. Twenty years ago I used to go full speed ahead and it came out very well. Now I have become cowardly and unsure of myself. For instance, today I sat the whole day over two pages—nothing went as I wanted it to.

Early in August he wrote again to Vladimir Davydov:

> The symphony . . . is getting on. I am very pleased with the music but not entirely with the instrumentation. It does not come out as I hoped it would. It will be quite conventional and no surprise if this symphony is abused and unappreciated—that has happened before. But I definitely find it my very best, and in particular the most sincere of all my compositions. I love it as I have never loved any of my musical children.

He completed the symphony by 1 September and found himself so full of enthusiasm and creative drive that he urged Modest to find a subject for an opera. But the Sixth Symphony was to be the last work he would complete. The premiere, on 28 October, went off well despite the orchestra's coolness toward the piece, but the audience was puzzled by the whole—not least by the very downbeat ending of the work. Rimsky-Korsakov confronted him at intermission and asked whether there was not a program to that expressive music, but Tchaikovsky would reveal nothing more than the fact that there was, indeed, a program lurking behind its conception. Of the details he would say nothing more. In the aftermath of the premiere he was in good spirits, planning a trip to Moscow to discuss the symphony's publication with Jürgenson and looking forward to further composition. But on 2 November he failed to appear for breakfast; he complained of indigestion during the night, but refused to see a doctor. His situation worsened, and in the evening Modest sent for medical help anyway. For several days Tchaikovsky lingered on, generally in severe pain. He died at three o'clock in the morning on 6 November.

Before going on to the music of the Sixth Symphony, it is worth pausing here to deal with the mystery that currently surrounds the composer's demise—especially because interpretations of the symphony have been colored by the circumstances of his sudden death. The story commonly repeated and accepted until recently is that Tchaikovsky carelessly drank a glass of unboiled water during a cholera epidemic and that he died of the disease. Just last year, however, a different story was published (in the February 1981 issue of *High Fidelity*), receiving a good deal of press coverage, inasmuch as it suggested that the composer's death was a forced suicide—virtually, in fact, a murder. According to this new account, the composer was about to be denounced to the Tsar as a homosexual by Duke Stenbock-Thurmor, with whose nephew Tchaikovsky had struck up a friendship. The duke gave his letter of complaint to the Chief Prosecutor of the State, a man named Yakobi, who had been a classmate of the composer's years earlier at the St. Petersburg College of Law. Apparently all the surviving students of that class convened a "court of honor" to decide what they might do to save the reputation of their school should Tchaikovsky be denounced. After argumentation that lasted for hours (and at which the composer was present), the decision was reached that he would have to commit suicide by some means that could be passed off as a disease—the letter of denunciation would then be moot.

According to this story, then, one of the participants in the "trial" obtained a supply of poison and delivered it to Tchaikovsky, who consumed it and then refused to see a doctor until it was too late for help. All of the participants—including the doctor who finally treated him and his own family—had to be in on the secret, in order to protect his memory and their own reputations. Unfortunately, the story itself is almost totally undocumented except by a series of hearsay accounts: Yakobi, who died in 1902, told his wife after the trial, swearing her to secrecy. Shortly before her death, in 1913, she passed it



At the University of Cambridge

on to one Alexander Voitov, who in 1966 told musicologist and music librarian Alexandra Orlova. She pursued other kinds of documentation and convinced the English Tchaikovsky scholar David Brown of the truth of this revisionist account, with the result that it appears in The New Grove. But a story derived largely from fourth-hand deathbed reports does not inspire confidence, especially when it is so obviously sensational in character.

The argument rests in large part on the assumption that public denunciation of the composer's homosexuality (which was in any case an open secret among his friends and family) would have led to imprisonment or exile. There is another important element: the revisionist account insists that cholera cases were always quarantined in an attempt to prevent the spread of the disease, and that the body of one who died of cholera would be sealed in a zinc casket and the bedclothes burned. None of that happened with Tchaikovsky: he died surrounded by a veritable crowd of friends and relations; the body was displayed in state for two days, and Rimsky-Korsakov described how some of the mourners kissed the face of the deceased. Thus, goes the argument, the story of death by cholera is a transparent blind to mask the fact of the composer's suicide, and virtually everyone knew it.

Unfortunately for the new story, a rebuttal from three Slavic specialists (published in *High Fidelity*, August 1981) insists that Russian society had become far more tolerant of homosexuals in the 1890s, so that the effect of denunciation on Tchaikovsky, while no doubt embarrassing, would not have been catastrophic. Moreover, they say, by the time of Tchaikovsky's death, the etiology of cholera was well known and the practice of quarantine was no longer followed, so the argument that the composer's body was not sealed from the group of mourners does not necessarily mean that he didn't die of the disease.

All of this speculation has been fired, in part, by the extraordinary expressive richness of the Sixth Symphony, and especially by its finale. Some writers have gone so far as to assert that the music was composed because of the composer's premonitions of impending death. Yet perusal of his letters makes clear that until the last few days he was in better spirits than he had enjoyed for years, confident and looking forward to future



compositions. But in fact the expressive qualities of the B minor symphony follow from his two previous symphonies, which are also concerned in various ways with Fate, something that haunted the composer. The Fourth and Fifth symphonies had offered two views of man's response to Fate—on the one hand offsetting the violence of the opening with solace drawn from the life of the peasants, on the other struggling from a softer notion of Fate to a feeling of conquest (in the major-mode finale), but an empty and unconvincing victory. In the Sixth Symphony, Fate seems to lead only to despair, a mood evident almost from the very beginning.

Tchaikovsky never did reveal a formal program to the symphony, though a note found among his papers is probably an early draft for one:

> The ultimate essence of the plan of the symphony is LIFE. First part—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second part love; third disappointments; fourth ends dying away (also short).

In the end, all of this (and any possible elaborations of it) remained the composer's secret. The title that it now bears came only the day after the first performance. Modest recalled:

> Coming down to morning tea next day, I found Pyotr Ilyich already long since up and with the score of the Sixth Symphony before him. He had agreed to send it to Jürgenson that same day and did not know what title to give it. He did not want to leave it with only a number, nor to call it "Program" as he originally thought. "Why 'Program' when I don't want to give the program!" I suggested calling it "Tragic." That did not please him. I went out of the room, leaving Pyotr Ilyich in a state of indecision. Then suddenly the title "Pathetic" came into my head. I went back and, I remember as if it were yesterday, I stood in the doorway and uttered the word. "Excellent, Modya, bravo, *Pathetic*!," and before my eyes he wrote on the score the title by which it has since been known.

The title gives the wrong impression in English, where "pathetic" has become a slang word, almost totally losing its original sense of "passionate" or "emotional," with a hint of its original Greek sense of "suffering"; but in French it still retains its significance. And the symphony is, without a doubt, the most successful evocation of Tchaikovsky's emotional suffering, sublimated into music of great power.

The slow introduction (a favorite device of Tchaikovsky's) begins in the "wrong" key, but works its way around to B minor and the beginning of the Allegro non troppo. In this case the introduction proves to foreshadow the main thematic material, which is a variant of the opening figure in the bassoon over the dark whispering of the double basses. The great climax to which this builds is a splendid preparation for one of Tchaikovsky's greatest tunes—and we need no "program" to identify this falling and soaring melody as a "love theme." It is worked to a rich climax and then dies away with a lingering afterthought in the clarinet. An unexpected orchestral crash begins the tense development section, which builds a wonderful sense of energy as the opening thematic material returns in a distant key and only gradually works round to the tonic. The "love theme," now in the tonic B major, is especially passionate.

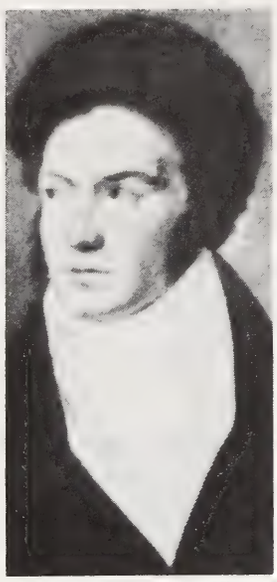
The second movement is quite simply a scherzo and Trio, but it has a couple of special wrinkles of its own. Tchaikovsky was one of the great composers of the orchestral waltz (think of the ballet music and the third movement of the Fifth Symphony); here he chose to write a waltz that happens to be in 5/4 time! According to the conservative Viennese critic Eduard Hanslick, "This disagreeable meter upsets both listener and player." But the odd rhythmic twist is more than compensated for by the extraordinary grace of the music.

The third movement is a brilliant march, beginning with rushing busy triplets that alternate with a crisp march melody that bursts out into a climactic full orchestral version, a momentary triumph. That triumph comes to a sudden end with the beginning of the final movement, which bears the unprecedented marking "Adagio lamentoso." The first theme is divided *between* the two violin parts in such a way that neither first nor second violin part alone makes sense, but when played together they result in a simple, expressive, descending melody. (Of course, the orchestra should be seated as it was in Tchaikovsky's day for the music to make its full effect. With the first violins at the front of the stage on the conductor's left and the second violins at the front on his right, the melody seems to leap back and forth from one side of the stage to the other on every note! Unfortunately I know of no orchestra in the world today that maintains that older seating arrangement, so we can't hear the effect Tchaikovsky had in mind. As far as I know, it has never even been attempted on a recording, where a clear stereo separation would allow us at least to hear this unusual passage.) The second theme, a more flowing Andante, builds to a great orchestral climax exceeded only by the climax of the opening material that follows. This dies away and a single stroke of the tam-tam, followed by a soft and sustained dark passage for trombones and tuba, brings in the "dying fall" of the ending, the second theme descending into the lowest depths of cellos and basses.

Tchaikovsky's farewell vision is a sombre one, congruent with his own pessimistic view of life. But it is worth remembering—especially given all the stories that whirl around the composer—that his art, and especially the *Pathétique* Symphony, was a means of self-transcendence, a way of overcoming the anguish and torment of his life. It has sometimes been assumed in the past that Tchaikovsky chose to revel in his misery; but in the Sixth Symphony, at least, he confronted it, recreated it in sound, and put it firmly behind him.

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 3 in C minor, Opus 37



Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. Sketches for this concerto appear as early as 1796 or 1797, although the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on 5 April 1803 with the composer as soloist. Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza, possibly for Archduke Rudolph; Rudolf Serkin will play that cadenza at this concert. The first performance in America took place in Boston's Tremont Temple on 8 December 1842 with George J. Webb conducting the forces of the Musical Fund Society and J.L. Hatton as the pianist. The concerto entered the repertory of the Boston Symphony Orchestra on 21 April 1888 with soloist Amy Beach (or, as she was always billed, Mrs. H.H.A. Beach) under the direction of Wilhelm Gericke. Since then Heinrich Gebhard and Katherine R. Heyman have performed the C minor concerto under Gericke; Mrs. Emil Paur appeared as soloist with her husband conducting; Ferruccio Busoni with Max Fiedler; Alfred Cortot, Mischa Levitzki, and Rudolf Firkusny with Pierre Monteux; Eleanor Packard, Arthur Schnabel, and Myra Hess with Serge Koussevitzky; Harold Bauer and Byron Janis with Richard Burgin; Claudio Arrau, Clara Haskil, Firkusny, and Janis with Charles Munch; Grant Johannessen, Arthur Rubinstein, and Eugene Istomin with Erich Leinsdorf; Theodore Lettvin with William Steinberg; Rudolf Serkin with Max Rudolf; Vladimir Ashkenazy with Antal Dorati; Garrick Ohlsson with Seiji Ozawa; and Malcolm Frager with Klaus Tennstedt. The orchestra's most recent performances have also been with Rudolf Serkin as soloist: under Seiji Ozawa in September 1980 in Symphony Hall, and under Eugene Ormandy in July 1981 at Tanglewood. In addition to solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

One morning during the summer of 1799 Beethoven was walking through the Augarten* with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his home town of London and had stopped in Vienna to look up Haydn, whose favorite he had been during Haydn's London visits a few years earlier. At this time he made the acquaintance of Beethoven. As the two men were strolling through the

*In the Leopoldstadt suburb of Vienna, on an island located between the Danube proper and a semicircular man-made arm called the Danube Canal, there is a stretch of open meadowland that was once part of the Imperial hunting preserve. Emperor Joseph II opened it to the public as a garden in 1775, and for nearly half a century, the "meadow garden" ("*Augarten*" in German) featured, in addition to the usual alfresco pleasures, a rich musical life centered in a concert-hall-with-restaurant built there by the early 1780s. The concerts were held outdoors on summer days,

Augarten early one Thursday morning, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is in any case no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was, apparently, already in the works—at least in some preliminary way—at the time of the reported incident.

It is misleading to think of the concerto as "Opus 37," a number applied when the work was published four years after composition; it should really be linked with the other compositions of 1799-1800: the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Still, even though it is an early work, the Third Piano Concerto shows a significant advance over its predecessors.

For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that the composer himself produced to introduce several of his newest works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on 5 April 1803 in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*, which was ultimately produced there. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., when everyone broke for lunch provided by Prince Lichnowsky, after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the performance, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. Still, audiences were accustomed to sitting through three or four hours of musical performances in those days, though even if they were accustomed to such long performances they can scarcely have been expected to hear three large new compositions in a completely fresh and receptive frame of mind. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Ignaz Seyfried, the Kapellmeister of the Theater-an-der-Wien, had a special reason to remember the evening clearly:

> In the playing of the concerto movements he asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to

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usually on Thursday mornings at the extraordinary hour of half-past seven. Mozart played there in at least one series of concerts, and Beethoven introduced his *Kreutzer* Sonata there; moreover his first five symphonies and first three piano concertos were all regularly featured at the Augarten concerts. (Although the Augarten ceased to function as an important concert location by 1830, there remains even today at least one musical connection: the Vienna Choir Boys are housed on the grounds, where they can presumably soak up lingering resonances of Mozart and Beethoven.)

> put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.

Seyfried's explanation for the empty pages in the solo part—that Beethoven had not had time to write it out—seems unlikely. To be sure, the composer was working on the music for the concert almost up to the last minute. At 5 a.m. on the morning of the dress rehearsal and concert Beethoven's young piano pupil and assistant Ferdinand Ries was summoned to the composer and found him in bed copying out trombone parts, apparently an afterthought for the oratorio. But the concerto had been finished three years earlier (with the possible exception of details touched up in the interim), and if Beethoven had wanted to write out the solo part, he could surely have found the time in that long period between composition and performance. It is much more likely that the composer's failure to write out the solo part reflected his desire—for the moment, at any rate—to keep the concerto entirely to himself. Beethoven was still making his living in part as a piano virtuoso, and the pianist-composer's stock-in-trade was a supply of piano concertos that he and he alone could perform. Even if another musician somehow got hold of the orchestral parts, he would not be able to play the concerto without the one person who knew the solo part—the composer!

Obviously the solo part would have to be written out in full before publication of the work, and Beethoven in any case prepared the C minor concerto for Ferdinand Ries, who gave the second performance in an Augarten concert on 19 July 1804. Even then he did not, according to Ries, put the solo part in the score; he simply wrote it out on separate sheets of paper. It is also clear from Ries's recollections that Beethoven had not yet written the cadenza:

> I had asked Beethoven to write a cadenza for me, but he refused and told me to write one myself and he would correct it. Beethoven was satisfied with my composition and made few changes; but there was an extremely brilliant and difficult passage in it, which, though he liked it, seemed to him too venturesome, wherefore he told me to



A view of Vienna in 1785

> write another in its place. A week before the concert he wanted to hear the cadenza again. I played it and floundered in the passage; he again, this time a little ill-naturedly, told me to change it. I did so, but the new passage did not satisfy me; I therefore studied the other, and zealously, but was not quite sure of it. When the cadenza was reached in the public concert Beethoven quietly sat down. I could not persuade myself to choose the easier one. When I boldly began the more difficult one, Beethoven violently jerked his chair; but the cadenza went through all right and Beethoven was so delighted that he shouted "Bravo!" loudly. This electrified the entire audience and at once gave me a standing among the artists. Afterward, while expressing his satisfaction he added: "But all the same you are willful! If you had made a slip in the passage I would never have given you another lesson."

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony; even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived as too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."
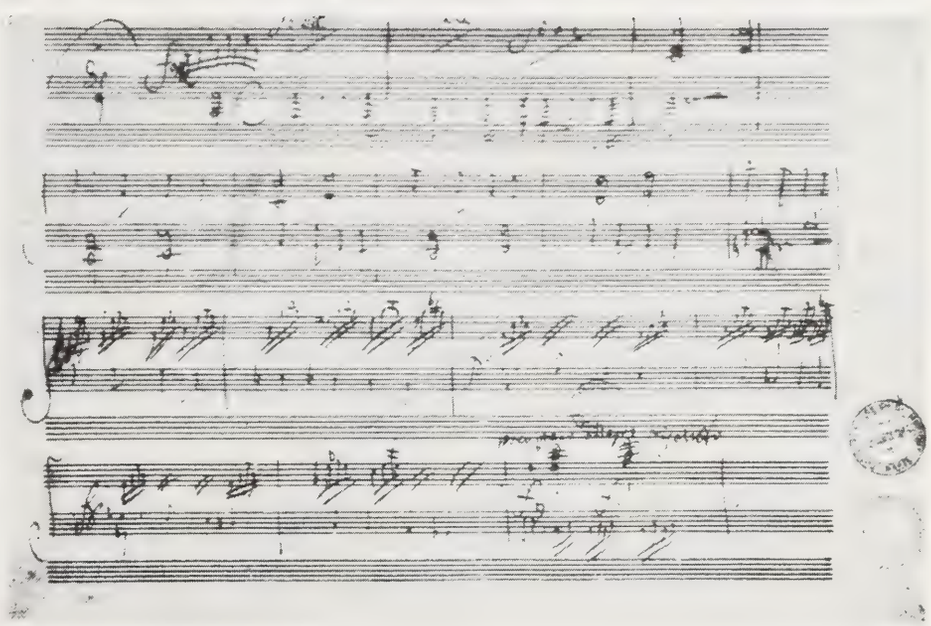
Although Beethoven refused to write a cadenza for Ries, he eventually did compose one, probably for another of his students who may not have been competent to do so himself. It was written as an entirely separate manuscript, and in fact the two manuscripts—one of the concerto proper and one of the cadenza—suffered different fates, which brings up a musicological detective story with a happy ending. The cadenza has for a number of years been safely housed in the library of the Paris Conservatory. The concerto proper was part of the extraordinary music collection of the Prussian State Library in Berlin which, during World War II, was divided up into several smaller components and shipped away for safekeeping (to avoid damage in the event of bombing). One of the subsections of the library's holdings completely disappeared for decades. Among the missing manuscripts was the autograph of Beethoven's C minor concerto. The collection was the object of a long and intensive search on the part of scholars who hoped that it had not been destroyed during the war and who tracked down various rumors regarding the whereabouts of the collection. Finally, a member of the staff of the Natural History Department of the British Museum, who was tracing an important collection of zoological drawings that were part of the same library shipment, managed to trace the collection to a Benedictine monastery in Grüssau (today the Polish village of Krzeszow), where it lay unidentified and uncatalogued long after the end of the war. Although there is still some dispute between Poland and East Germany as to the final disposition of the collection, this discovery—or, properly, rediscovery—is surely the most significant musical find of our lifetime, including as it does manuscripts for all or part of Beethoven's Seventh, Eighth, and Ninth symphonies, over one hundred Mozart scores including most of his major operas, various Haydn symphonies, numerous Bach cantatas, and some of the most famous works of Mendelssohn, including *Elijah*, the *Scottish* Symphony, *A Midsummer Night's Dream*, and the Violin Concerto. The collection is now largely located in the University Library of Krakow, and the autograph manuscript of Beethoven's Third Piano Concerto has happily been found again.

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented

by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

As the orchestral statement proceeds, Beethoven modulates rather early to the secondary key of E flat (something else Mozart wouldn't have done—he would leave it to the soloist to engineer the appearance of the new key) and introduces the secondary theme. But then, as if suddenly recognizing his *faux pas,* he returns to the tonic major, C, and passes on to the closing thoughts, once again in C minor. The orchestra's definite close on the tonic threatens stasis, but the soloist enters with forthright scales that run directly into the principal theme, whereupon the real forward momentum begins.

The piano exposition restates all the major ideas that the orchestra has already presented but makes the modulation to the new key definitive with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which intertwines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitula-



Manuscript of Beethoven's cadenza for the Third Piano Concerto

tion does not emphasize the knocking beyond what had already occurred in the soloist's exposition, but Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends: Beethoven (following an idea drawn from Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the re-entry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with definite hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—S.L.

More . . .

David Brown is in the midst of writing a three-volume study of Tchaikovsky, of which only Volume I, *Tchaikovsky: The Early Years*, has appeared (Norton); judging from the first volume, it will be a superb and badly needed large study of this composer, but the Sixth Symphony is still two volumes away. Brown has also written the fine Tchaikovsky article in The New Grove. John Warrack's *Tchaikovsky* (Scribners) is an excellent book, beautifully illustrated, and Warrack has also contributed a very good short study, *Tchaikovsky Symphonies and Concertos*, to the BBC Music Guides (U. of Washington paperback). *The Life and Letters of Tchaikovsky* by the composer's brother Modest is a primary source, but one must be warned about the hazards of Modest's nervous discretion and about problems in Rosa Newmarch's translation (Vienna House, available in

paperback). Tchaikovsky's interesting letters have long since been published in Russian, but few have been available in English. Now, however, we have a welcome volume (quoted frequently in the program note): *Piotr Ilyich Tchaikovsky, Letters To His Family: An Autobiography* (Stein and Day). Containing nearly 700 letters written between 1861, when Tchaikovsky was trying to decide to give up the law for music, and 1893, a short time before his death, the volume provides a fascinating personal glimpse of Tchaikovsky in the one area where he felt most at ease—in the bosom of his family. The letters are translated by the composer's grand-niece, Galina von Meck, who is also (by a pleasant ironic twist) the granddaughter of Tchaikovsky's patron Nadezhda von Meck; they are annotated by Percy M. Young. The symposium volume *The Music of Tchaikovsky*, edited by Gerald Abraham (Norton paperback), has a number of rather sneering contributions (echoing the attitude of the mid-1940s, when the book first appeared), but Edward Lockspeiser's biographical sketch is useful, as well as chapters on the ballet music, operas, and songs. Hans Keller's view of the symphonies in the first volume of Robert Simpson's *The Symphony* (Pelican paperback) is original and provocative. Donald Francis Tovey analyzes the Sixth Symphony in the second volume of *Essays in Musical Analysis* (Oxford paperback). The *Pathétique* is one of the most often performed and recorded of Tchaikovsky's works. Seiji Ozawa has recorded the *Pathétique* with the Orchestre de Paris (Philips). There is also a splendid old Boston Symphony recording under Pierre Monteux (RCA). Carlo Maria Giulini's fine performance with the Philharmonia Orchestra is available on the budget Seraphim label. The most fiery of all the performances I know of the last three Tchaikovsky symphonies are those of Yevgeny Mravinsky with the Leningrad Philharmonic (DG, originally issued as a boxed set, now available as singles).

Of writings about Beethoven there is no end. The standard biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). Tovey's essay on the Third Concerto is in the third volume of *Essays in Musical Analysis* (Oxford paperback), and Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (U. of Washington paperback). Rudolf Serkin will record the C minor concerto with the Boston Symphony Orchestra under Seiji Ozawa following this performance as part of their complete Beethoven concerto cycle for Telarc. Arthur Rubinstein's recording with the Boston Symphony Orchestra is conducted by Erich Leinsdorf (RCA). Other strong contenders include Serkin's older recording with the New York Philharmonic under Leonard Bernstein (CBS), and the readings of Leon Fleisher with George Szell and the Cleveland Orchestra (CBS), Claudio Arrau with Bernard Haitink leading the Concertgebouw Orchestra (Philips), and Maurizio Pollini with Karl Böhm and the Vienna Philharmonic (DG).

—S.L.

Rudolf Serkin



Internationally recognized as one of the world's greatest pianists and musicians, Rudolf Serkin is also known as a man who selflessly devotes much of his time and energy to others. Mr. Serkin participates at the Marlboro Festival and School of Music where he is president and artistic director; he has served on the Carnegie Commission on Educational Television; he has been awarded honorary degrees from numerous universities and colleges, as well as from the Curtis Institute in Philadelphia, where he taught from 1939 until 1975 and was director from 1968 until 1975; he has been the recipient of many honors, including the Presidential Medal of Freedom in 1963 and the Kennedy Center Honors in 1981; and he is a member of the American Academy of Arts and Sciences, as well as a past member of the National Council on the Arts.

Born in Eger, Bohemia (now Czechoslovakia), and educated in Vienna, where Arnold Schoenberg was among his composition teachers, Mr. Serkin made his debut at age twelve with the Vienna Symphony, began concertizing at seventeen with a Berlin debut under Adolf Busch, and made his first United States appearance with the Busch Quartet at the Library of Congress in 1933. His formal debut in this country came in 1936 with Toscanini and the New York Philharmonic. Since then, he has toured both the United States and Europe, appearing in recital, with orchestra, and with chamber ensemble. He has also played in South America, Iceland, Israel, India, and the Far East, and he was a frequent participant in the Casals Festivals in the French Pyrenees and Puerto Rico.

Mr. Serkin has performed with the Boston Symphony on more than a dozen occasions since his first appearance in 1938 under Serge Koussevitzky. He played all five Beethoven concertos and the Choral Fantasy under the direction of Max Rudolf during the orchestra's Beethoven Festival in April 1970, and he made his most recent appearances with the orchestra last season under the direction of Seiji Ozawa, performing Beethoven's Fourth Concerto on the regular subscription series, and Beethoven's Choral Fantasy on the Centennial Concert Celebration in October 1981. This season he will record the Third Concerto and the Choral Fantasy with Mr. Ozawa and the orchestra as part of their complete Beethoven concerto cycle for Telarc records, already initiated with the recent releases of the Fourth and Fifth piano concertos.

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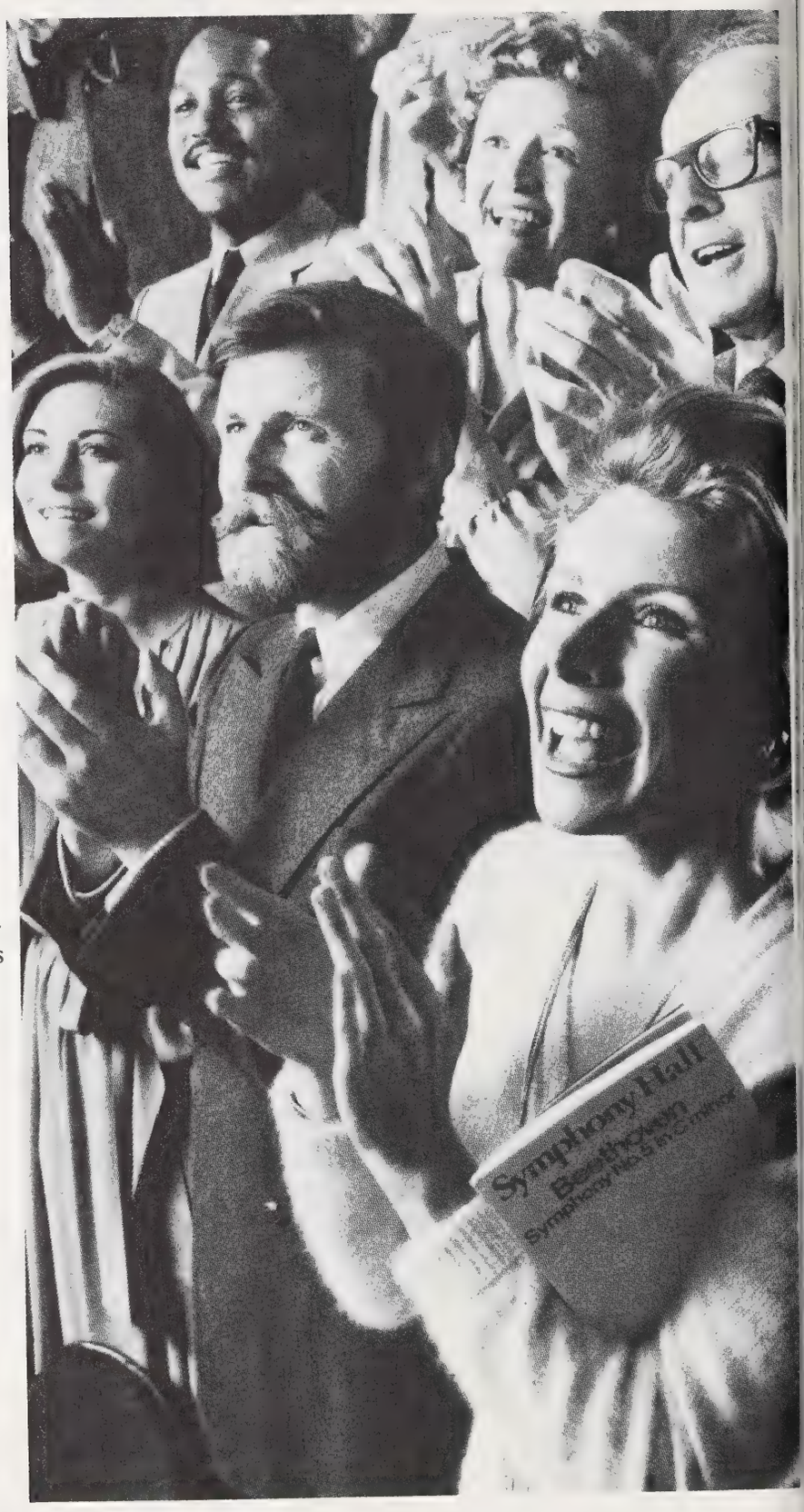
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.



WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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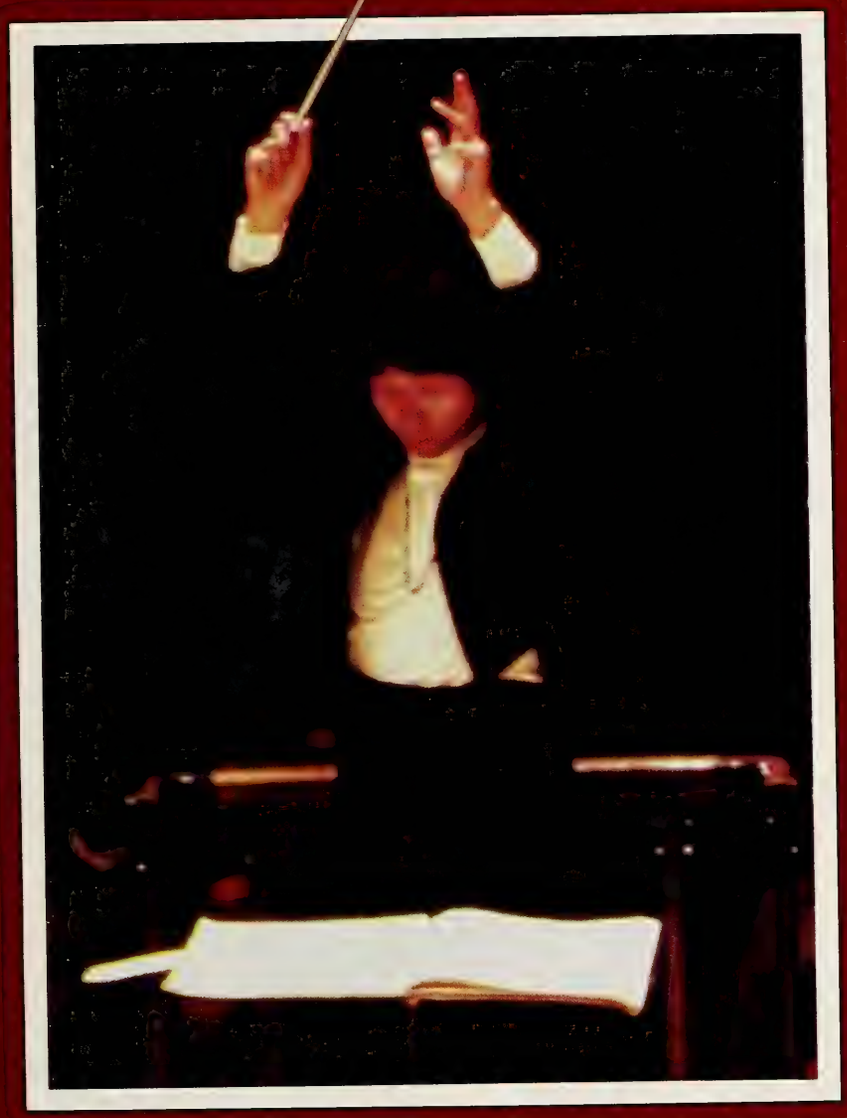
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

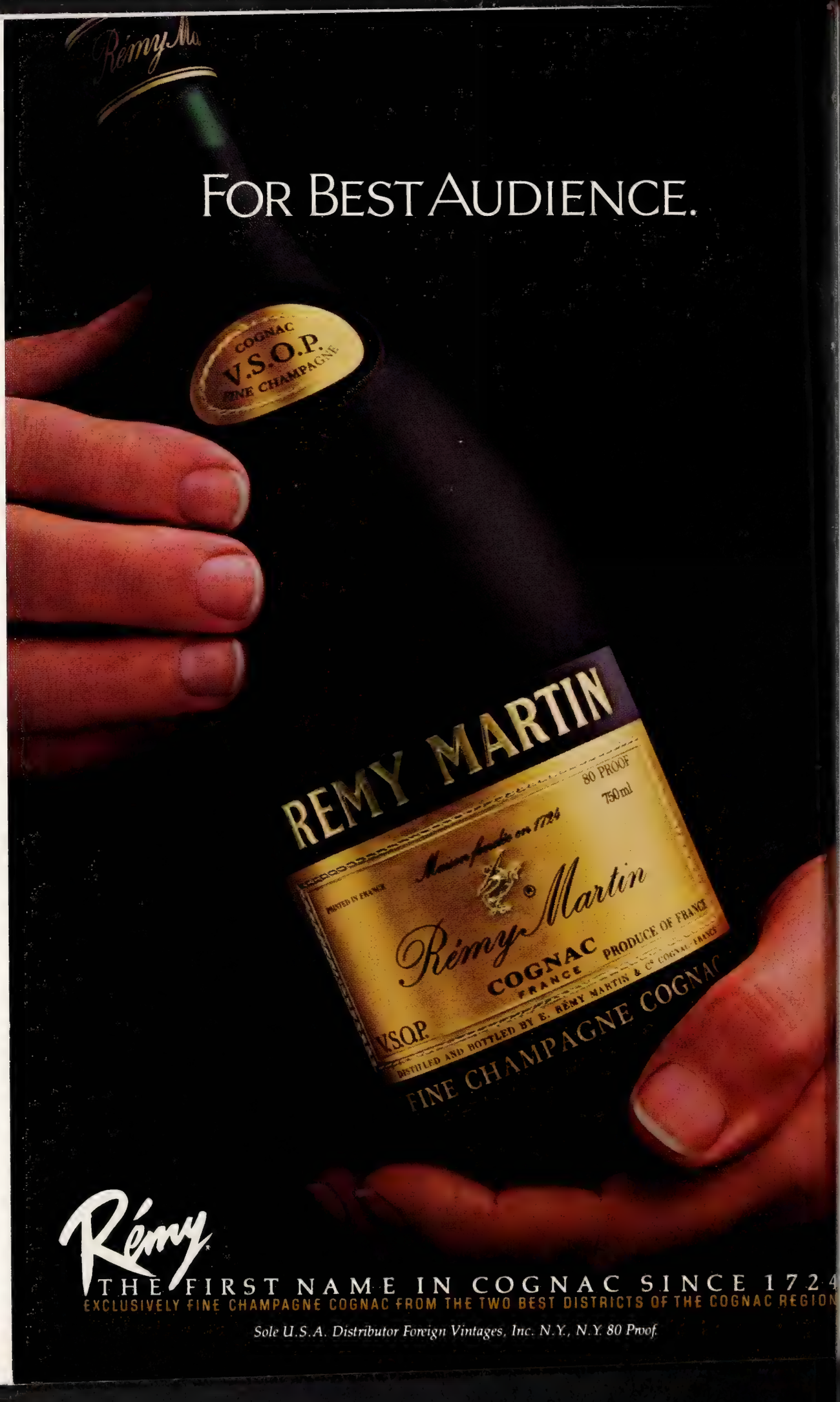
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102nd Season

1982-83


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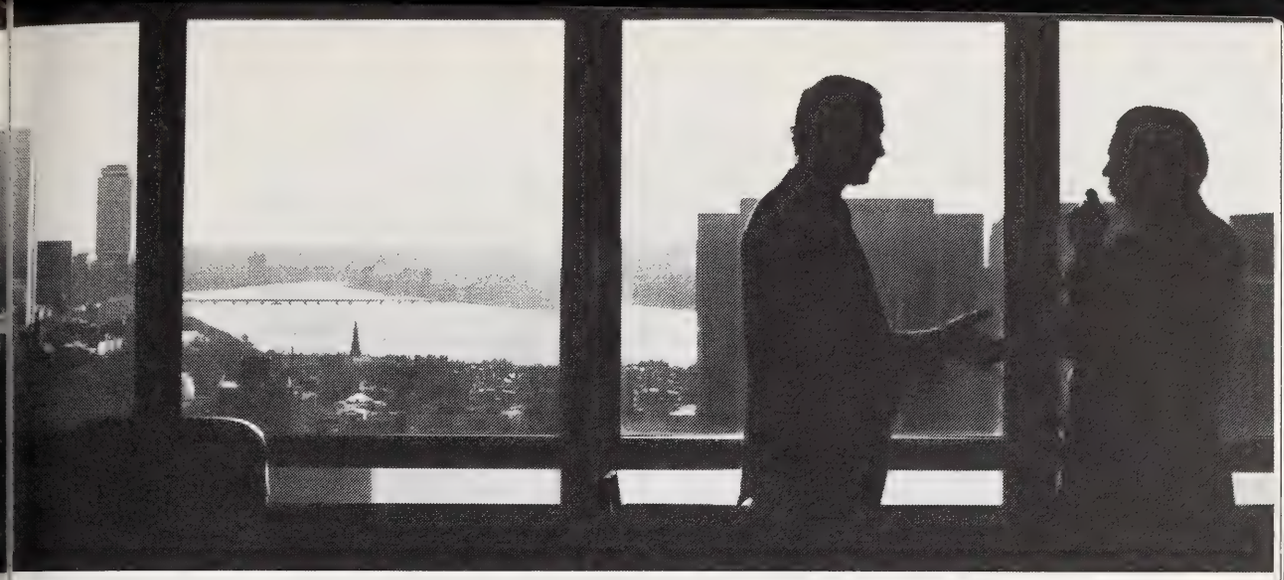
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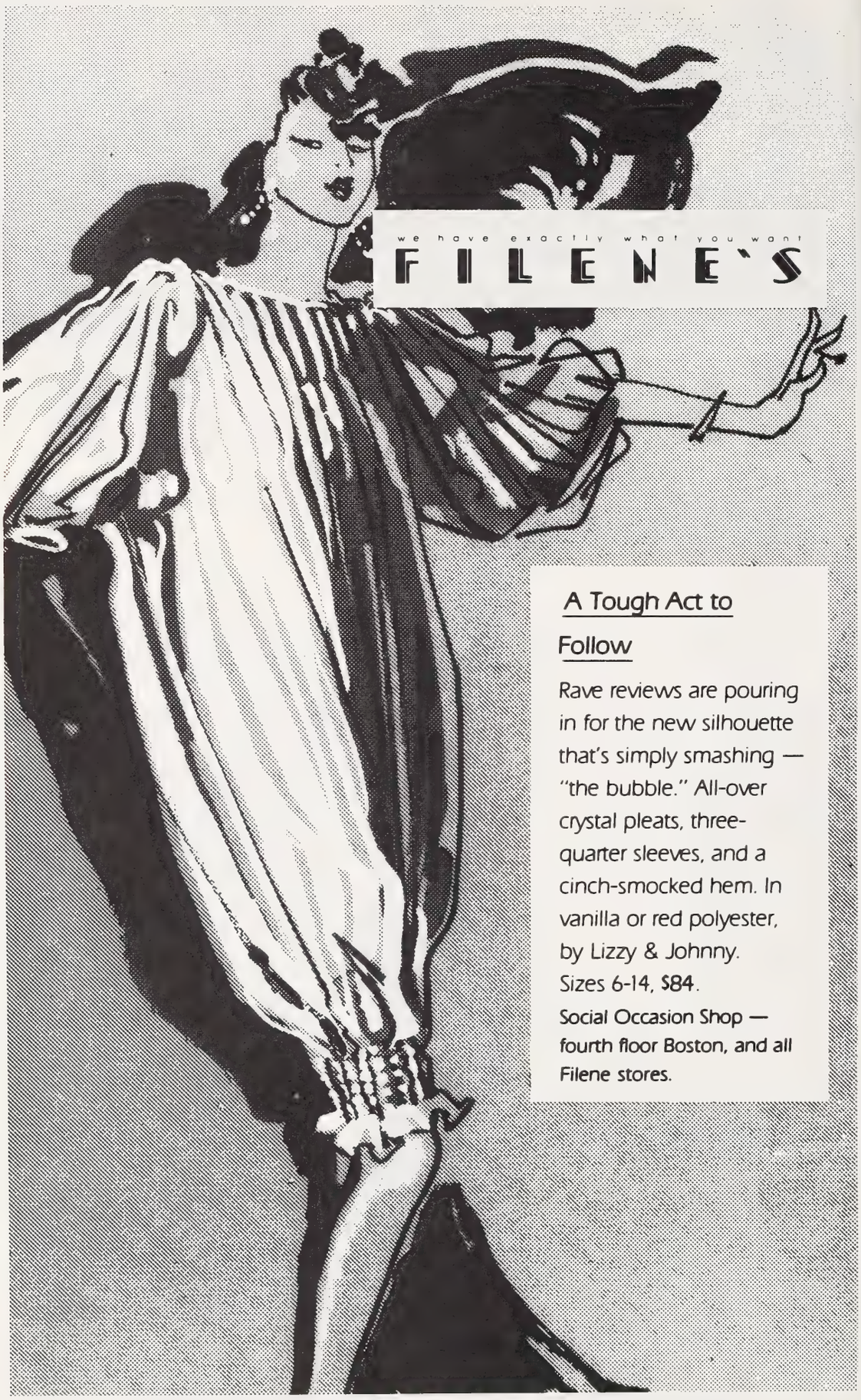
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A Very Special Gift

Dr. and Mrs. Leo Beranek made a $1 million contribution to the Boston Symphony Orchestra in July. Dr. Beranek, co-founder of the acoustical firm Bolt, Beranek and Newman in Cambridge, Massachusetts, is a vice-president of the BSO's Board of Trustees, chairman of Boston Broadcasters, Inc., and a former president of WCVB-TV. A charter member of the BSO's Board of Overseers, which was formed in 1969, Dr. Beranek was formerly Chairman of the Board of Overseers; he served as trustee ex officio from 1977 to 1979 and was elected to the BSO's Board of Trustees in 1979. Dr. Beranek was co-chairman of the recent and enormously successful BSO/100 Centennial Fundraising Campaign, which concluded in October 1981 and raised a total of $20.2 million, surpassing its original goal of $15.7 million. "It is with great pleasure that Mrs. Beranek and I make this gift to the Boston Symphony," said Dr. Beranek of their $1 million contribution. "It is our hope that it will help in the challenge of maintaining the Boston Symphony as a world-class orchestra, and hopefully may inspire others to give as generously as possible to this distinguished institution."

Seranak Auction Postponed

The Seranak auction previously scheduled for 11 September 1982 has been postponed and rescheduled for 25 June 1983, according to Mrs. Maria Cole, chairman of the Seranak Auction Committee. The Auction Committee hopes to raise $100,000 from the event, which will be used toward paying the mortgage on Seranak, the estate of former BSO music director Serge Koussevitzky which is now owned by the Boston Symphony Orchestra and used for a variety of functions during the Tanglewood season. Mrs. Cole is coordinating committees from Boston, New York, and the Berkshires to find appropriate items for auction. The first part of the auction will include musical memorabilia such as original manuscripts, autographs, photos, and letters; the second half will feature furniture, works of art, and diverse objects of vertu. All items for auction should be appraised to bring a minimum of $200, and all donations are tax-deductible.

If you would like to donate to the Seranak auction, please contact either Mrs. Béla T. Kalman in Brookline, MA at (617) 277-0032 in the Boston area; Ina Schnell of New York City at (212) 724-1033 in the New York metropolitan area; or Heidi Humes at Jenifer House in Great Barrington, MA, (413) 528-1500 in the Berkshires. For further information, interested persons may also call the Friends' Office in Symphony Hall at (617) 266-1492.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

BOSTON SYMPHONY ORCHESTRA



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FRIDAY SERIES 3 concerts	**November 12** 10:15 A.M.	**February 18** 10:15 A.M.	**March 25** 10:15 A.M.
SATURDAY SERIES A 3 concerts	**November 13** 10:30 A.M.	**February 19** 10:30 A.M.	**March 26** 10:30 A.M.
SATURDAY SERIES B 2 concerts	**November 13** 2:00 P.M.	—	**March 26** 2:00 P.M.

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	PROGRAM I	PROGRAM II
THURSDAY SERIES	**February 17** 10:15 A.M.	**March 24** 10:15 A.M.

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BSO Council Doings

The Council of the Boston Symphony Orchestra invites you to the 1982-83 series of Stage Door Lectures with Luise Vosgerchian, chairman of the Music Department at Harvard University, who will focus on the day's program. The dates, all Fridays, are 22 October, 19 November, 17 December, 14 January, 11 February, and 4 March. A la carte bar opens at 11:45 a.m., lecture and buffet lunch begin at 12:15 p.m. Cost of a subscription is $60; single tickets are $12.50.

New this year is the Boston Symphony Orchestra Council's 1982-83 luncheon series, "Behind the Scenes at the BSO." Dates are 8 October, 5 November, 7 January, and 25 February, all Fridays. A la carte bar opens at 11:45 a.m, buffet lunch and talk begin at 12:15 p.m. Cost is $40 for the series of 4, $12.50 per single ticket.

Again this season, the Council of the Boston Symphony Orchestra invites you to join members of the orchestra at its series of Pre-Symphony Suppers. A la carte bar opens at 5:30 p.m., buffet supper and talk begin at 6:30 p.m. $30 for a series of 3, $12.50 per single ticket. Dates and series are:

Tuesday 'B'	7 December, 5 April, 19 April
Tuesday 'C'	2 November, 1 February, 26 April
Thursday 'A'	28 October, 9 December, 24 February
Thursday 'B'	13 January, 10 March, 28 April
Thursday '10'	7 October, 2 December, 31 March

For further information on any of these events, phone the Friends' Office at Symphony Hall, (617) 266-1492.

Art Exhibits in the Cabot-Cahners Room

Once again this season, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries will display their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

28 September–25 October	Westminster Gallery
25 October–22 November	Kezar Gallery
22 November–20 December	Museum of the American China Trade
20 December–17 January	Gallery on the Green

BSO Members in Concert

BSO flutist Fenwick Smith, with Randall Hodgkinson, piano, and assisted by James Maddelena, baritone, will perform music of Schoenberg and Schubert at the Longy School of Music, 1 Follen Street, Cambridge, at 8 p.m. on Friday, 8 October. Tickets at the door $4, students $2. For further information, call 625-3247.

Symphony T-stop Reopens

Symphony subscribers and concertgoers will want to know that the MBTA restored streetcar service to the Arborway Line and reopened the Symphony Station at the corner of Massachusetts and Huntington avenues this past June.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

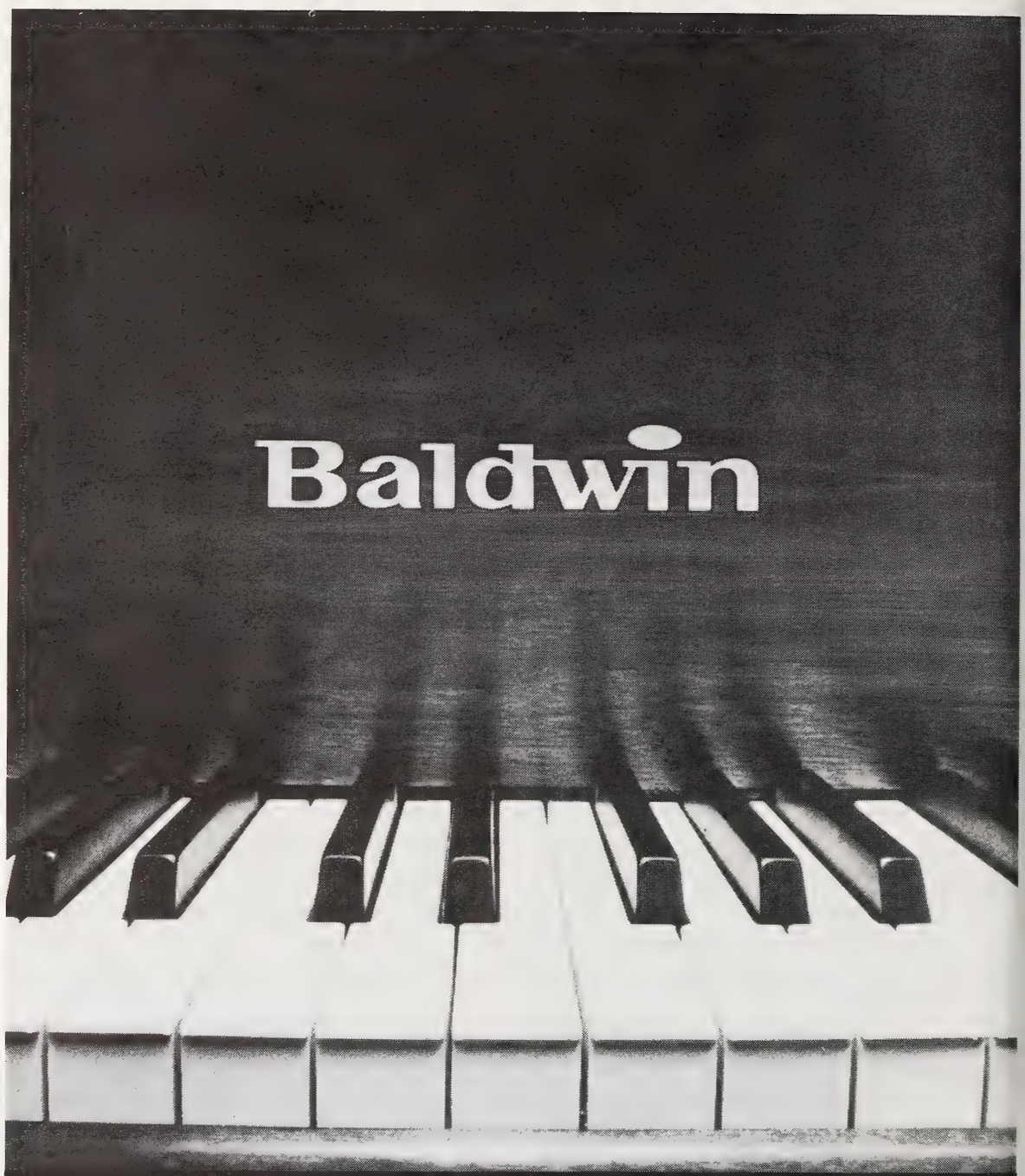
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well
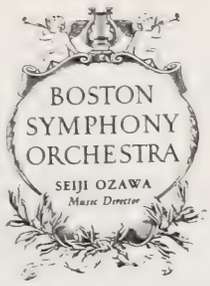
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Last season, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with an international tour to Japan, France, Germany, Austria, and England in October/November 1981 and a fourteen-city American tour in March 1982.

Mr. Ozawa pursues an active international career and appears regularly with the major orchestras of Berlin, Paris, London, and Japan; his operatic credits include appearances at the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records.





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BOSTON SYMPHONY ORCHESTRA 1982/83

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
Michael Vitale
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz
Nancy Bracken
Joel Smirnoff
Jennie Shames
Nisanne Lowe

*Participating in a system of rotated seating within each string section.

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair

Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair

Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

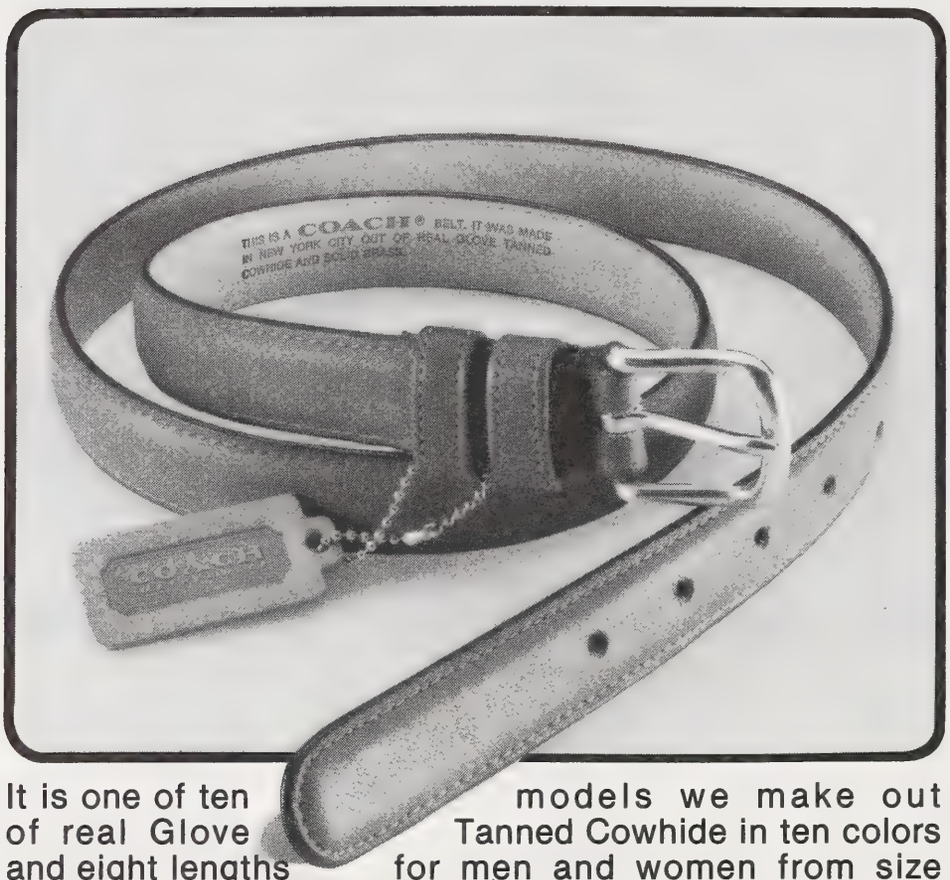
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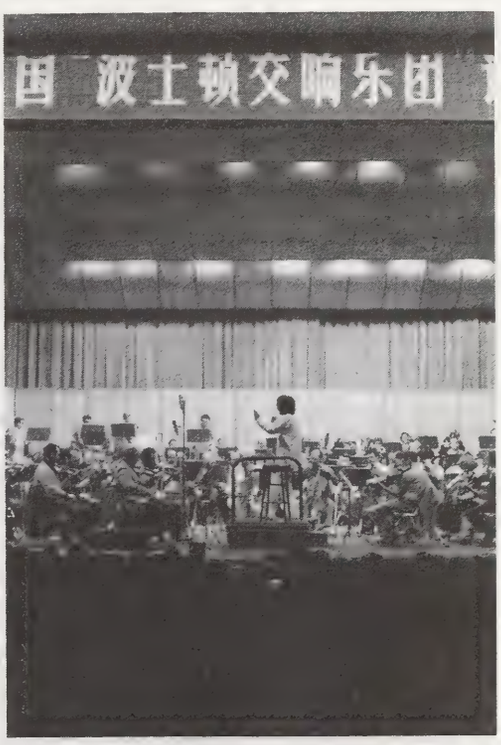
An Interview With Seiji Ozawa

While at Tanglewood this August, the BSO's Caroline Smedvig talked with Seiji Ozawa, who begins his tenth year as BSO music director this fall and who spoke about his relationship with the orchestra and his hopes for the future. The complete interview from which these excerpts are drawn appears in the Fall issue of *BSO*, the orchestra's bi-monthly newsletter.

CS: *The 1982-83 season will be your tenth year as music director of the Boston Symphony. What have been some of the most significant moments within the last 10 years?*
SO: I think it is very difficult to mention just a few highlights. I feel that the orchestra and I have just started to know each other over the last few years. This kind of thing takes time. Of course there have been many very exciting moments, including several magnificent tours—to China, which was unique, to the European music festivals, the centennial world tour. But our major work is here in Symphony Hall. I feel, and I hope my colleagues feel, that we really know each other better now. When repertoire is repeated we are more comfortable, and we can perform more naturally. The result is a deeper, much more serious way of making music, and I like that. That to me, is what is really significant.

CS: *Has the sound of the BSO changed during your tenure?*
SO: I think it is becoming a deeper, heavier, darker sound. Since Munch's time, and—I am guessing, since I didn't know him—from Koussevitzky's time, this orchestra has had a beautiful color. That is in the blood of this orchestra. If I want that sound, they will give it to me. If a guest conductor comes, right away they will give it to him. Rarely is there ever a forced sound. Some of the world's heavy-sounding orchestras, as I call them, can produce very powerful music, but they lack color and beauty of tone. The Boston Symphony always looks for beautiful tone, lots of color, and, in the end, beautiful music. My work is in keeping the beautiful tone and the seriousness, the power, the depth.

CS: *How have you changed as a conductor over the past decade?*
SO: Conducting is a very strange profession. Conductors cannot work alone, so naturally I have grown from the experience with my group in Boston, which has given me so many good things. I hope I can give something back. But also, I had to go and get some experience in other countries like Germany, France, England, and Austria. It was very important for me to have those experiences with other orchestras. Remember that the life of a conductor really depends on the stimulation between him and his orchestra. Then they can grow together. The essence of what I have learned has been from my rehearsals and performances with the Boston Symphony. But



Rehearsing with the Boston Symphony in China, March 1979
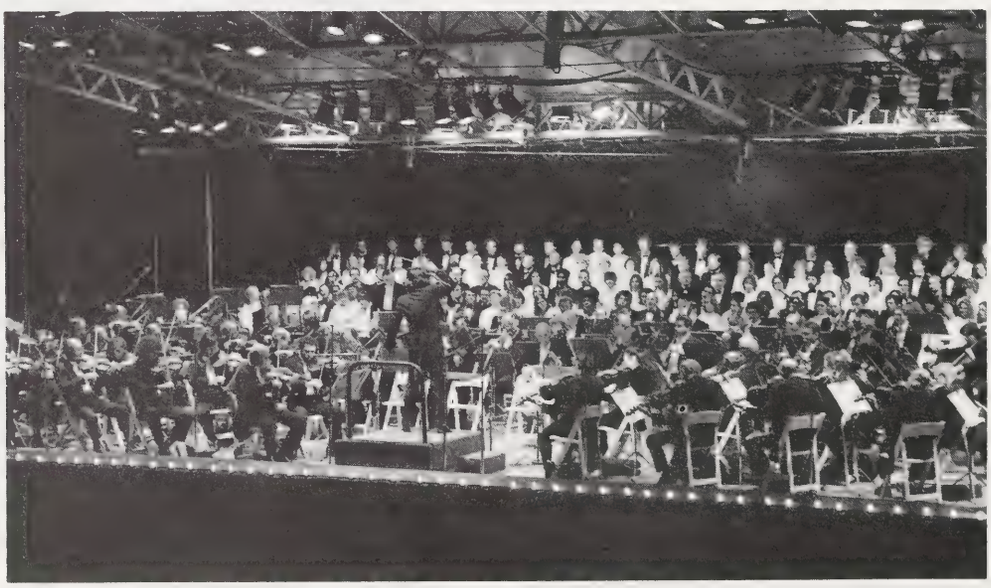
my experience with, for instance, the Berlin Philharmonic, is absolutely important, invaluable. It is a completely different way of making music than is found in American musical life. In Berlin, they have very much their own color. Vienna is that same way, as well as Paris. Also, I have grown from studying opera in opera houses, which has expanded even my basic conducting techniques. I would have to ask my colleagues here, but I think that my experience with opera has broadened my relationship with my orchestra. I think my vocabulary is fuller, richer, expanded in ways I couldn't have achieved without opera. I haven't done too many operas yet, but I can sense how important opera conducting is for symphonic conducting.

CS: *The city of Boston is relatively small compared to many of the major cities that have great orchestras. What do you think is unique about Boston that enables it to support a world-class orchestra?*

SO: From my first impression of Boston, one thing was very clear—Boston is a very musical city. The Boston area has many musicians, many chamber groups and musical associations, music schools, and composers right here. And also, I think that historically, Boston has supported the arts—not just music, but culture in general—with its great museums and universities. It seems to me that some of the Boston families are really connected with art, and there is a tradition of this that gives a great orchestra the chance to exist. I'm not sure we have enough economic power in Boston. I don't think Boston is the business center that New York, Chicago, and Los Angeles are, or that Houston is becoming. But what we lack in economic power, Boston makes up for in its love toward art. Our own supporters are really extraordinary in their support of the orchestra. If you talk about dollars, there's no question we need more support for the future. Where to find this, I'm not sure. That is a constant worry. But I'm sure we'll find the answer in the people who support and love the orchestra.

CS: *Aside from the financial worries that plague orchestras today, there are those who question the very notion of the symphony orchestra, who call it a dinosaur. How would you respond to that?*

SO: Yes, I hear these things, I hear people say that the symphony orchestra is passé. People ask why we have to stay in the concert hall, why we don't go out into the community and play, why we don't take those stupid tails off. But I am not anxious because the beauty of music hasn't changed. We have wonderful



Beethoven's Ninth Symphony on the Boston Common, 22 October 1981, the orchestra's 100th birthday

new music, but this doesn't change in our minds the beauty of Beethoven, the beauty of Mozart, the beauty of Brahms; I don't think that will ever change. I'm not saying that I think a symphony orchestra will forever wear tails. Who knows? But I think that kind of issue is quite small. And perhaps in a society where there is so much change, it is good to have something that remains a symbol, a tradition. That you can sit down in Symphony Hall and listen to beautiful music in one place, even one seat, that is still beautiful, and to know that this was the same fifty or eighty or 100 years ago, that is important.

CS: *Do you have a sense of what shape you would like the Boston Symphony to take?*
SO: Yes. I want to keep the balance between the hard work the orchestra does, and the feeling of living a warm life together. The work this orchestra does is very concentrated and intense, whether at Tanglewood or Symphony Hall, and especially on tour, when things can be really tough. But I hope this orchestra can keep the sense of a family having fun together and enjoying each other. I hope that will be this orchestra's character forever. Many orchestras who are working very hard have a tendency to become dry, and they lose the sense of enjoyment. Or, the opposite, some orchestras are very family-like and things become too easy, and then the artistic level goes down.

I would also like to have more flexibility in our lives. American symphonic life is very routine—rehearsals every week, same time, same day, with concerts the same. At this time, we don't have the flexibility to concentrate on a recording or be able to rehearse a little longer than usual. I hope in the future that we could be allowed a more flexible schedule, so if we wanted to extend rehearsal for a very important work we could, or if we wanted to have a very special program for television we could do it for three or four days, and then the television director and everyone involved could go crazy and really get into it. With music, too much routine is not good. With a 52-week-a-year schedule, often it is not our own life anymore. There has to be variety and the flexibility to make music more at our own pace.

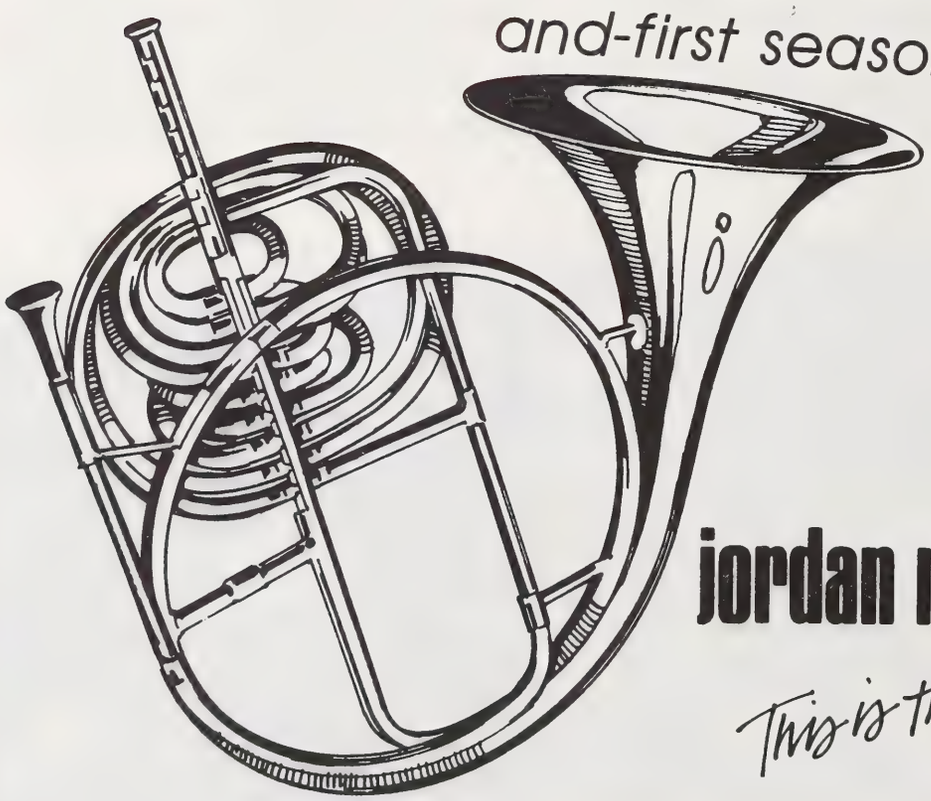
CS: *How would you say the BSO is regarded from an international standpoint?*
SO: I think it is at the very top, and it should be. That is our work, to keep it there. And it's not easy because an orchestra is not just one person, but 100 together. On top of that, you need many conditions—the right working conditions, stimulation, the right repertoire—to build a great orchestra. And a great orchestra must and should be exposed to world audiences. This is why it is so important that we should tour, and perform in other cities' music halls, and maintain a national and international standing. It is also very important that we continue to have wide distribution of our recordings and that televised performances of our concerts be broadcast to as wide an audience as possible.

CS: *Are you optimistic about the future of orchestras in this country?*
SO: I think that the general state of orchestras in this country is very strong. I think the number of orchestras in this country, including some of the smaller community orchestras and the half-amateur ones, is huge. But I worry that staying among the very top is so difficult. Just to *have* an orchestra is perhaps not so hard, but to build and maintain a great orchestra, that is difficult. The economy is against it. Also, life today has become so fast-



With Dietrich Fischer-Dieskau at the Salzburg Festival, September 1979

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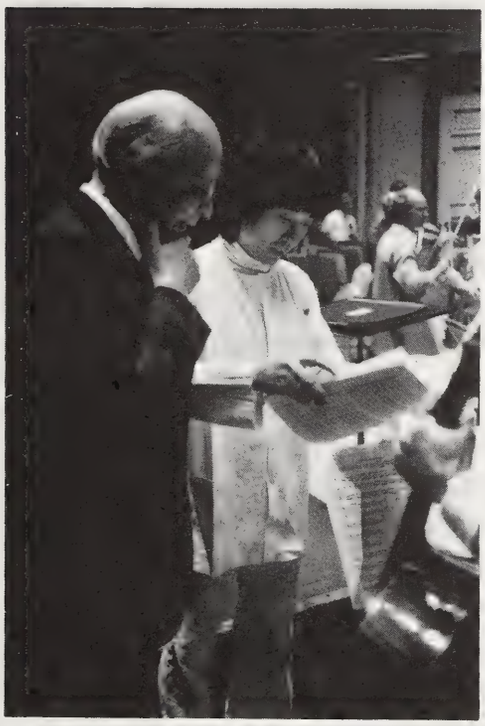
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paced and hectic, that often it is hard to create a suitable atmosphere for the highest artistic work. My job, and the job of my colleagues, is to say, yes, we're living a very busy life, and yes, we're exposed to high technology, but still, we must keep pure, high, artistic standards inside of our musical mind. If we can keep that, if we have the energy to keep that, then yes, I believe in a future for the orchestra.

CS: *What is the outlook for American orchestras as compared to European orchestras?*

SO: The greatest orchestras in Europe feel it is their duty to maintain their standards of excellence. And the governments there also think of the orchestras as their symbol. In America, it doesn't really happen that way, but that's all right, because here private individuals who love music donate their time and money, and the orchestra responds to this. Here in Boston, we feel it is our absolute strong duty to give our audience a great orchestra and great performances. But I remind you that I and my colleagues in the orchestra must have a high standard in our mind, and we *cannot* break that. And to do that in today's world, with all of its noise and many distractions, is not very easy. In fact, many things are against us. And music is so pure and so fragile that to keep it at its absolute highest level, we need lots of concentration, and lots of love towards our work. I feel a very strong responsibility to do this and I *love* to do this. And my colleagues, they understand too. They are absolute angels, strong angels. So I have, and *we* have, a strong future with the Boston Symphony.



With Rudolf Serkin, September 1980

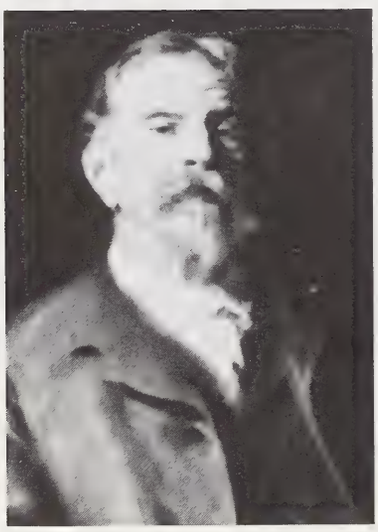


Acknowledging applause with Leontyne Price at the Centennial Concert Celebration, 18 October 1981

A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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"Presidents at Pops" succeeds to the tune of $405,000



The Boston Symphony's 1982 "Presidents at Pops" program, which concluded June 15 with a very special evening at Pops, has raised $405,000 for the orchestra. The BSO would like to express thanks and hearty congratulations to the 104 sponsoring companies and program advertisers for making the 1982 "Presidents at Pops" program a resounding success. Businesses take note—the dates for next season's "Presidents at Pops" program have been announced:

Presidents Dinner Monday, May 9, 1983
Presidents at Pops Concert Tuesday, June 21, 1983

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Friday, 1 October at 2

SEIJI OZAWA conducting

BRAHMS — Symphony No. 2 in D, Opus 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

INTERMISSION

BEETHOVEN — Overture to *Fidelio*

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BEETHOVEN — Fantasia in C minor for piano, chorus, and orchestra, Opus 80

RUDOLF SERKIN, piano

FAYE ROBINSON, soprano
MARY BURGESS, soprano
LILI CHOOKASIAN, contralto
KENNETH RIEGEL, tenor
DAVID GORDON, tenor
JULIEN ROBBINS, bass-baritone

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This performance of Beethoven's Choral Fantasy is dedicated to the memory of Calvin Simmons, the young conductor of the Oakland Symphony Orchestra, who died in a tragic accident this summer. Born in San Francisco, Mr. Simmons attended the Cincinnati College Conservatory of Music and the Curtis Institute of Music in Philadelphia; he studied conducting with Max Rudolf and piano with Rudolf Serkin. In 1970 he became assistant conductor of the Merola Opera Summer Program in San Francisco, and in 1974 he joined the conducting staff of England's Glyndebourne Festival, where he was its only American conductor and its youngest conductor for four successive years. He was Exxon/Arts Endowment Conductor with the Los Angeles Philharmonic for three years before coming to Oakland in 1979. The first recipient of the American Symphony Orchestra's Leopold Stokowski Conducting Award, and a recipient of the Kurt Herbert Adler Award, Mr. Simmons was a frequent guest conductor throughout America, for appearances with the major opera companies and the major symphony orchestras. He had already established himself as one of the leading conductors of his generation, and his presence will be sorely missed.

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Saturday, 2 October at 8
Tuesday, 19 October at 8

SEIJI OZAWA conducting

BEETHOVEN — Overture to *Fidelio*

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Sommermorgen an einem See (Farben)
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(The Obbligato Recitative)

INTERMISSION

BRAHMS — Symphony No. 2 in D, Opus 73

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Johannes Brahms
Symphony No. 2 in D, Opus 73



Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. The Symphony No. 2 was composed in 1877, during a productive summer stay at Pörtschach in Carinthia (southern Austria); the first performance took place under the direction of Hans Richter in Vienna on 30 December 1877. The first American performance was given at New York's Steinway Hall by the Philharmonic Society under Adolph Neuendorff on 3 October 1878. Boston heard the Brahms Second for the first time several months later, when Carl Zerrahn conducted it on 9 January 1879 at a Harvard Musical Society concert. Georg Henschel led the first Boston Symphony performances in February 1882, and the orchestra has since played it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Leonard Bernstein, Charles Munch, Eugene Ormandy, John Barbirolli, Lorin Maazel, Ernest Ansermet, Erich Leinsdorf, Stanislaw Skrowaczewski, William Steinberg, Michael Tilson Thomas, Sir Colin Davis, Eugen Jochum, Seiji Ozawa, Joseph Silverstein, and Kazuyoshi Akiyama. The most recent Tanglewood performance was Eugene Ormandy's in July 1979; Sir Colin Davis led the most recent Symphony Hall performances in March 1980. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Brahms's Second Symphony was new when the Boston Symphony Orchestra was founded. True, it had already been played here twice, but it was counted as a fearfully modern composition, and when the BSO's first music director, Georg Henschel, led a performance of the piece in the inaugural season, people listened with respect, at least, if not enthusiasm (after all, Henschel was a friend of the composer himself; years later he wrote a book entitled *Personal Recollections of Johannes Brahms*). The reviewers found the symphony a tough nut to crack. The Boston *Traveler* ran a review that was as typical of its day as it is untypical of ours:

> It would appear as though Brahms might afford occasionally to put a little more melody into his work—just a little now and then for a change. His Second Symphony gave the impression that the composer was either endeavoring all the while to get as near as possible to harmonic sounds without reaching them; or that he was unable to find any whatever.

We can only gape in astonishment. During the intervening century we have come to recognize the Second above all as the most pastoral of his four essays in the symphonic medium, the lush and sensuous foil to his more austere C minor symphony composed only the preceding year.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in

1876, was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem*. Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and long-time correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the

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composer's skill. W.F. Apthorp, later the BSO's program annotater, wrote in the Boston *Courier* following the first performance in Boston:

> It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

How times change! From the distance of a century, we are prepared to enjoy the spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

And yet it is surprising but true that this largest, most apparently unbuttoned of the Brahms symphonies is also one of the most closely wrought. Everything in the first movement grows out of the opening phrase and its component parts: a three-note "motto" in cellos and basses, the arpeggiated horn call, a rising scale figure in the woodwinds. It might be easy, for example, to overlook the first three notes as a mere preparation for the "true" theme in the horns (after all, that motto figure does not even return at the recapitulation, which starts with the horn call); but at every point in the first movement and elsewhere throughout the symphony echoes of those three notes appear—sometimes as quarter-notes (as in the opening), sometimes speeded up to

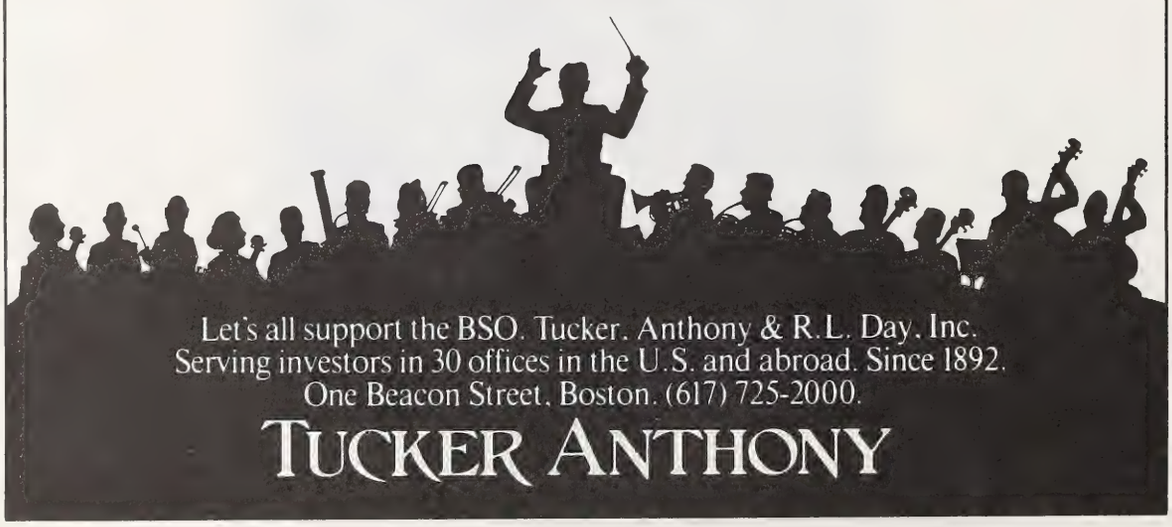


eighth-notes (which has the effect of changing the 3/4 movement to 6/8), and sometimes slowed down to half-notes (which does the opposite, changing 3/4 to 3/2 in feeling). And the coda of the first movement is a veritable encyclopedia of treatments of the motto. Even when the motto does not appear by itself it is buried in the other melodic ideas that grow out of the opening statement. Like the motto figure, each of the other elements of the opening phrase carries its weight in the discussion to follow.

One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos; this melting waltz tune sounds more than a little like Brahms's *Lullaby*—is that why it is so relaxing? Brahms saturates the melody with lower string sound by giving the tune to the cellos and placing them above the violas, who have an accompanying part.

Brahms's rhythmic control may have confused early listeners but is treasured today as a fresh and powerful feature of his music. I have already referred to the metrical transformations of the opening motto; but Brahms's interest in rhythm extends to the phrasing of melodies and whole sections. Somehow, imperceptibly, we find that he has accomplished a sleight-of-hand trick in the exposition and we reach an energetic passage in which everything has been shifted by one beat—what *sounds* like the

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downbeat of the measure is in fact the second beat, and this runs for a good sixteen measures before the conductor's downbeat and the "feel" of the strong beat in the phrase again coincide. Here and in similar passages Brahms's flexibility avoids the "tyranny of the barline" that straitjacketed so much nineteenth-century music.

The second movement, a rather dark reaction to the sunshine of the first, begins with a stepwise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Each of them, rising and falling in slow graceful shapes, grows organically into rich and sinuous patterns.

Beethoven would have written a scherzo for his third movement, perhaps one with two Trios, as in the Seventh Symphony. Brahms avoids direct comparison with Beethoven by making his third movement more of a lyrical intermezzo, but the shape is close to that of the scherzo with two Trios. A serenading melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters (the first shifts from 3/4 to 2/4, the second from 3/4 to 3/8). This aroused consternation among Boston critics a century ago. John Sullivan Dwight commented, "It is all pretty, but it hardly seems to hold together—the giddy fancies of a wayward humor." He failed to notice that each of the interruptions is a variation and further development of ideas already heard in the main part, especially the oboe tune. Trios are normally inserted for purposes of contrast, but Brahms achieves his contrast through unity.

The final Allegro is as close-knit as the first movement and is based throughout on thematic ideas that can ultimately be traced back to the very beginning of the symphony (including the "motto"). Here, too, Brahms's lavish invention makes familiar ideas sound fresh in new relationships. Once again he produces another of those prize metrical shifts, producing a passage that gradually grows from the basic 2/2 of the movement into a surprising 3/4, while the conductor continues to beat in 2/2!

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—Steven Ledbetter



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Ludwig van Beethoven
Overture to *Fidelio*



Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 27 March 1827. He began composing Fidelio*—a German adaptation by Joseph Ferdinand Sonnleithner of a French libretto, "Léonore, ou L'Amour conjugal," written by J.N. Bouilly and successfully set to music by Pierre Gaveaux—early in 1804, completing the composition in the following year. The opera was produced unsuccessfully on 20 November 1805, considerably pruned and performed again on 29 March and 10 April 1806, then laid aside for eight years. A thorough reworking of text and music (libretto revisions by G.F. Treitschke) made in 1814 was successfully performed at the Kärntnerthor Theater in Vienna on 23 May of that year. On that date, Beethoven's overture to* The Ruins of Athens *preceded the performance, the* Fidelio *Overture not being ready. The* Fidelio *Overture was played for the first time at the performance three days later, on 26 May 1814. The first performance in America of the overture alone was given on 10 September 1839 in New York (by an unnamed orchestra, according to a listing in the "New York Star"). The first Boston Symphony performance was led by Georg Henschel on 22 February 1883, with later performances being conducted by Wilhelm Gericke, Emil Paur, Max Fiedler, Pierre Monteux, Leonard Bernstein, Charles Munch, Erich Leinsdorf (who gave the most recent Symphony Hall performances in November 1967), and Klaus Tennstedt (at Tanglewood in 1977). The orchestra's most recent performance was in the context of a presentation of the entire opera under Seiji Ozawa at Tanglewood this past 21 August. The score of the overture calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, two trombones, timpani, and strings.*

Everyone knows that Beethoven's extended work on *Fidelio* resulted in no fewer than four overtures, the three so-called *Leonore* overtures (numbered one to three in the wrong sequence) and the *Fidelio* Overture. What we know as *Leonore* Overture No. 2 was performed at the world premiere of the 1805 version; it is an elaborate tone poem built on some of the material from the opera (especially Florestan's aria) and truncated at its climax by an ornate offstage trumpet (which later appears at the climactic moment of the opera itself). Beethoven apparently decided that it was too daring formally. He rewrote it, using much of the same material, for the 1806 performances, which were preceded by the *Leonore* Overture No. 3. This was a radical recomposition, not just a tightening up of the earlier overture, and the result was possibly the single most dramatic and powerful overture ever composed, one of music's greatest glories. It fully captures the heroic mood and jubilation of the opera's finale; but unfortunately it is immediately followed by the charming Mozartian flirtation of Marzelline and Jaquino, hardly heroic material. (In fact, in 1805 and 1806, the curtain rose on Marzelline alone, speaking some dialogue before singing her aria *"O wär ich schon mit dir vereint."* Only after that did Jaquino enter for the duet in which he proposes yet again and she rebuffs him.) Clearly *Leonore*

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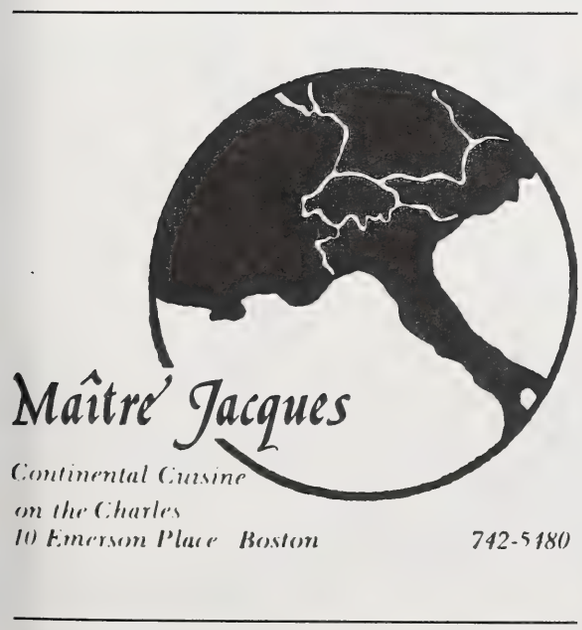
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No. 3 was too big and dramatic to precede such a light opening. For a proposed production in Prague in 1808, Beethoven tried yet again with an altogether simpler and lighter composition, known illogically as the *Leonore* Overture No. 1, but the performance did not come to pass, and Beethoven had no particular interest in the overture—he didn't even publish it.

Finally, in 1814, with a major revival and reworking afoot, Beethoven faced the problem again—but now with a new wrinkle. He and Treitschke decided to reverse the order of the first two numbers, so that the duet preceded Marzelline's aria. But the duet is in A major; it could not possibly follow an overture in C major (the aria had been in C minor/C major). Beethoven decided to write an overture in E major, which would lead naturally to the opening duet. His first thought, for which some sketches survive, was simply to transpose the *Leonore* No. 1 (which had never yet been performed) to E, making whatever adjustments were necessary for instrumental range. But he quickly decided that it was easier to start over afresh. The result was a perfect overture for this opening—not so dramatic as the earlier *Leonore* overtures, but also not so powerful as to render the opening scene anticlimactic. And though the *Fidelio* Overture does not have the explicit musical references to the action of the opera to follow, there are, at least, hints of the two principal characters at the very beginning. After four allegro measures of full orchestral fanfare, we have a rich Adagio begun softly by horns in E; this at least hints at the horns (in the same key) in Leonore's big aria, "*Komm, Hoffnung.*" The overture continues with another tutti Allegro for four measures, followed by an Adagio with strings murmuring in the relatively dark key (in this context) of C major, music that cannot fail to suggest the passage in the duet between Rocco and Pizarro in which the governor of the prison asks his turnkey to murder the prisoner in the deepest dungeon, and Rocco, accompanied by murmuring strings in a soft C major, sings, "The one who scarcely lives, and hovers like a ghost?" This is, of course, a reference to Florestan, the imprisoned hero. For the rest, the *Fidelio* Overture goes about its business as an overture should—being energetic and lively, preparing the audience to follow with eager attention the story that is soon to unfold.

—Steven Ledbetter







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Ludwig van Beethoven
Fantasia in C minor for piano, chorus, and orchestra, Opus 80



Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 27 March 1827. He composed the Choral Fantasy late in 1808 to serve as grand finale to his benefit concert at the Theater-an-der-Wien; the composer himself was the piano soloist in the first performance on 22 December that year. The first American performance was given at the Boston Melodeon on 23 December 1848 by the Handel and Haydn Society and the Musical Fund Society under the direction of George J. Webb; J.F. Hatton was the piano soloist. The first Boston Symphony performance of the Choral Fantasy was conducted by Charles Munch at Tanglewood on 7 August 1959 with pianist Rudolf Serkin and the Festival Chorus. The BSO has also performed the work under Erich Leinsdorf (with Rudolf Serkin and the Tanglewood Institute Chorus), Max Rudolf (Rudolf Serkin and the Chorus Pro Musica), William Steinberg (Jerome Lowenthal, the Tanglewood Festival Chorus, and the Chorus Pro Musica), and Seiji Ozawa (with Peter Serkin and the Tanglewood Festival Chorus in July 1972; with Rudolf Serkin and the Tanglewood Festival Chorus on the orchestra's Gala Centennial Concert on 18 October 1981; and on the final concert of this past Tanglewood season, again with Rudolf Serkin and the Tanglewood Festival Chorus). The Fantasy is scored for solo piano, six vocal soloists (two sopranos, alto, two tenors, and bass), mixed chorus, and an orchestra including two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

After having contributed both as composer and performer to a series of charity concerts in 1807 and 1808, Beethoven received permission to use the Theater-an-der-Wien for a concert for his own benefit (i.e., one in which he would receive any profits that might accrue) on 22 December 1808. He chose this opportunity to reveal to the world some of his major new compositions in a program that consisted entirely of first performances of his own music. Among the new works were such major pieces as the Fourth Piano Concerto (for which Beethoven himself was to be the soloist) and the Fifth and Sixth symphonies, as well as the concert aria "*Ah! perfido*" and several movements from the Mass in C, Opus 86 (which had to be advertised as "hymns in the church style" because the censor did not allow liturgical music to be performed in theaters). That list of pieces would seem to be enough to exhaust an audience (not to mention an orchestra), especially when all of the works included were utterly unfamiliar, difficult, and performed with far too little rehearsal.

But Beethoven decided that it wasn't enough; he wanted a closing piece. He felt (with considerable justification) that it would not be fair to either the work or the audience to put the Fifth Symphony at the end of such a long program, although it would make a rousing conclusion, because people would simply be too tired to pay much attention to it. So he put it at the beginning of the second half (the *Pastoral* Symphony opened the

evening) and quickly composed a work designed specifically as a concert-closer, employing all of the forces that had been gathered for the concert (chorus, orchestra, and piano soloist), arranged in a variation form designed for maximum variety of color and for "easy listening." He went back to a song, "*Gegenliebe*" (WoO 118), that he had composed more than a dozen years previously, ordered a new text written in a hurry by the obscure poet Christian Kuffner, and set to work. The piece was finished too late for a careful rehearsal. (In any case, Beethoven and the orchestra, which was a "pick-up" group consisting of a heterogenous mixture of professionals and reasonably advanced amateurs, had already had such a falling-out during rehearsals that the orchestra would not consent to practice with Beethoven in the room—he had to listen from an anteroom at the back of the theater and communicate his criticisms to the concertmaster.) When the time came for the performance, just about everything went wrong: the concert was running to four hours in length, the hall was unheated and bitterly cold, the soprano had already ruined the aria out of nervousness. To top it all off, the Choral Fantasy fell apart during the performance (apparently through some mistake in counting in the orchestra) and Beethoven stopped the performance to begin it again. The financial outcome of the evening for Beethoven is unknown, but it certainly had a psychological effect on him: he never played the piano in public again.

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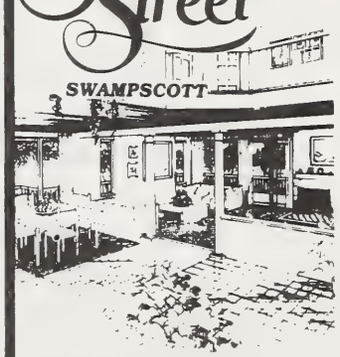
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The overall structure of the work is as bold as it is unusual: on the principle of gradually increasing the number of performers from the minimum to the maximum, Beethoven begins with an improvisatory introduction for solo piano, the finest example we have written down of what his own keyboard improvisations must have been like. The orchestral basses enter softly in a march rhythm, inaugurating introductory dialogue with the keyboard soloist hinting at the tune to come. Finally the pianist presents the melody which will be the basis for the remaining variations, and the finale is fully underway. One of the most striking things about the tune is the way it hovers around the third degree of the scale, moving away from it and then returning in smooth stepwise lines. Much the same description can be given of the main theme for the finale of the Ninth Symphony. Indeed, the Choral Fantasy is sometimes described as a kind of dry run for the Ninth, though that mighty work was still some fifteen years away. Still, at least the notion of variation treatment of a simple, almost hymn-like melody in the orchestra, followed by the unexpected appearance of voices, can be traced to this work. But of course the finale of the Ninth is the powerful culmination of an enormous symphonic edifice; the Choral Fantasy does not pretend to such impressive architectural power, yet it certainly provided Beethoven with a closing number that is at once lively and colorful, naively cheerful, and original in form.

—S.L.

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien.
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühn.

Fried' und Freude gleiten freundlich
wie der Wellen Wechselspiel;
Was sich drängte rauh und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Äuss're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb und Kraft vermählen,
lohnt dem Menschen Götter-Gunst.

—Christian Kuffner

Sweetly gracious and lovely resound
our life's harmonies.
And around the sense of beauty dance
flowers that bloom eternally.

Peace and joy blend in friendship
like the alternating play of the waves;
That which once oppressed, rude and inimical,
is now ordered in elevated feeling.

When the magic of tones holds sway
and the word's solemnity speaks,
Something splendid must take shape,
night and storms turn to light.

Outer peace, inner joy
prevail for those fortunates.
But the spring sun of the arts
engenders light from both.

When something great enters the heart,
it blossoms again new and beautiful.
When a spirit soars upward,
a chorus of spirits echoes it continually.

Accept then, ye beautiful souls,
joyfully the gifts of art.
When Love and Strength unite,
mankind is rewarded with divine favor.



★★★★

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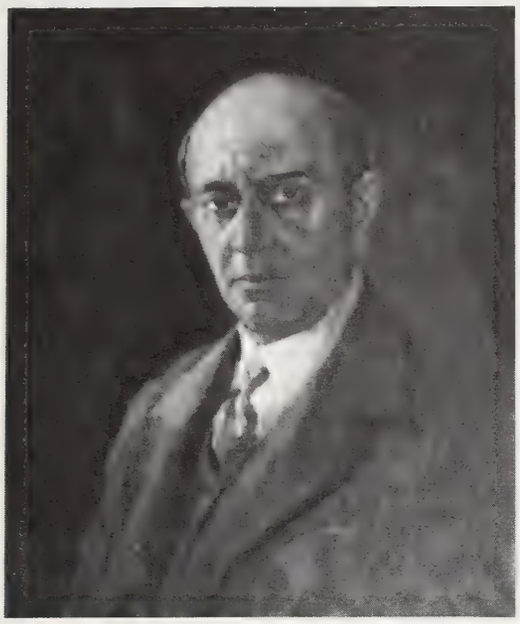
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Arnold Schoenberg
Five Orchestral Pieces, Opus 16



Arnold Schönberg was born in Vienna on 13 September 1874 and, having changed the spelling of his name to Schoenberg after coming to the United States in 1933, died in Brentwood Park (Los Angeles), California, on 13 July 1951. He composed the Five Orchestral Pieces during the summer of 1909, which he spent at Steinakirchen, in Lower Austria. The first performance took place in London on 3 September 1912, when Sir Henry Wood introduced it at a Promenade Concert. Frederick Stock led the Chicago Symphony in the first American performance on 31 October 1913. The work entered the repertory of the Boston Symphony Orchestra on 18 December 1914, when it was conducted by Karl Muck (this was the first time that any music by Schoenberg was heard in Symphony Hall). After that the work was not heard again at BSO concerts until Richard Burgin conducted it in 1958. Michael Tilson Thomas led all the remaining performances given here, including a series in March 1970 and another in October 1971. The orchestra's most recent performance was given under Thomas on tour, at the Accademia di Santa Cecilia in Rome, in April 1971. In September 1949, Schoenberg revised the score with the intention of economizing on the size of the ensemble required, though in fact he only reduced it by six instruments (an oboe, a bassoon, a clarinet, two horns, and a trombone), and he absentmindedly wrote the "omitted" trombone back into the score for one note near the end of the fourth movement. The score of the 1949 version to be performed here calls for piccolo, three flutes (third doubling second piccolo), two oboes and English horn, two clarinets, small E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones (four at the end of the fourth movement) and tuba, timpani, xylophone, gong, cymbals, bass drum, triangle, harp, celesta, and strings.

Only once did Schoenberg experience a passing success in his native Vienna—in 1897, when his early string quartet in D was given its premiere. Never again in his lifetime did a Viennese audience applaud him. Two years later the organization that had programmed the string quartet refused to play his *Verklärte Nacht* on the grounds that it had a single "uncatalogued" dissonance. Despite the setback—and other worse problems to come—Schoenberg kept pursuing his own line. Virtually self-taught in music, he was nonetheless a man of enormous intellectual force who could extract fruitful lessons in compositional procedure from the study of other composers' masterworks. During the first decade of the present century he managed a fairly steady output of new works (in between stretches of orchestrating other men's third-rate operettas in order to make a living), ranging from the gigantic *Gurrelieder* to the increasingly confident encounters with the possibility of harmonic atonality. His Second String Quartet predicted the future (though perhaps unwittingly) by introducing a soprano to sing the words of Stefan George, *"Ich fühle Luft von anderen Planeten" ("I feel the air of other planets")*. And his song cycle to George's poetry, *Das Buch der hängenden Gärten (The Book of the Hanging Gardens)*—

composed just before the Five Orchestral Pieces—finally dissolved any remaining connection between harmonic dissonance and a perceptible resolution.

Almost immediately after the George cycle, Schoenberg turned out a series of extraordinary works that marked the first stage of his musical revolution (though he himself always insisted that they were never intended to be revolutionary and that he was preserving the traditions of the masters). During the epochal year 1909 he composed the Three Piano Pieces, Opus 11, the Five Orchestral Pieces, Opus 16, and the extraordinary "monodrama" *Erwartung*. The orchestral pieces were typical of the music of this period in their brevity. Indeed, Schoenberg found it difficult to write anything but short works in this style (unless supported by a text). The harmonic plan of earlier music—which required establishing a key at the beginning of a piece, then modulating to a new key and establishing it, and finally restating the material of both of those opening sections in the home key—presupposed a certain length. Indeed, composers often "padded" if necessary with scales or arpeggios or other filler in order to produce the required stretch of music in a given key for the proper architectural balance. But once the need for that kind of balance had passed, the composer could produce music that was vastly more dense and compressed than anything written before. Schoenberg's own pupil Alban Berg pointed out (in an early article provocatively entitled "Why is Schoenberg's Music so Difficult to Understand?") that the real problem comes from the overwhelming richness of musical ideas, the compactness, the intensity of expression via swift transformations and abrupt contrasts. Schoenberg's music was so eventful that a short three-minute movement might well contain as much material as a large-scale symphonic poem by another composer.

The Five Orchestral Pieces represent Schoenberg's first grappling with this new style on a large scale. He was determined to unify the work from beginning to end, deriving virtually every element of the music from the few ideas presented in the opening measures (this, incidentally, was his practice throughout his life, not simply in the later twelve-tone pieces). When the score was originally published in 1912, Schoenberg gave only tempo designations for the five movements. He added titles for a revised and



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corrected edition in 1922, but a note from his diary for 1 January 1912 reveals that the titles were at least as old as the original publication, and that they were conceived at the request of the publisher Peters, who felt that they would help "sell" the music:

> Maybe I'll give in, for I've found titles that are at least possible. On the whole, unsympathetic to the idea. For the wonderful thing about music is that one can say everything in it, so that he who knows understands everything; and yet one hasn't given away one's secrets—the things one doesn't want to admit even to oneself. But titles give you away! Besides—whatever was to be said has been said, by the music. Why, then, words as well? If words were necessary they would be there in the first place. But art says more than words. Now, the titles which I may provide give nothing away, because some of them are very obscure and others highly technical. To wit:
>
> I. Premonitions (everybody has those)
> II. The Past (everybody has that, too)
> III. Chord-Colors (technical)
> IV. Peripetia (general enough, I think)
> V. The Obbligato (perhaps better the "fully-developed" or the "endless") Recitative.
>
> However, there should be a note that these titles were added for technical reasons of publication and not to give a "poetic" content.

These titles, from the 1912 diary entry, finally appeared in the printed score for the 1922 edition. Later, when Schoenberg reduced the scoring slightly in 1949, he made one further change, giving the third movement the heading "Summer Morning by a Lake,"



retaining "Colors" as a subtitle. It seems, though, that he had always privately given the movement that title (even pointing out a "jumping fish" motive to his students!), so this did not represent a change of conception.

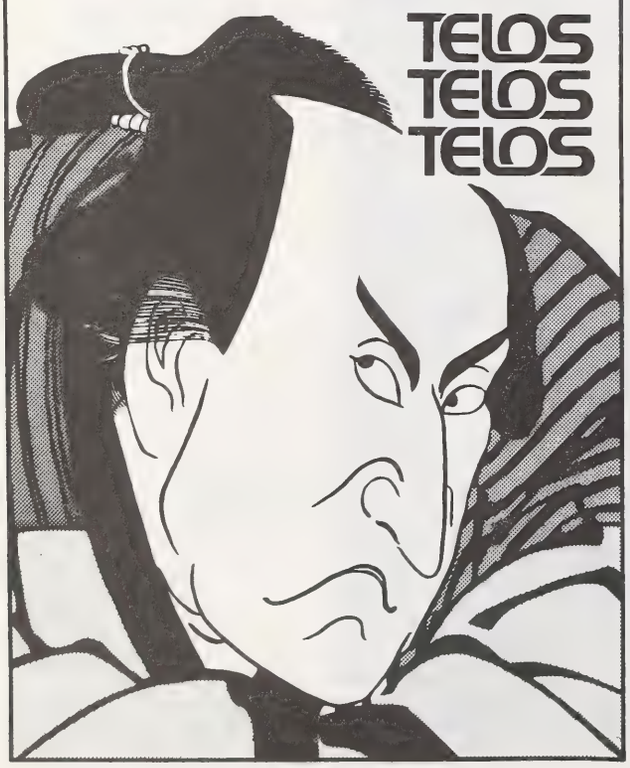
The five movements of Opus 16 are brief—mercifully brief, according to the Boston critics in 1914, for whom the work excited only "wonder and bewilderment" if not worse. The emotional range is nonetheless extraordinarily wide. Schoenberg uses a large romantic orchestra, but he rarely calls for everyone to play together. Rather, the dramatic and wide variations of instrumental color—often with a few solo instruments at a time—reflect the great range of feeling in the piece. The first movement is relatively easy to follow, if only because it is built on an ostinato pattern which helps to focus the attention through the consistent bass motive. The second movement is perhaps the most popular because it is in some sense a bow to the past, a lyrical passage, still relatively tonal in its harmonic character.

The third movement, "Colors," is usually described as a chordal movement that slowly changes in harmony and timbre by substituting one note at a time in the complex

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chord with which it opens. Schoenberg himself implied this view by noting in the score that the changes of chord are to be handled with the greatest subtlety, "avoiding accentuation of entering instruments, so that only the difference in color becomes noticeable." Yet a recent analyst has also demonstrated that the movement is built up of cunningly disguised canons, probably the least recognizable contrapuntal movement ever composed (intentionally so!).

"Peripetia," defined as "a sudden change of fortune, a sudden change of direction," is the title that Schoenberg gave to the fourth movement, which is altogether more passionate than what has preceded it. The final movement of the set is in many respects the freest, avoiding normal patterns of formal organization, though built up of many of the same motivic ideas as the earlier four movements, with which it is closely linked.

Schoenberg's Five Orchestral Pieces do not cause the kind of scandal that they generated in the Boston press in 1914, though his music is still, to use Berg's term, "difficult." But it is difficult in the same way that the Beethoven symphonies, for example, are difficult (though we have heard them so many times that we now forget the fact): in richness of material and detailed working out of rhythmic and melodic ideas, which make far more pressing demands on our attention than we are used to in most of our listening. Perhaps if we should hear the Schoenberg pieces as often as we do the Beethoven, this would all be self-evident!

—S.L.



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Where to Start?

I am often asked where an interested listener can go to learn more about music—to become acquainted with the language used when talking about music and to become familiar with the forms and styles of different composers and different periods. The beginning of a new season is a good time to suggest some possible approaches. Most of the books listed here are available in paperback; the few large (and expensive) reference works mentioned are to be found in many libraries.

The best thing about improving your familiarity with the terminology and history of music is that it can start at just about any time and at any level. What's more, it need not (and should not!) interrupt your actual experience of the music itself, whether in the concert hall, in broadcasts, or on recordings. And yet, everything you learn will increase your understanding of music and the pleasure you receive from it.

There are a number of books designed to introduce the absolute beginner to the concepts and technical terms of music. Otto Karolyi's *Introduction to Music* (Penguin paperback) starts with such basic matters as the names of the pitches, clefs, the staff, the scale, and so on, moving gradually to more complicated concepts. Although it is not designed at all to teach you how to read music, it should at least help overcome the fear of seeing a musical example on the page and not having any idea what those strange symbols and squiggles are for.

To get beyond the basic nuts-and-bolts, a new book by Graham Wade, *The Shape of Music: An Introduction to Form in Classical Music* (Allison & Busby paperback, distributed in the U.S. by Schocken Books), talks about the standard forms and styles without

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heavy jargon and without requiring the ability to decipher musical examples. Many chapters suggest specific compositions that illustrate the principles discussed.

There are any number of books that deal with these issues in a more advanced and technical way, usually in the expectation that the reader can follow printed musical examples. If you can pound out the few brief examples on a piano, you may find *Musical Structure and Design* by Cedric Thorpe Davie (Dover paperback) a useful guide, considerably more detailed than either of the above-mentioned books.

There are dozens of books created as texts for what Virgil Thomson once dubbed the "music appreciation racket," and which provide some general introduction and guidance through a selection of major compositions. Among the many such guides, one that I find more useful than most in helping readers to hear what is going on in music is *The Experience of Music* by Howard Brofsky and Jeanne Bamberger (Harper paperback). It comes with a set of recorded examples ranging widely through musical styles, and the authors constantly link discussion in the book to the actual music on the records.

Perhaps what most people are looking for is a simple quick-reference work. Sometimes you just want to find the answer to a single question: What does *con brio* mean? What is an appoggiatura? an arpeggio? a dominant chord? When did Mozart die? What is the relationship of the English horn to the oboe? Who composed *Carmen* and when? Although there are a number of general one-volume sources that may serve your purpose for such matters, I particularly like the *Harvard Concise Dictionary of Music,* compiled by Don Michael Randel (Belknap, available in paperback). It is indirectly related to the much larger *Harvard Dictionary of Music* (Harvard) by Willi Apel, which, however,

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omits biographical entries. For brief biographies, the standard reference is *Baker's Biographical Dictionary of Musicians,* 6th edition, edited by Nicolas Slonimsky (Schirmer).

Of course the largest source of information in English is *The New Grove Dictionary of Music and Musicians,* edited by Stanley Sadie (Macmillan—the English company, not the American one of the same name). Weighing in at twenty hefty volumes averaging about 750 pages each, it is a magnificent achievement in musical lexicography. Many subjects receive treatment at what amounts almost to book length ("Mozart," "India," and "mode" are three very different examples). It is, of course, far more than most people need or (at $1900) can afford, though for some it is indispensable. I can't get through a day without at least consulting it and often reading in depth. Fortunately for those who cannot afford it, it is available in just about every library with a substantial music collection.

These few suggestions scarcely begin to account for the plethora of available sources of information, but they should at least give you some reliable places to start.

—S.L.

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The Life of Johannes Brahms by Florence May, a two-volume biography that came out in 1905, is still available, superb, and expensive (Scholarly). The most recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (U. of Washington paperback). Donald Francis Tovey's note on the Second Symphony in the first volume of *Essays in Musical Analysis* is excellent (Oxford, available in paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay, "Brahms the Progressive," is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Recommended recordings of the Symphony No. 2 include Sir Georg Solti's with the Chicago Symphony (either coupled on a single disc with the *Tragic* Overture, or in a four-record set of the complete symphonies; London), Herbert von Karajan with the Berlin Philharmonic (DG), Arturo Toscanini with the NBC Symphony (in a four-record set on Victrola, mono), Sir Thomas Beecham with the London Philharmonic (Seraphim), and Claudio Abbado's expansive reading with the Berlin Philharmonic (DG).

Of writings about Beethoven there is no end. The standard biography is *Thayer's Life of Beethoven,* written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven,* which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (U. of Washington paperback) which deals briefly with the Choral Fantasy and the *Fidelio* Overture. Rudolf Serkin will record the Choral Fantasy with the Boston Symphony Orchestra under Seiji Ozawa, the Tanglewood Festival Chorus, and the soloists of this performance for Telarc as part of the complete Beethoven concerto cycle now underway. His older recording, with Leonard Bernstein and the New York Philharmonic, is still available, coupled with the Beethoven Third Concerto (CBS). Alfred Brendel has recorded the Fantasy with Bernard Haitink and the London Philharmonic Orchestra and Chorus, coupled with Beethoven's Second Concerto (Philips). The *Fidelio* Overture, of course, precedes any full recording of the opera, but it is also available separately on single discs of Beethoven overtures. Among the recommended ones are the recording by Leonard Bernstein and the Vienna Philharmonic (DG, including *Fidelio, Egmont, Leonore* No. 3, *Coriolan, King Stephen,* and *Prometheus)* and that of Herbert von Karajan with the Berlin Philharmonic (DG, either on a single disc containing the most famous overtures or in a two-record set including Beethoven's entire output of overtures).

H.H. Stuckenschmidt's *Schoenberg* (Schirmer) is the fullest and most up-to-date biographical study, but it says little about the music. Discussion of Schoenberg is often tendentious or highly technical, but Charles Rosen's *Arnold Schoenberg* (Viking paperback), a general introduction aimed at that mythological creature the "intelligent layman," avoids many of the pitfalls. Anthony Payne's *Schoenberg* in the Oxford Studies of Composers (Oxford paperback) is a fine discussion in rather more technical detail; the Five Orchestral Pieces receive particularly detailed treatment. Robert Craft's unreserved admiration for these pieces is evident in his article in *Perspectives on Schoenberg and Stravinsky,* edited by Benjamin Boretz and Edward T. Cone (Princeton paperback). A most

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original look at the "*Farben*" movement, though one couched in the highly technical and récherché language of Princeton music theory circles, is Jane Coppock's "Ideas for a Schoenberg Piece" in *Perspectives of New Music* XV (1975). Of the available recordings, Robert Craft's version with the Columbia Symphony Orchestra, the oldest still in the catalogue, bespeaks the conductor's devotion to the work (it is coupled with the Berg Altenberg Songs and Webern's Five Movements for String Quartet, Opus 5, on Columbia Special Products). A more recent version performed and recorded with remarkable clarity is that of Pierre Boulez with the BBC Symphony (Columbia; coupled with Schoenberg's *Accompaniment to a Film Scene, Survivor from Warsaw,* and the Variations for Orchestra). Gerard Schwarz has recorded Felix Greissle's fascinating reduction of the score for chamber orchestra with the Los Angeles Chamber Orchestra (Nonesuch, coupled with Schoenberg's Chamber Symphony No. 1).

—S.L.

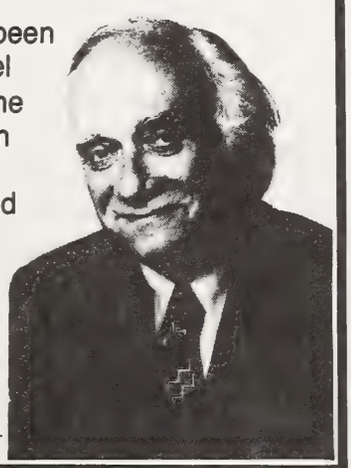


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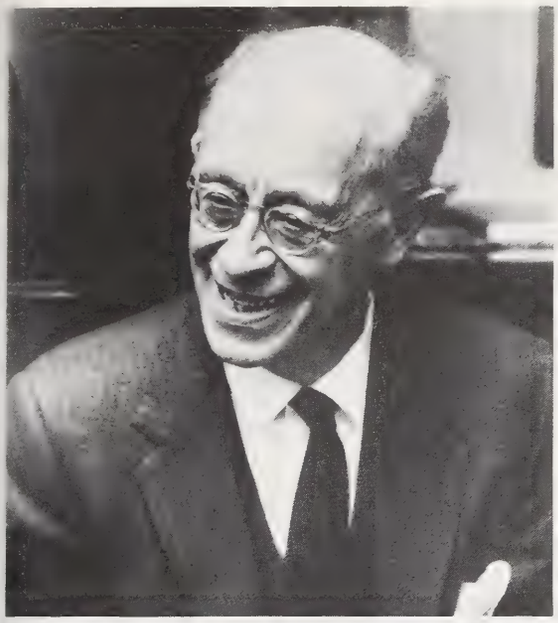


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Rudolf Serkin



Internationally recognized as one of the world's greatest pianists and musicians, Rudolf Serkin is also known as a man who selflessly devotes much of his time and energy to others. Mr. Serkin participates at the Marlboro Festival and School of Music where he is president and artistic director; he has served on the Carnegie Commission on Educational Television; he has been awarded honorary degrees from numerous universities and colleges, as well as from the Curtis Institute in Philadelphia, where he taught from 1939 until 1975 and was director from 1968 until 1975; he has been the recipient of many honors, including the Presidential Medal of Freedom in 1963 and the Kennedy Center Honors in 1981; and he is a member of the American Academy of Arts and Sciences, as well as a past member of the National Council on the Arts.

Born in Eger, Bohemia (now Czechoslovakia), and educated in Vienna, where Arnold Schoenberg was among his composition teachers, Mr. Serkin made his debut at age twelve with the Vienna Symphony, began concertizing at seventeen with a Berlin debut under Adolf Busch, and made his first United States appearance with the Busch Quartet at the Library of Congress in 1933. His formal debut in this country came in 1936 with Toscanini and the New York Philharmonic. Since then, he has toured both the United States and Europe, appearing in recital, with orchestra, and with chamber ensemble. He has also played in South America, Iceland, Israel, India, and the Far East, and he was a frequent participant in the Casals Festivals in the French Pyrenees and Puerto Rico.

Mr. Serkin has performed with the Boston Symphony on more than a dozen occasions since his first appearance in 1938 under Serge Koussevitzky. He played all five Beethoven concertos and the Choral Fantasy under the direction of Max Rudolf during the orchestra's Beethoven Festival in April 1970, and he made his most recent appearances with the orchestra last season under the direction of Seiji Ozawa, performing Beethoven's Fourth Concerto on the regular subscription series, and Beethoven's Choral Fantasy on the Centennial Concert Celebration in October 1981. This season he will record the Third Concerto and the Choral Fantasy with Mr. Ozawa and the orchestra as part of their complete Beethoven concerto cycle for Telarc records, already initiated with the recent releases of the Fourth and Fifth piano concertos.

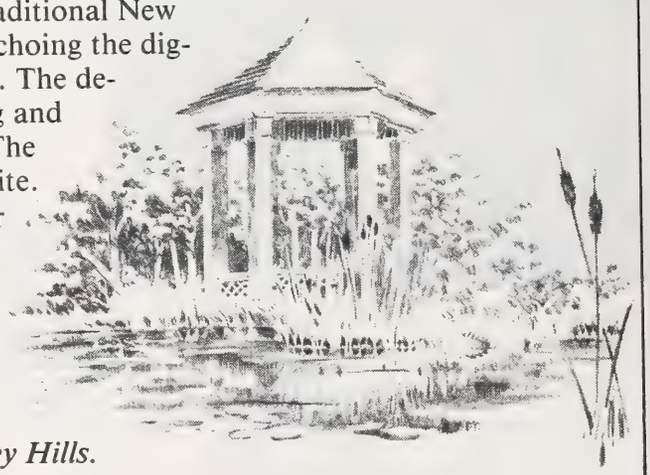


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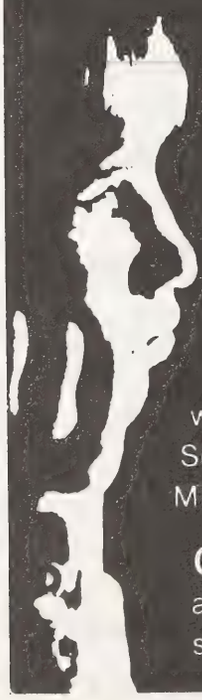
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Faye Robinson



Houston-born soprano Faye Robinson made her Boston Symphony debut in performances of Beethoven's Ninth Symphony under Sir Colin Davis in April 1979. During the 1980-81 season she sang performances of Mahler's Eighth Symphony under Seiji Ozawa's direction in Symphony Hall, Carnegie Hall, and at Tanglewood and also recorded that work with the orchestra for Philips, and she returned here most recently for performances of Beethoven's Ninth Symphony under Mr. Ozawa as part of the orchestra's hundredth-birthday festivities in October 1981. Ms. Robinson is a graduate of Bennet College in Greensboro, North Carolina, and she did graduate work at Texas Southern University and North Texas State University. Her numerous awards include first prize in the San Francisco Opera Auditions, and she has been internationally acclaimed for her performances with many of the most prestigious opera companies of Europe and North America, including those of Hamburg, Munich, Düsseldorf, Nancy, Toulouse, Houston, Washington, and Philadelphia. Her roles with the New York City Opera have included Violetta, Gilda, Liù, Pamina, and Micaela, and during the summer of 1980 she sang all three heroines in *The Tales of Hoffman* in her debut at the Teatro Colon, Buenos Aires. She has returned to France's renowned Aix-en-Provence Festival each season since her debut there in 1974, and she has also appeared at the summer festivals of Caramoor, Blossom, Aspen, Israel, Ambler, and Saratoga. Other recent engagements have included the Chicago Symphony under Solti, the Cleveland Orchestra under Maazel, the New York Philharmonic under Leinsdorf, the Amsterdam Concertgebouw under Haitink, and the Philadelphia Orchestra under Ormandy, as well as performances with the San Francisco Symphony, the Los Angeles Philharmonic, and the National Symphony Orchestra of Washington, D.C.



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Mary Burgess



Soprano Mary Burgess is equally at home on the operatic stage and on the concert platform. In addition to her Boston Symphony debut this week, Ms. Burgess sings this season in performances of the Mahler Eighth Symphony with the Phoenix Symphony, with the Canterbury Choral Society in its anniversary concert at Avery Fisher Hall in Lincoln Center, and in return engagements with the Santa Barbara Symphony, with the Nevada Opera as Mimi in *La bohème*, as Martha with the Dublin Opera, and as Micaela in *Carmen* with the Augusta Opera. During the summer of 1982 she was soloist in Orff's *Carmina burana* in the Cincinnati May Festival and with the Cleveland Orchestra at the Blossom Music Festival. Last season she was heard as the Countess in *Le nozze di Figaro* with St. Petersburg Opera, in the title role of *Madama Butterfly* with Nevada Opera, and as the Governess in *Turn of the Screw* with the Baltimore Chamber Opera. She was guest soloist with the symphony orchestras of Portland, Akron, and Santa Barbara, sang Vivaldi and Haydn programs at Carnegie Hall, and chamber music with the Seacliff Chamber Players. She also returned to the Minnesota Orchestra for performances of Handel's *Messiah*. In recent seasons, Ms. Burgess has sung with the opera companies of New Orleans, Nevada, Shreveport, Spoleto (Italy), The Netherlands, Dublin, and Festival Ottawa, and the Belgian National, among others, in a wide variety of repertoire encompassing the heroines of Cavalli, Mozart, Beethoven, and Puccini. She has been guest soloist with the symphony orchestras of Chicago, Cleveland, Cincinnati, Indianapolis, Seattle, Louisville, and Minnesota, with the Rochester and Rhode Island philharmonics, and at the Ravinia, Marlboro, and Cincinnati May festivals. A graduate of the Curtis Institute of Music in Philadelphia, Ms. Burgess is a native of Anderson, South Carolina.



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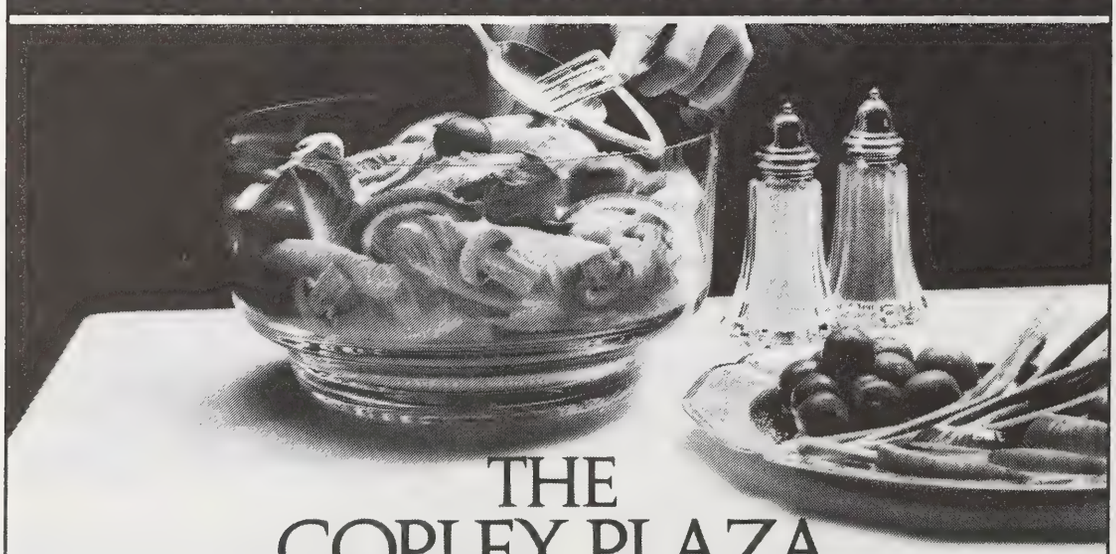
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Lili Chookasian



Born in Chicago, Metropolitan Opera contralto Lili Chookasian is a frequent guest artist with major orchestras throughout the United States and at such renowned European festivals as Bayreuth and Salzburg. Since her New York Philharmonic debut in Prokofiev's *Alexander Nevsky* under Thomas Schippers in 1960, she has established herself in both standard and contemporary repertoire. Recent orchestral engagements have included appearances with the Boston Symphony Orchestra under Seiji Ozawa, Mstislav Rostropovich, and Sir Michael Tippett; the Cleveland Orchestra under Lorin Maazel; and at the Tanglewood, Blossom, and Ravinia summer festivals. Ms. Chookasian made her Metropolitan Opera debut in 1962 as La Cieca in *La Gioconda*, and she has appeared there regularly since that time in roles including Erda, Azucena, Amneris, Ulrica, the three mezzo-soprano roles of Puccini's *Il Trittico*, which she performed in a single evening, and Bagbick in the highly acclaimed production of Weill's *Mahagonny*. Recent operatic appearances have also included the Lyric Opera of Chicago, and the companies of Toledo, Dayton, and Arkansas. Ms. Chookasian may be heard on CBS, RCA, Decca, and MGM records. She first sang with the Boston Symphony Orchestra in 1963, and she was a soloist on the orchestra's Ninetieth Birthday Concert in October 1971 under the direction of then music director Erich Leinsdorf. She has since returned for music of Verdi, Mahler, Schoenberg, Tchaikovsky, and Tippett, and, most recently, for a performance of Beethoven's Choral Fantasy under the direction of Seiji Ozawa on the orchestra's Gala Centennial Concert in October of last year.

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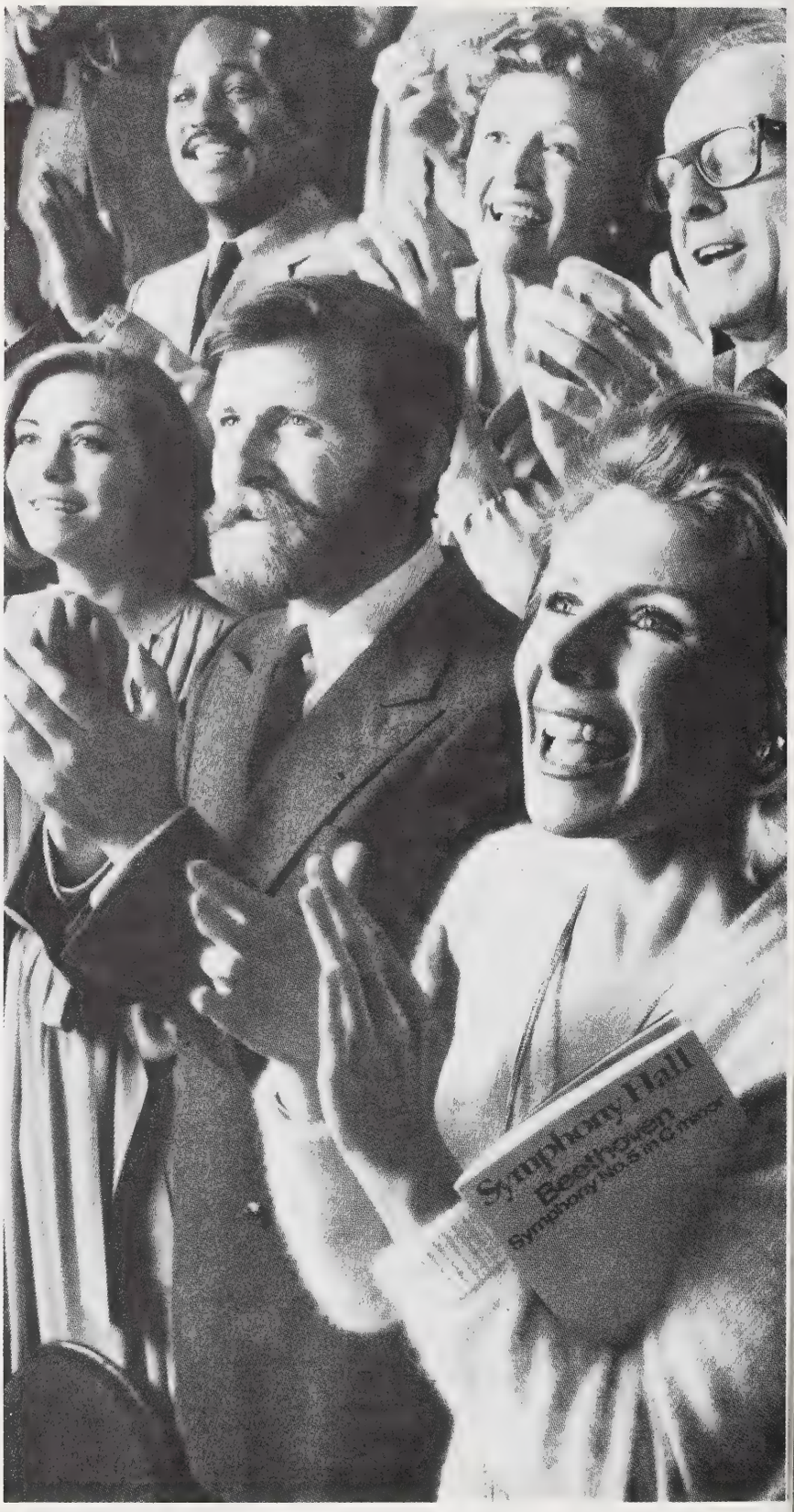
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Kenneth Riegel

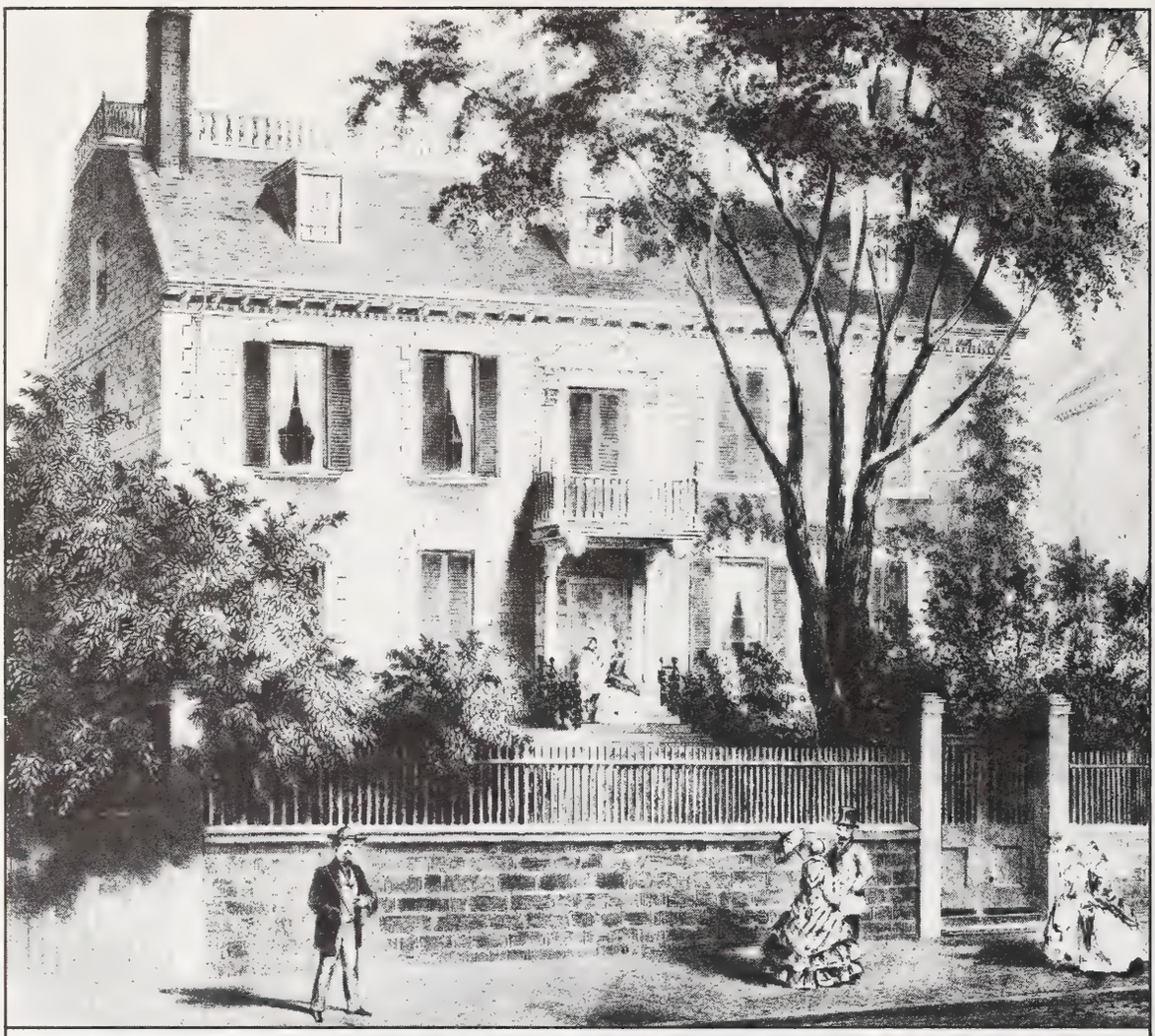


Tenor Kenneth Riegel's most recent appearances with the Boston Symphony Orchestra since his debut at Tanglewood in 1971 have included the title role of Stravinsky's *Oedipus Rex* in a staged performance at Tanglewood this past August; Mahler's Eighth Symphony in Symphony Hall, Carnegie Hall, and at Tanglewood, and which he also recorded with the orchestra for Philips records; Prince Shuisky in a staging of scenes from Mussorgsky's *Boris Godunov* at Tanglewood in 1981; and the Evangelist in Bach's *St. John* Passion, all under the direction of Seiji Ozawa. Mr. Riegel came to the attention of the international music world singing the title role in the New York premiere of Henze's *The Young Lord.* He made his Metropolitan Opera debut in 1973 in Berlioz's *Les Troyens,* and he has subsequently been heard there in numerous productions; he appears this season in the title role of the Met's new production of *The Tales of Hoffman.* Outside the United States, Mr. Riegel has sung Salzburg Festival performances of Mahler's Eighth under Leonard Bernstein, participated in the Flanders Festival's *Dream of Gerontius* by Elgar, and made his Vienna State Opera debut as Alfredo in *La traviata.* He is a frequent guest of the Paris Opera, where he was chosen to portray Alwa in the premiere production of the three-act version of Berg's *Lulu*, subsequently recorded for Deutsche Grammophon, and where he sang performances of Stravinsky's *Oedipus Rex* under Seiji Ozawa in May 1979. It was also under Mr. Ozawa's direction that he made his Berlin Festival debut in September 1979, in Berlioz's *Damnation of Faust.* Mr. Riegel's recording credits include, on CBS, Haydn's *Harmonienmesse* and *Lord Nelson* Mass with Leonard Bernstein and the New York Philharmonic, and Carl Orff's *Carmina burana* with Michael Tilson Thomas conducting the Cleveland Orchestra, as well as an award-winning recording for Deutsche Grammophon of Liszt's *Faust* Symphony with the Boston Symphony Orchestra under Leonard Bernstein.

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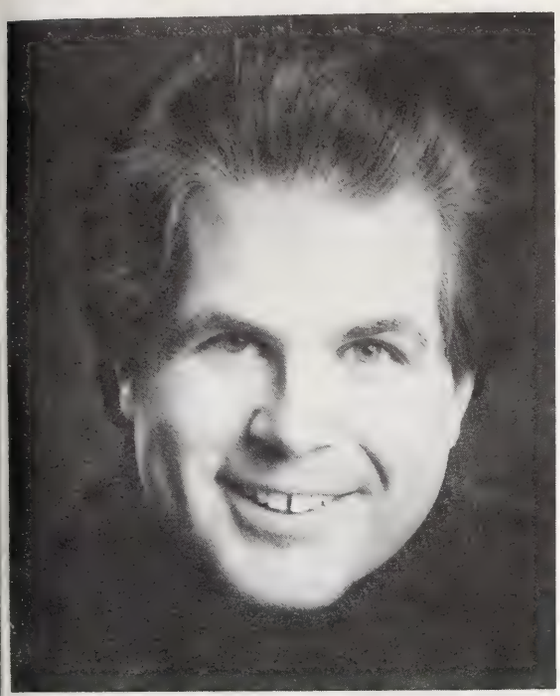
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David Gordon



Tenor David Gordon has distinguished himself in opera, oratorio, chamber music, and concert performance. A frequent concert artist, he has a repertoire of over forty major works which span eight languages and nearly eight centuries, encompassing such widely diverse areas as the troubadour songs of Medieval Provence, Elizabethan lute song, the high florid music of Bach and Handel, and the vocal music of the nineteenth century. Born in Philadelphia, Mr. Gordon received his musical education at the college of Wooster, Ohio, and at McGill University in Montreal; he studied with American baritone Dale Moore. Since his debut with the Chicago Lyric Opera Apprentice Artist Program in 1973, he has been acclaimed both in Europe and in the United States. From 1975 to 1979 he was a leading tenor at the Landestheater in Linz, Austria, where he sang over 300 performances of nineteen operas. He is known to American and European audiences for his interpretations of the bel canto roles in operas by Rossini, Donizetti, and Mozart, as well as for his portrayal of unusual character and comic figures. Mr. Gordon has been heard at the Lyric Opera of Chicago in *L'elisir d'amore, Don Quichotte,* and *Ariadne auf Naxos.* He made his San Francisco Opera debut in June 1981 as David in *Die Meistersinger,* and this season he returns there for performances of *Turandot* and *Boris Godunov.* This season also takes him to Chicago for *Pagliacci,* to Washington, D.C., for Mozart's *Entführung,* and to Houston for *Tales of Hoffman.* Mr. Gordon has been guest soloist for three seasons with the Emerson String Quartet; he has been artist-in-residence at the University of Denver; he has recorded Maurice Wright's Cantata for tenor, tape, and percussion for the Smithsonian Collection of Recordings; he is soloist with the Folger Consort, the resident ensemble of the Folger Shakespeare Library; and he has been soloist with the New York Renaissance Band at Alice Tully Hall. Mr. Gordon is listed in both the American and international editions of "Who's Who in the Arts." Today's performance of Beethoven's Choral Fantasy marks his first appearance with the Boston Symphony Orchestra.

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Julien Robbins



During his debut season with the Metropolitan Opera in 1979-80, bass-baritone Julien Robbins sang roles including Gremin in *Eugene Onegin,* Ramfis and the King in *Aida,* Don Fernando in *Fidelio,* and Monterone in *Rigoletto.* He has returned to the Met every season since then, and he sang Colline in last year's new production of *La bohème.* This season he appears in *La forza del destino, Un ballo in maschera, Macbeth, Parade, Pelléas et Mélisande, Arabella,* and *La bohème.* He has sung King Philip in *Don Carlo* with the Miami Opera, Jake Wallace in *La fanciulla del West* with Chicago Lyric Opera, and Lorenzo in Bellini's *I Capuleti e i Montecchi* with both Washington Opera and the Opera Orchestra of New York at Carnegie Hall, and he has made return appearances to the Miami Opera for *Turandot* and to the Washington Opera for *La bohème.* This past summer, Mr. Robbins gave a recital in Harrisburg, Pennsylvania, sang Beethoven's Ninth at the Waterloo Festival, and appeared at Lincoln Center's Mostly Mozart Festival for Mozart's *Vespers* and Beethoven's Mass in C under the direction of Robert Shaw. Today's performance of the Beethoven Choral Fantasy marks his first appearance with the Boston Symphony Orchestra; he returns to Symphony Hall in March 1983 for an all-Vivaldi program under the direction of Vittorio Negri. Also this spring he sings Bach's B minor Mass with the Bel Canto Chorus of Milwaukee and *Turandot* with the New Mexico Symphony, and in November 1983 he appears with the St. Petersburg Opera in *La bohème.* For two consecutive years, Mr. Robbins was a recipient of a National Opera Institute Grant; he studied at the Academy of Vocal Arts in Philadelphia. Following his 1976 debut with the Santa Fe Opera, Mr. Robbins was invited to become an ensemble member of the Opera School of Chicago. He has also appeared with the opera companies of Philadelphia and Charlotte, at the Ravinia Festival in a concert performance of *La forza del destino* under James Levine, and in Mozart's *Magic Flute* in Santa Fe.



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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Under the direction of conductor John Oliver, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, André Previn, Eugene Ormandy, and Gunther Schuller.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. In addition, Mr. Oliver and the chorus have recently completed a record for Nonesuch, featuring music of Dallapiccola and Weill, and scheduled for release in 1983.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand.* Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its sixth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

Tanglewood Festival Chorus
John Oliver, Conductor

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Margaret Aquino
Ingrid Bartinique
Skye Hurlburt Burchesky
Susan Cavalieri
Nancy H. Chittim
Mary Robin Collins
Margo Connor
Sheryl Conzone
Joy Curtis
Lou Ann David
Alice Honner-White
Gailanne Cummings Hubbard
Frances V. Kadinoff
Audrey M. Lopes
Holly Loring
Holly Lynn MacEwen
Diana Noyes
Fumiko Ohara
Christine M. Pacheco
Jennifer M. Pigg
Denise-Ann Jeanine Pineau
Charlotte C. Russell Priest
Joan Pernice Sherman
Jane Stein
Carole J. Stevenson

Mezzo-sopranos
Maisy Bennett
Barbara Clemens
Barbara A. Cooper
Ethel Crawford
Catherine Diamond
Patricia V. Dunn
Kitty DuVernois
Dorrie Freedman
Dorrie Fuchs
Irene Gilbride
Miriam Hawkes
Thelma I. Hayes
Donna Hewitt
Anne M. Jacobsen
Leah Jansizian
Suzanne D. Link
April Merriam
Janice Avery Ould
Deborah Ann Ryba
Linda Kay Smith
Julie Steinhilber
Nancy P. Stevenson
Lorraine Walsh
JoAnne Warburton

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E. Lawrence Baker
Ralph A. Bassett
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David E. Meharry
John H. Munier, Jr.
David R. Norris
Dean Stevens
Robert Towne
Mark Wilson
Richard H. Witter

Basses
Daniel E. Brooks
Charles A. Dinarello
W. Mark Fularz
Carl D. Howe
John Knowles
Raymond Komow
Kenneth L. Lawley
Lee B. Leach
John Parker Murdock
Francisco Noya
Andrew V. Roudenko
Vladimir Roudenko
Robert W. Schlundt
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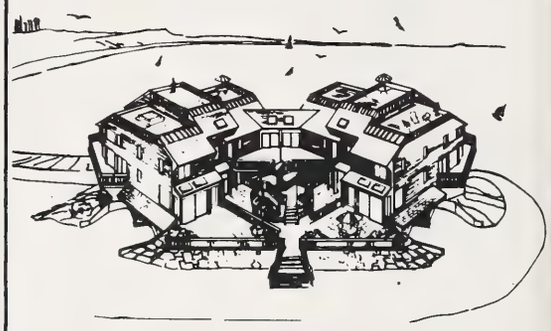
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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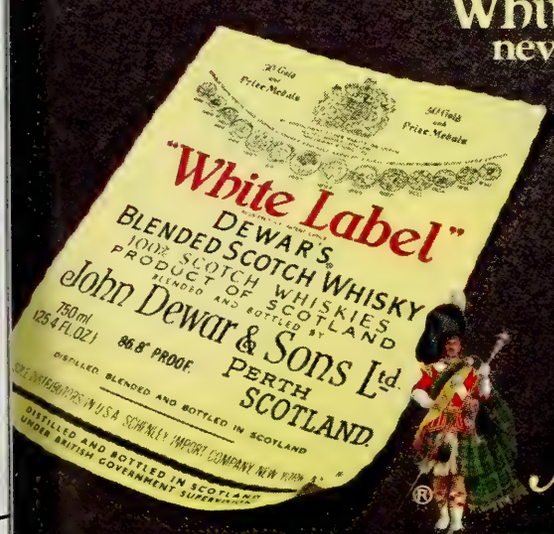
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Ludwig van Beethoven
Romance in F, Opus 50

Beethoven left a fragmentary violin concerto in C major, WoO 5 (WoO = *"Werke ohne Opuszahl,"* i.e., works without opus number in the Kinsky-Halm catalogue). This piece, of which about two-thirds of a first movement in C major survives, apparently dates from the 1790s. Then there are two "Romances," lyric slow movements for violin and orchestra, one in F major (published as Opus 50) and one in G (published as Opus 40). These happen to call for exactly the same size orchestra as the C major concerto fragment, and it has been suggested that Beethoven may have written them as two possible middle movements for that concerto (either F or G might be an appropriate key for such a work). Whether or not the Romances originally had any connection with the unfinished concerto, Beethoven finally published them separately as self-sufficient lyrical movements for violin and orchestra, emphasizing the *cantabile* quality of the violin, especially in higher positions—a characteristic later to be found also in the Violin Concerto in D, which he *did* finish.

—Steven Ledbetter

Johannes Brahms
Trio in E-flat for violin, horn, and piano, Opus 40

Johannes Brahms composed this striking trio in 1865, at the end of a glorious outpouring of chamber music. Brahms had already employed the horn with great effect in his set of choruses for women's voices, two horns, and harp, Opus 17, but it was fairly unusual to include the instrument in a full-scale four-movement chamber work, if only because of the tonal limitations that it necessitated. True, valves had recently been developed for the horn, making possible the performance of chromatic notes that were simply not within the range of the natural, valveless instrument. But Brahms always remained loathe to use the newfangled version, claiming that the natural horn had a much fuller and more satisfying tone than the valved instruments.

Part of that difference in tone came from the manner of playing natural horns; in order to get any pitches other than those that were part of the overtone series, the player inserted his hand into the bell to "stop" the instrument, thus lowering the pitch by a half-step or, at most, a whole step. This, of course, had the additional effect of muffling the tone. The player therefore had to be somewhat circumspect in playing the unstopped tones, in order to make them match the stopped tones as closely as possible. Apparently when the valves were first introduced horn players got carried away in a fine frenzy of chromaticism and vulgar blowing with all their might and main. Even so revolutionary a composer as Wagner—whose *Tristan und Isolde* cannot be performed without the modern instrument—noted in the score that he had first made sure it was *possible* to play the valved horn tastefully before scoring his opera for it! Brahms apparently did not want to run the risk; he always wrote as if for the older natural horns, which could be changed from one key to another by the insertion of a special crook to lengthen or shorten the tubing—even though, by the end of his life, almost all players were certainly using the valved horn.

He completed the trio, a romantic work redolent of German forests, in the wooded neighborhood of Lichtenthal, near Baden-Baden, in May of 1865, and took part himself (as pianist) in the first performance in Karlsruhe that December. When he offered it to

his publisher Simrock the following June, he noted that the horn part could, if necessary, be played on a cello, but eighteen years later he had a change of heart, and wrote to Simrock: "My horn trio should be provided with a viola part instead of the cello! With cello it sounds dreadful, but splendid with viola!" Simrock agreed to print a viola part, too (it could only increase sales!), but he refused Brahms's request to suppress the cello part. Of course, any discussion of alternate scorings is purely academic, because horn players, who are not exactly wallowing in chamber music by the great romantic masters, will never let this piece go. It gives the player every opportunity for a wide range of expressive and virtuosic performance.

Owing to the difficulty of modulating freely and widely with a natural horn, Brahms wrote a first movement that is not in sonata form—the only one in his entire chamber music output. It alternates two ideas—the opening Andante in E-flat and a Poco più animato in a related minor key—with a sonata-like tonal plan, but without any rapidly modulating development section. The scherzo that follows is a lively romp with some surprising harmonic twists, both in the main section and in the Trio, which comes in the dark key of A-flat minor. The slow movement, identified in its tempo as "sad" *(mesto)*, is an expressive lament, thought by some critics to be a musical response to the death of the composer's mother, which took place in the year of composition (and to which the soprano solo of the *German Requiem* was another response). The finale conjures up the forest and the hunt, with its fanfares and its echoes in a vigorous interplay of good humor.

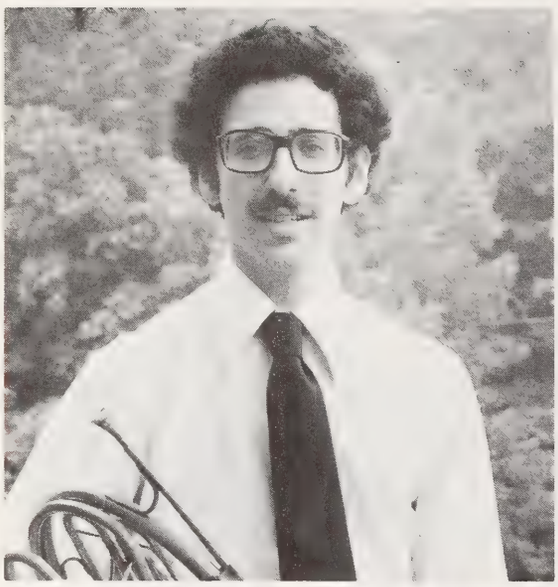
—S.L.

Sheila Fiekowsky



Born in Detroit, Michigan, Sheila Fiekowsky began studying violin at age nine with Emily Mutter Austin of the Detroit Symphony. She was soloist with the Detroit Symphony when she was sixteen and won the National Federation of Music Clubs Biennial Award that same year. Ms. Fiekowsky attended the Curtis Institute of Music, where she was a student of Ivan Galamian, and she continued her studies with Joseph Silverstein at Yale University, where she received her master's degree in music in 1975, the same year she became a member of the Boston Symphony Orchestra. She has been heard as soloist with many Boston-area orchestras, including the Newton, Brockton, and North Shore symphonies, and in the spring of 1982 she was soloist with the Mystic Valley Chamber Orchestra. Her chamber music experience includes performances at the Norfolk and Marlboro music festivals, and she has made numerous appearances in the New England area. As a member of the Cambridge String Quartet, Ms. Fiekowsky was invited to Fairbanks, Alaska, in 1981 to perform and teach chamber music. She is currently concertmaster of the Newton Symphony Orchestra.

Daniel Katzen



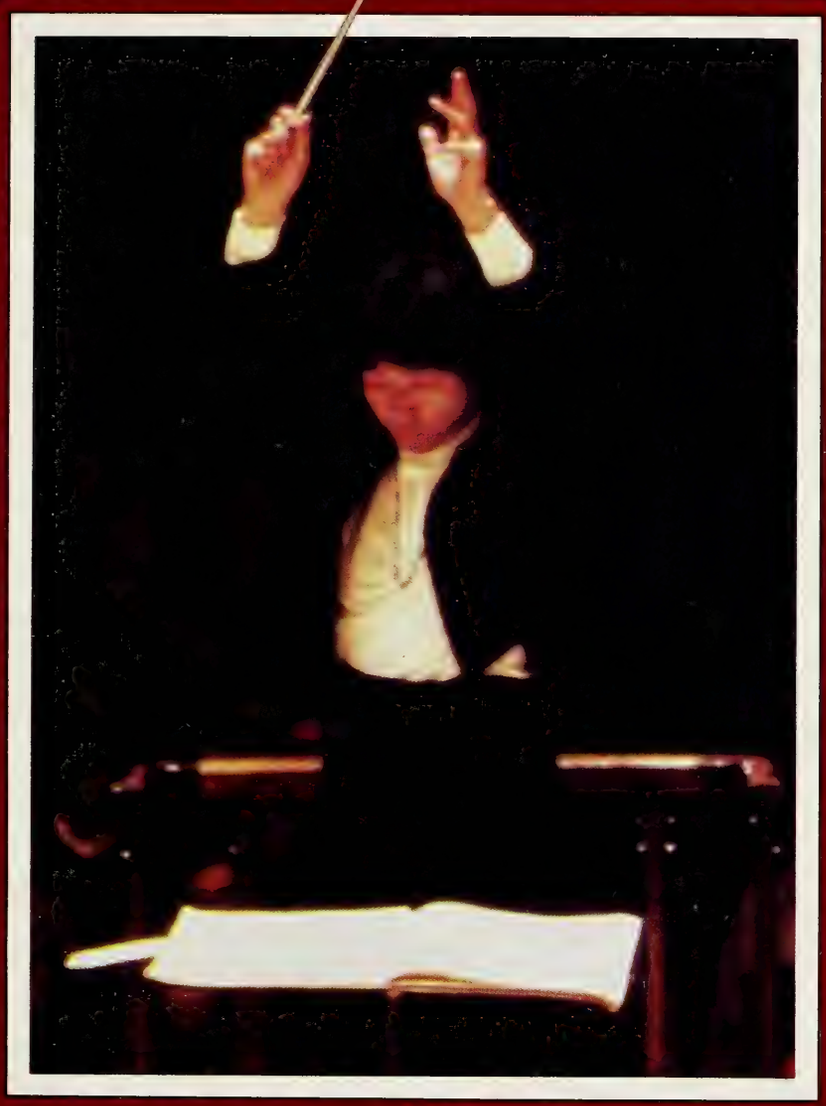
Daniel Katzen is second horn of the Boston Symphony Orchestra. He has been fourth horn with the San Diego Symphony and second horn with both the Grant Park Symphony in Chicago and the Phoenix Symphony. He has also played as an extra with the Chicago Symphony and the Rochester Philharmonic, and in orchestras in Europe and Israel. Born in Rochester, New York, Mr. Katzen began playing the piano at age two and the cello at age nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating with honors, he attended the Indiana University School of Music, where his teachers were Michael Holtzel and Philip Farkas; his course of study included a year at the Mozarteum Academy in Salzburg, Austria. After earning his bachelor's degree in music and graduating with distinction, Mr. Katzen did post-graduate work at Northwestern University, where he studied with Dale Clevenger. He is currently on the faculties of the Boston University School for the Arts and the New England Conservatory of Music.

Maria Clodes



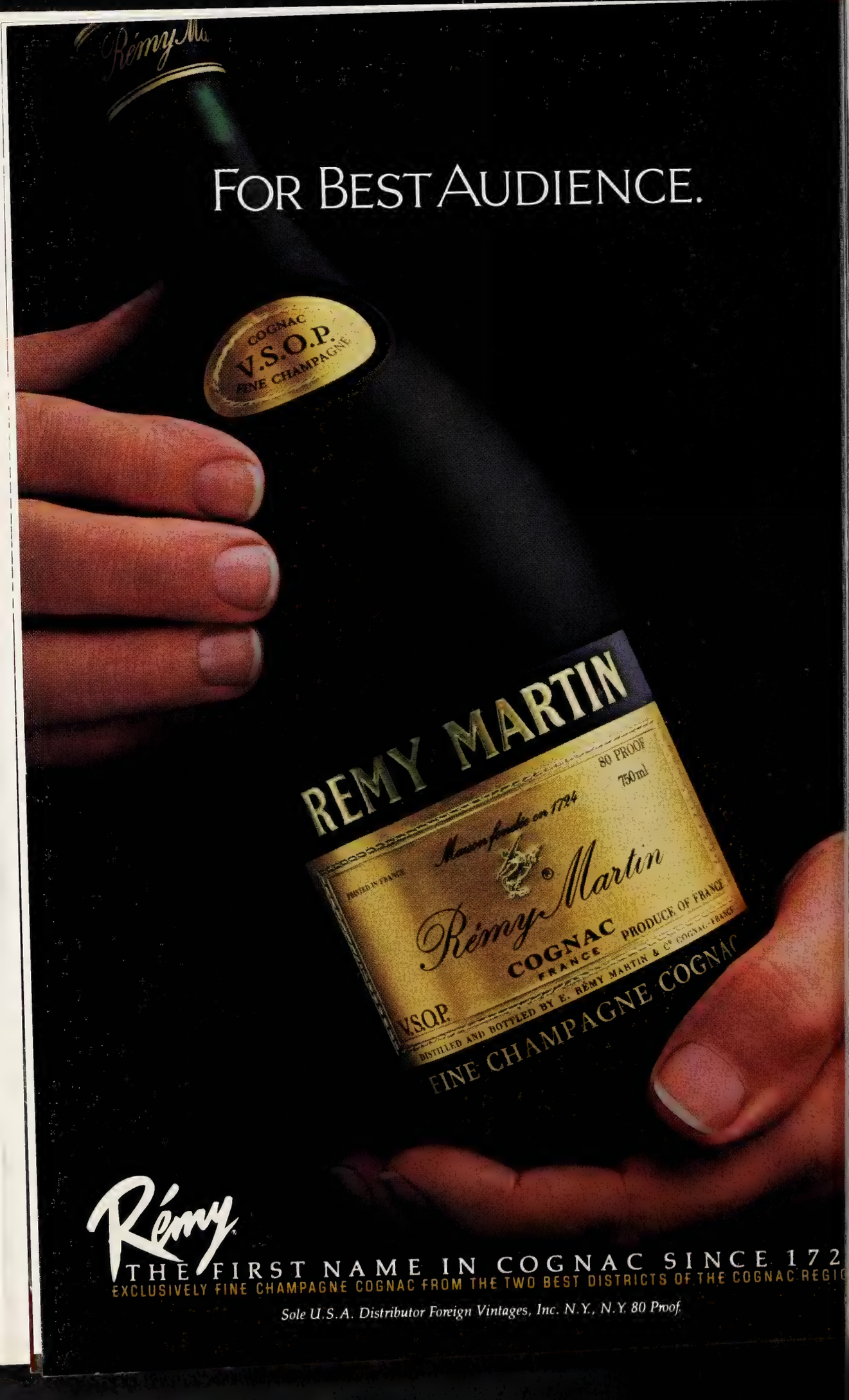
A native of Brazil, pianist Maria Clodes gave her first public recital at age six in Rio de Janeiro. After graduation from the Conservatory of Music there, she continued her studies in Austria, Germany, and England; she was recipient of first prize at the Salzburg Summer Academy, second prize at the Munich International Competition, and the medal of the Harriet Cohen Institute of London. Her appearances during this period included recitals at the Salzburg Festival, the Concertgebouw in Amsterdam, and Wigmore Hall in London, and she also appeared as soloist with the Mozarteum Orchestra of Salzburg, the Niedersachsen Orchestra of Hanover, and the London Philharmonic in an eight-concert tou of England. After coming to the United States she earned her doctorate in musical arts at Boston University, where she is currently a faculty member. Orchestral appearances in this country have included the Denver Symphony, the Cincinnati Symphony, and the Mozart Festival Orchestra at Lincoln Center, and her Carnegie Hall recital debut received high acclaim. She recently performed and taught with the Philadelphia String Quartet in a chamber music program at the State Uni versity of California at Long Beach, and last season she played Granados's *Goyescas* as par of the Boston Opera Company's Granados celebration.

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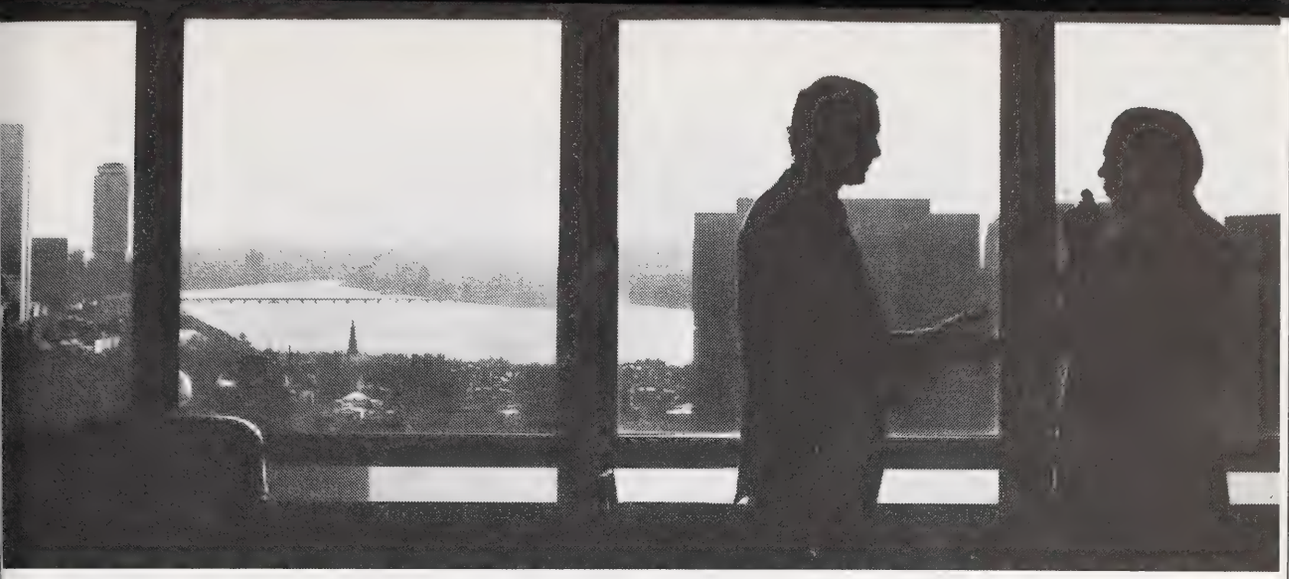
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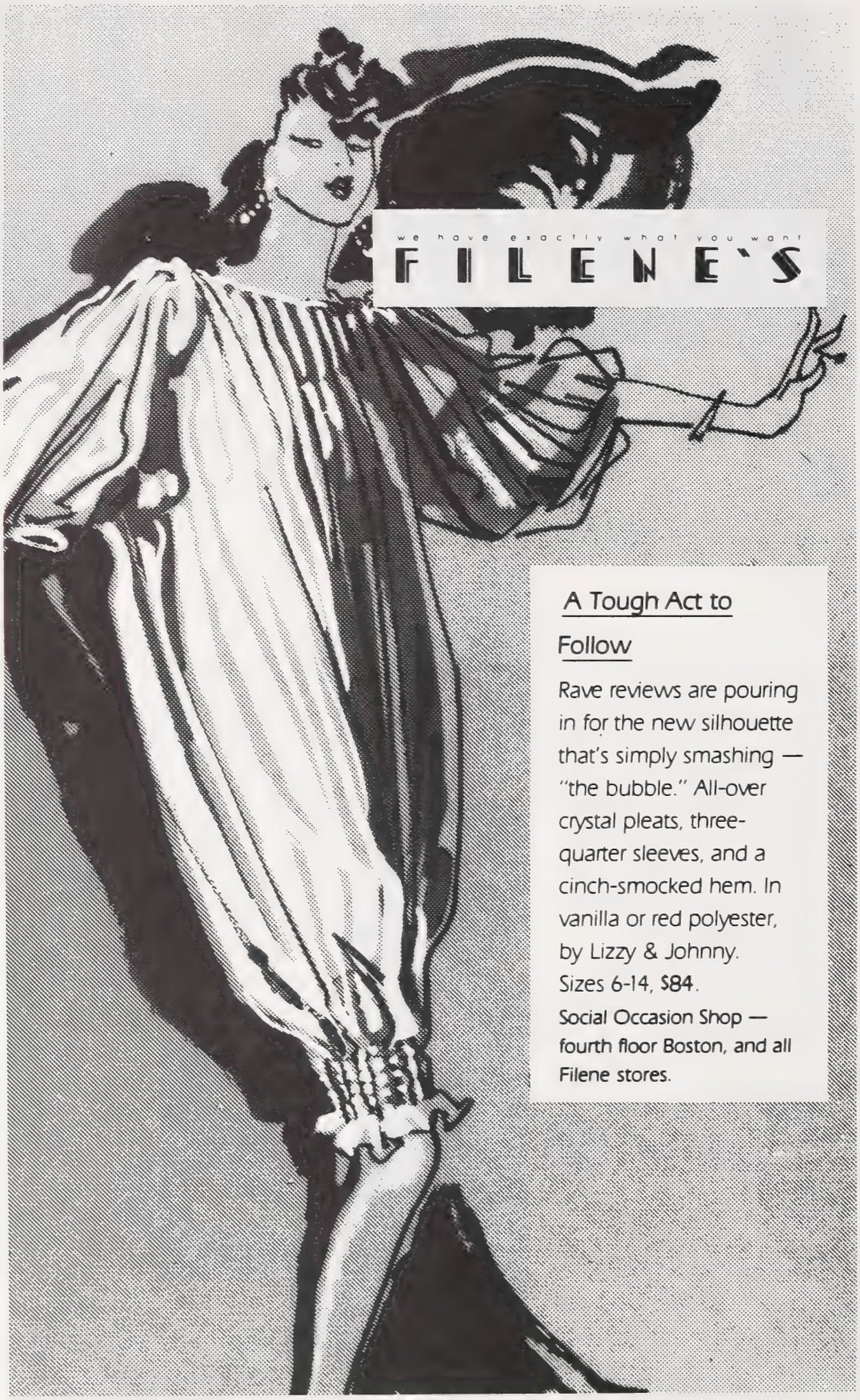
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Dr. and Mrs. Leo Beranek made a $1 million contribution to the Boston Symphony Orchestra in July. Dr. Beranek, co-founder of the acoustical firm Bolt, Beranek and Newman in Cambridge, Massachusetts, is a vice-president of the BSO's Board of Trustees, chairman of Boston Broadcasters, Inc., and a former president of WCVB-TV. A charter member of the BSO's Board of Overseers, which was formed in 1969, Dr. Beranek was formerly Chairman of the Board of Overseers; he served as trustee ex officio from 1977 to 1979 and was elected to the BSO's Board of Trustees in 1979. Dr. Beranek was co-chairman of the recent and enormously successful BSO/100 Centennial Fundraising Campaign, which concluded in October 1981 and raised a total of $20.2 million, surpassing its original goal of $15.7 million. "It is with great pleasure that Mrs. Beranek and I make this gift to the Boston Symphony," said Dr. Beranek of their $1 million contribution. "It is our hope that it will help in the challenge of maintaining the Boston Symphony as a world-class orchestra, and hopefully may inspire others to give as generously as possible to this distinguished institution."

Seranak Auction Postponed

The Seranak auction previously scheduled for 11 September 1982 has been postponed and rescheduled for 25 June 1983, according to Mrs. Maria Cole, chairman of the Seranak Auction Committee. The Auction Committee hopes to raise $100,000 from the event, which will be used toward paying the mortgage on Seranak, the estate of former BSO music director Serge Koussevitzky which is now owned by the Boston Symphony Orchestra and used for a variety of functions during the Tanglewood season. Mrs. Cole is coordinating committees from Boston, New York, and the Berkshires to find appropriate items for auction. The first part of the auction will include musical memorabilia such as original manuscripts, autographs, photos, and letters; the second half will feature furniture, works of art, and diverse objects of vertu. All items for auction should be appraised to bring a minimum of $200, and all donations are tax-deductible.

If you would like to donate to the Seranak auction, please contact either Mrs. Béla T. Kalman in Brookline, MA at (617) 277-0032 in the Boston area; Ina Schnell of New York City at (212) 724-1033 in the New York metropolitan area; or Heidi Humes at Jenifer House in Great Barrington, MA, (413) 528-1500 in the Berkshires. For further information, interested persons may also call the Friends' Office in Symphony Hall at (617) 266-1492.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Junior Council Activities

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who undertake a variety of fundraising activities on behalf of the orchestra. New members are admitted in September, January, and May. Membership inquiries are most welcome and may be directed to the Membership Chairman through the Friends' Office in Symphony Hall, (617) 266-1492.

One of the Junior Council's many activities is sale of the Symphony Mint, an exclusive, dark chocolate crème de menthe mint molded with the BSO colophon, created and packaged by Harbor Sweets, Inc., of Marblehead. The mint is sold at all BSO concerts in Symphony Hall, and also at BSO-related events. The table is staffed by volunteers and located in the corridor by the Massachusetts Avenue entrance to Symphony Hall. Treat yourself and friends to this delicious delight, available in either a gift box or taster package, with all proceeds benefiting the orchestra.

Two Council Areas to Hold Benefits

On Sunday, 17 October at 4 p.m., pianist Frederick Moyer will appear in recital at the Wayland High School Little Theater in Wayland, Massachusetts. Tickets are $5 at the door. This benefit performance is sponsored by the Wayland Council and was a 1982 Musical Marathon premium.

Also on Sunday, 17 October, at 4:30 p.m., the Concord Area will present the Empire Brass Quintet in a "Candlelight Concert" at the First Parish Church, Lexington Road in Concord, Massachusetts. This, too, was offered by the performing group as a 1982 Musical Marathon premium. Tickets may be obtained by calling Mrs. Jack Holmes in Concord at 369-1947. General admission is $7.50. Patron tickets including a post-concert reception are $15; Benefactor tickets including the reception and reserved seating are $30.

Music Manuscript Exhibit

Beginning 20 October and continuing through November, there will be an exhibition of music manuscripts in Cambridge at Harvard's Houghton Library. The manuscripts range in time from the period of Dunstable to Alban Berg and include autographs of major works by Haydn, Beethoven, Schubert, and Brahms, among many others. Several cases of the exhibit will be devoted to correspondence and musical works related to activities of the Boston Symphony Orchestra. The Houghton Library Exhibition Room is open Monday through Friday from 9 a.m. to 5 p.m.

New Boston Symphony Gift Shop to Open

Sponsored by the Council of the BSO, the Boston Symphony Gift Shop at Symphony Hall will open 15 November, offering an attractive array of gift items including musical-motif baby bibs, the orchestra's latest recordings, note paper, and the ever-popular Junior Council Symphony Mint. The shop will remain open through 22 December and the "Christmas at Pops" season. The shop will be located at the stage-door end of the Massachusetts Avenue corridor, and all proceeds will benefit the Boston Symphony Orchestra.

BSO Council Doings

The Council of the Boston Symphony Orchestra invites you to the 1982-83 series of Stage Door Lectures with Luise Vosgerchian, chairman of the Music Department at Harvard University, who will focus on the day's program. The dates, all Fridays, are 22 October, 19 November, 17 December, 14 January, 11 February, and 4 March. A la carte bar opens at 11:45 a.m., lecture and buffet lunch begin at 12:15 p.m. Cost of a subscription is $60; single tickets are $12.50.

New this year is the Boston Symphony Orchestra Council's 1982-83 luncheon series, "Behind the Scenes at the BSO." Dates are 8 October, 5 November, 7 January, and 25 February, all Fridays. A la carte bar opens at 11:45 a.m, buffet lunch and talk begin at 12:15 p.m. Cost is $40 for the series of 4, $12.50 per single ticket.

Again this season, the Council of the Boston Symphony Orchestra invites you to join members of the orchestra at its series of Pre-Symphony Suppers. A la carte bar opens at 5:30 p.m., buffet supper and talk begin at 6:30 p.m. $30 for a series of 3, $12.50 per single ticket. Dates and series are:

Tuesday 'B'	7 December, 5 April, 19 April
Tuesday 'C'	2 November, 1 February, 26 April
Thursday 'A'	28 October, 9 December, 24 February
Thursday 'B'	13 January, 10 March, 28 April
Thursday '10'	7 October, 2 December, 31 March

For further information on any of these events, phone the Friends' Office at Symphony Hall, (617) 266-1492.

Art Exhibits in the Cabot-Cahners Room

Once again this season, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries will display their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

28 September–25 October	Westminster Gallery
25 October–22 November	Kezar Gallery
22 November–20 December	Museum of the American China Trade
20 December–17 January	Gallery on the Green

BSO Members in Concert

BSO flutist Fenwick Smith, with Randall Hodgkinson, piano, and assisted by James Maddelena, baritone, will perform music of Schoenberg and Schubert at the Longy School of Music, 1 Follen Street, Cambridge, at 8 p.m. on Friday, 8 October. Tickets at the door $4, students $2. For further information, call 625-3247.

Symphony T-stop Reopens

Symphony subscribers and concertgoers will want to know that the MBTA restored streetcar service to the Arborway Line and reopened the Symphony Station at the corner of Massachusetts and Huntington avenues this past June.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

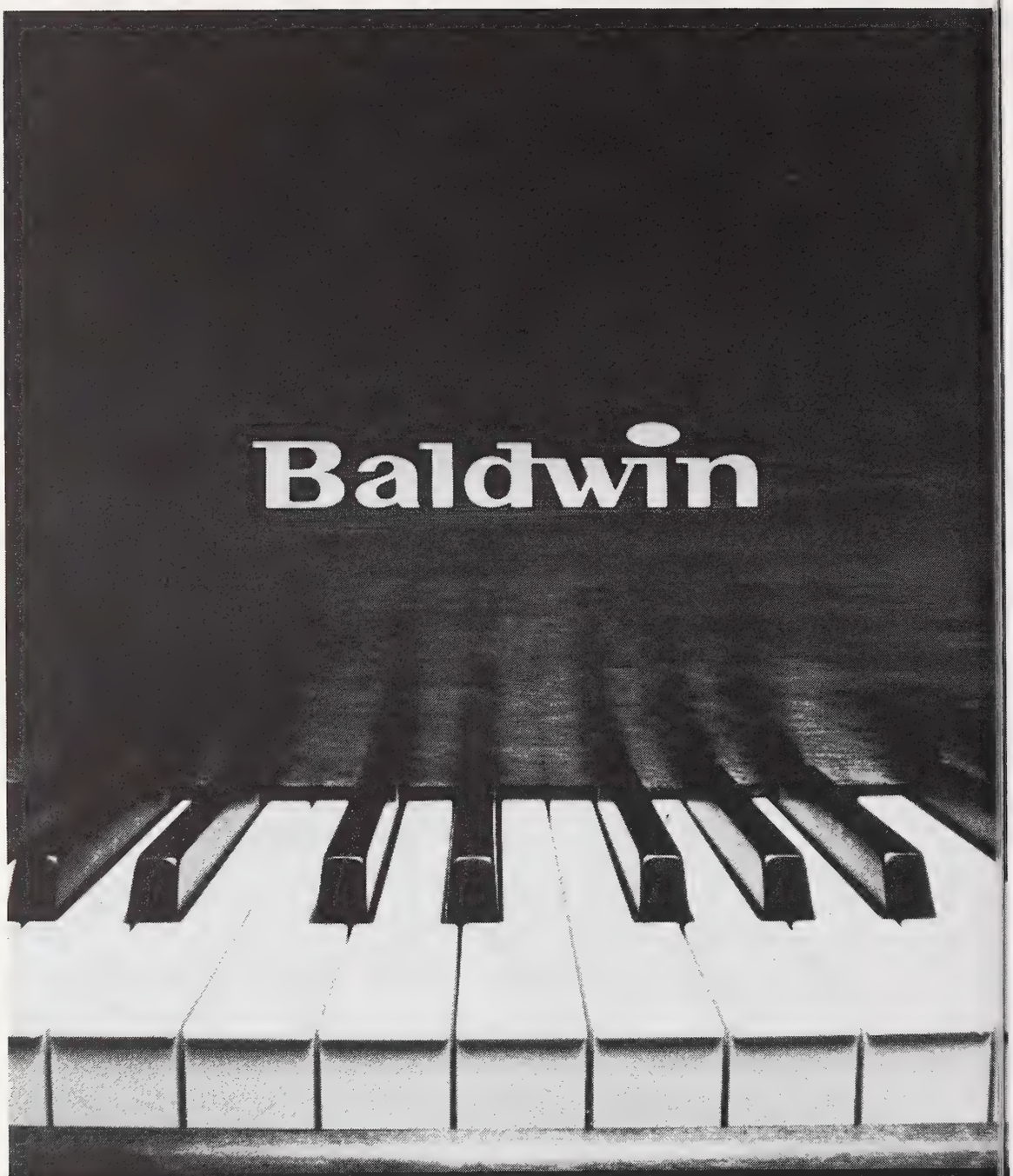
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records.





Baldwin Piano & Organ Company pays tribute to the Boston Symphony Orchestra on its first century of achievement. We look forward to continuing our association at this, the start of the Boston's second century of excellence.



Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1982/83

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
* Raymond Sird
* Ikuko Mizuno
* Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames
* Nisanne Lowe

* *Participating in a system of rotated seating within each string section.*

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair

Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair

Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

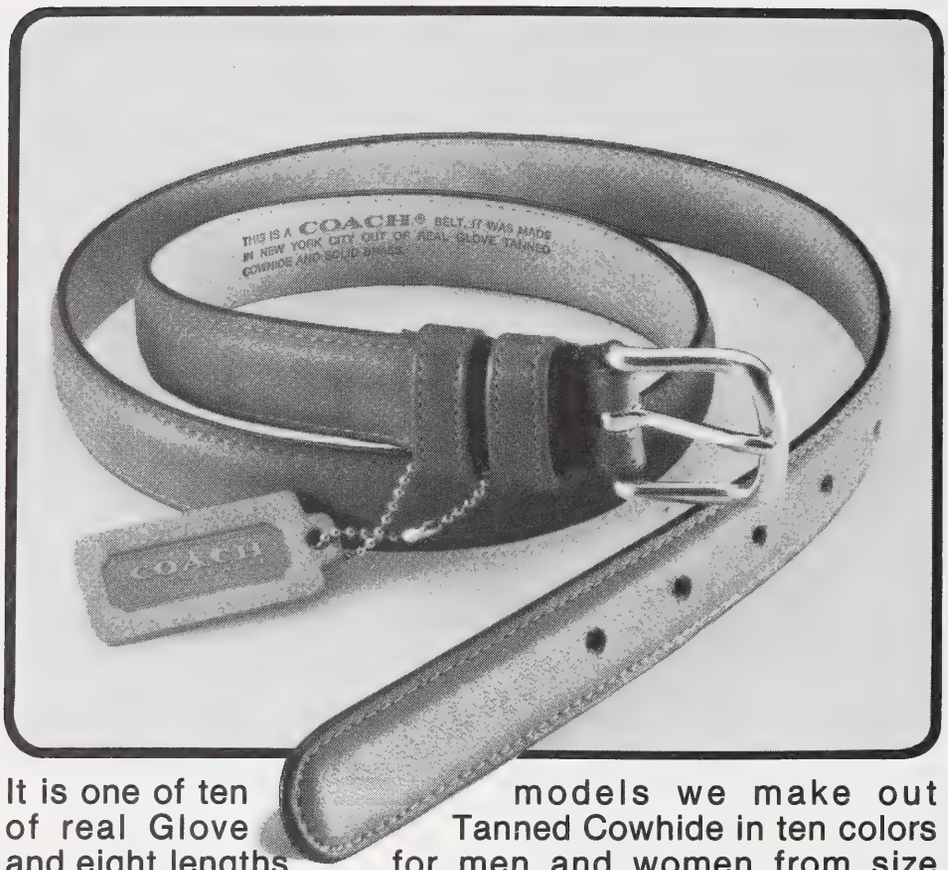
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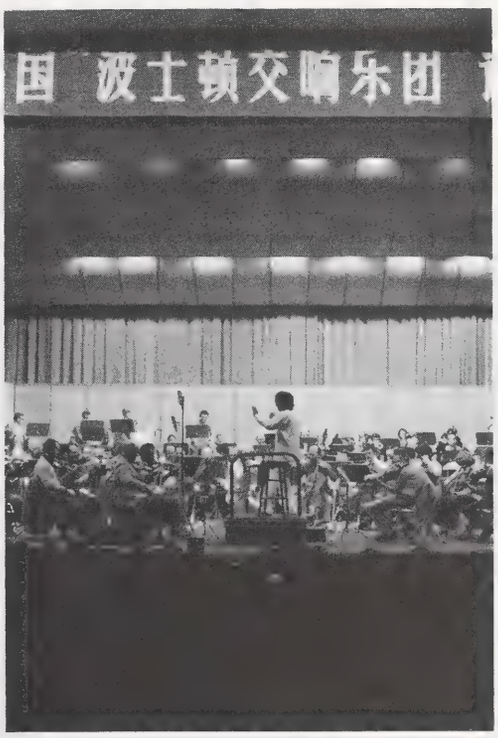
An Interview With Seiji Ozawa

While at Tanglewood this August, the BSO's Caroline Smedvig talked with Seiji Ozawa, who begins his tenth year as BSO music director this fall and who spoke about his relationship with the orchestra and his hopes for the future. The complete interview from which these excerpts are drawn appears in the Fall issue of *BSO*, the orchestra's bi-monthly newsletter.

CS: *The 1982-83 season will be your tenth year as music director of the Boston Symphony. What have been some of the most significant moments within the last 10 years?*
SO: I think it is very difficult to mention just a few highlights. I feel that the orchestra and I have just started to know each other over the last few years. This kind of thing takes time. Of course there have been many very exciting moments, including several magnificent tours—to China, which was unique, to the European music festivals, the centennial world tour. But our major work is here in Symphony Hall. I feel, and I hope my colleagues feel, that we really know each other better now. When repertoire is repeated we are more comfortable, and we can perform more naturally. The result is a deeper, much more serious way of making music, and I like that. That to me, is what is really significant.

CS: *Has the sound of the BSO changed during your tenure?*
SO: I think it is becoming a deeper, heavier, darker sound. Since Munch's time, and—I am guessing, since I didn't know him—from Koussevitzky's time, this orchestra has had a beautiful color. That is in the blood of this orchestra. If I want that sound, they will give it to me. If a guest conductor comes, right away they will give it to him. Rarely is there ever a forced sound. Some of the world's heavy-sounding orchestras, as I call them, can produce very powerful music, but they lack color and beauty of tone. The Boston Symphony always looks for beautiful tone, lots of color, and, in the end, beautiful music. My work is in keeping the beautiful tone and the seriousness, the power, the depth.

CS: *How have you changed as a conductor over the past decade?*
SO: Conducting is a very strange profession. Conductors cannot work alone, so naturally I have grown from the experience with my group in Boston, which has given me so many good things. I hope I can give something back. But also, I had to go and get some experience in other countries like Germany, France, England, and Austria. It was very important for me to have those experiences with other orchestras. Remember that the life of a conductor really depends on the stimulation between him and his orchestra. Then they can grow together. The essence of what I have learned has been from my rehearsals and performances with the Boston Symphony. But



Rehearsing with the Boston Symphony in China, March 1979
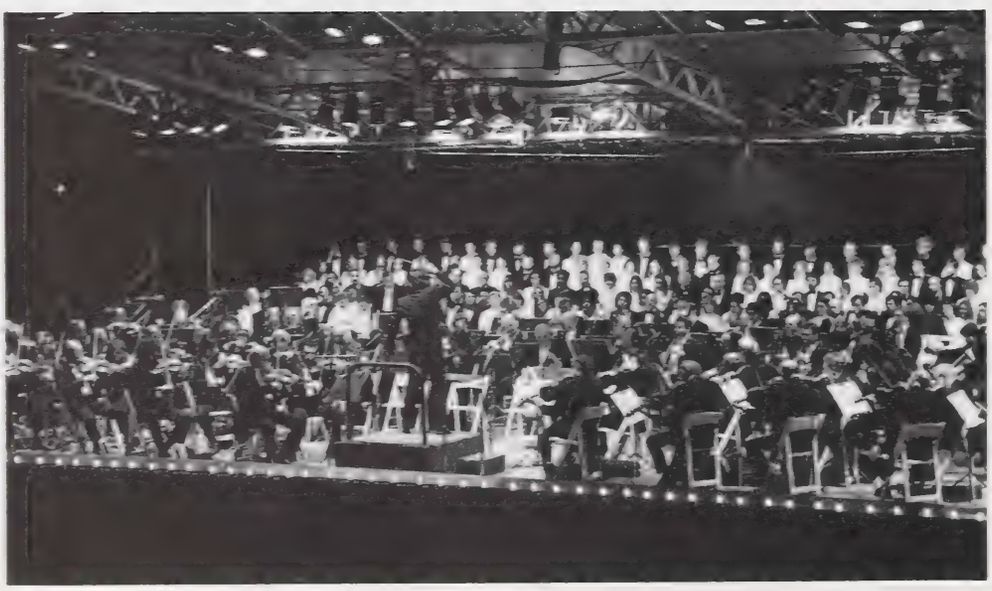
my experience with, for instance, the Berlin Philharmonic, is absolutely important, invaluable. It is a completely different way of making music than is found in American musical life. In Berlin, they have very much their own color. Vienna is that same way, as well as Paris. Also, I have grown from studying opera in opera houses, which has expanded even my basic conducting techniques. I would have to ask my colleagues here, but I think that my experience with opera has broadened my relationship with my orchestra. I think my vocabulary is fuller, richer, expanded in ways I couldn't have achieved without opera. I haven't done too many operas yet, but I can sense how important opera conducting is for symphonic conducting.

CS: *The city of Boston is relatively small compared to many of the major cities that have great orchestras. What do you think is unique about Boston that enables it to support a world-class orchestra?*

SO: From my first impression of Boston, one thing was very clear—Boston is a very musical city. The Boston area has many musicians, many chamber groups and musical associations, music schools, and composers right here. And also, I think that historically, Boston has supported the arts—not just music, but culture in general—with its great museums and universities. It seems to me that some of the Boston families are really connected with art, and there is a tradition of this that gives a great orchestra the chance to exist. I'm not sure we have enough economic power in Boston. I don't think Boston is the business center that New York, Chicago, and Los Angeles are, or that Houston is becoming. But what we lack in economic power, Boston makes up for in its love toward art. Our own supporters are really extraordinary in their support of the orchestra. If you talk about dollars, there's no question we need more support for the future. Where to find this, I'm not sure. That is a constant worry. But I'm sure we'll find the answer in the people who support and love the orchestra.

CS: *Aside from the financial worries that plague orchestras today, there are those who question the very notion of the symphony orchestra, who call it a dinosaur. How would you respond to that?*

SO: Yes, I hear these things, I hear people say that the symphony orchestra is passé. People ask why we have to stay in the concert hall, why we don't go out into the community and play, why we don't take those stupid tails off. But I am not anxious because the beauty of music hasn't changed. We have wonderful



Beethoven's Ninth Symphony on the Boston Common, 22 October 1981, the orchestra's 100th birthday

new music, but this doesn't change in our minds the beauty of Beethoven, the beauty of Mozart, the beauty of Brahms; I don't think that will ever change. I'm not saying that I think a symphony orchestra will forever wear tails. Who knows? But I think that kind of issue is quite small. And perhaps in a society where there is so much change, it is good to have something that remains a symbol, a tradition. That you can sit down in Symphony Hall and listen to beautiful music in one place, even one seat, that is still beautiful, and to know that this was the same fifty or eighty or 100 years ago, that is important.

CS: *Do you have a sense of what shape you would like the Boston Symphony to take?*
SO: Yes. I want to keep the balance between the hard work the orchestra does, and the feeling of living a warm life together. The work this orchestra does is very concentrated and intense, whether at Tanglewood or Symphony Hall, and especially on tour, when things can be really tough. But I hope this orchestra can keep the sense of a family having fun together and enjoying each other. I hope that will be this orchestra's character forever. Many orchestras who are working very hard have a tendency to become dry, and they lose the sense of enjoyment. Or, the opposite, some orchestras are very family-like and things become too easy, and then the artistic level goes down.

I would also like to have more flexibility in our lives. American symphonic life is very routine—rehearsals every week, same time, same day, with concerts the same. At this time, we don't have the flexibility to concentrate on a recording or be able to rehearse a little longer than usual. I hope in the future that we could be allowed a more flexible schedule, so if we wanted to extend rehearsal for a very important work we could, or if we wanted to have a very special program for television we could do it for three or four days, and then the television director and everyone involved could go crazy and really get into it. With music, too much routine is not good. With a 52-week-a-year schedule, often it is not our own life anymore. There has to be variety and the flexibility to make music more at our own pace.

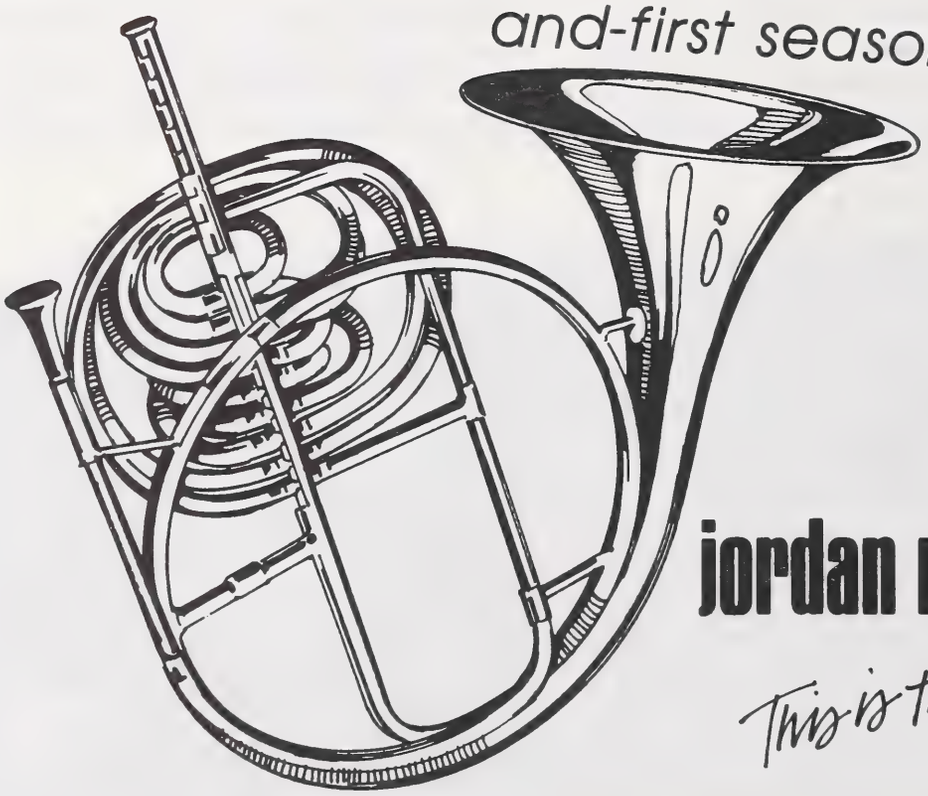
CS: *How would you say the BSO is regarded from an international standpoint?*
SO: I think it is at the very top, and it should be. That is our work, to keep it there. And it's not easy because an orchestra is not just one person, but 100 together. On top of that, you need many conditions—the right working conditions, stimulation, the right repertoire—to build a great orchestra. And a great orchestra must and should be exposed to world audiences. This is why it is so important that we should tour, and perform in other cities' music halls, and maintain a national and international standing. It is also very important that we continue to have wide distribution of our recordings and that televised performances of our concerts be broadcast to as wide an audience as possible.

CS: *Are you optimistic about the future of orchestras in this country?*
SO: I think that the general state of orchestras in this country is very strong. I think the number of orchestras in this country, including some of the smaller community orchestras and the half-amateur ones, is huge. But I worry that staying among the very top is so difficult. Just to *have* an orchestra is perhaps not so hard, but to build and maintain a great orchestra, that is difficult. The economy is against it. Also, life today has become so fast-



With Dietrich Fischer-Dieskau at the Salzburg Festival, September 1979

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put the art in Mozart . . .
the beat in Beethoven . . .
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Probably the same
people who put
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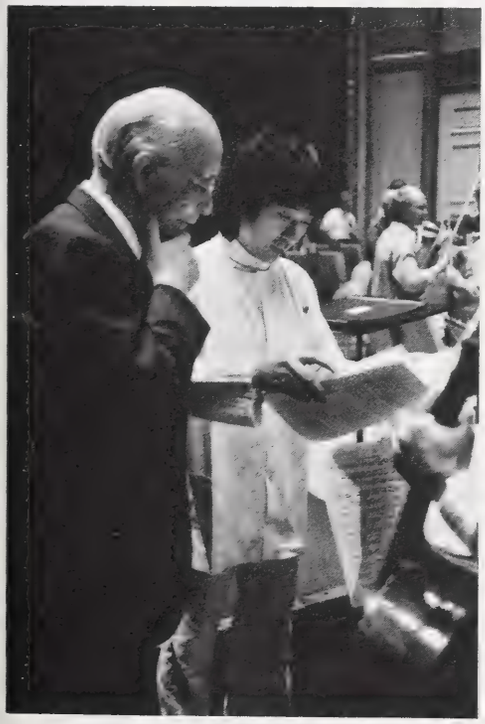
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paced and hectic, that often it is hard to create a suitable atmosphere for the highest artistic work. My job, and the job of my colleagues, is to say, yes, we're living a very busy life, and yes, we're exposed to high technology, but still, we must keep pure, high, artistic standards inside of our musical mind. If we can keep that, if we have the energy to keep that, then yes, I believe in a future for the orchestra.

CS: *What is the outlook for American orchestras as compared to European orchestras?*

SO: The greatest orchestras in Europe feel it is their duty to maintain their standards of excellence. And the governments there also think of the orchestras as their symbol. In America, it doesn't really happen that way, but that's all right, because here private individuals who love music donate their time and money, and the orchestra responds to this. Here in Boston, we feel it is our absolute strong duty to give our audience a great orchestra and great performances. But I remind you that I and my colleagues in the orchestra must have a high standard in our mind, and we *cannot* break that. And to do that in today's world, with all of its noise and many distractions, is not very easy. In fact, many things are against us. And music is so pure and so fragile that to keep it at its absolute highest level, we need lots of concentration, and lots of love towards our work. I feel a very strong responsibility to do this and I *love* to do this. And my colleagues, they understand too. They are absolute angels, strong angels. So I have, and *we* have, a strong future with the Boston Symphony.



With Rudolf Serkin, September 1980



Acknowledging applause with Leontyne Price at the Centennial Concert Celebration, 18 October 1981

A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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"Presidents at Pops" succeeds to the tune of $405,000



The Boston Symphony's 1982 "Presidents at Pops" program, which concluded June 15 with a very special evening at Pops, has raised $405,000 for the orchestra. The BSO would like to express thanks and hearty congratulations to the 104 sponsoring companies and program advertisers for making the 1982 "Presidents at Pops" program a resounding success. Businesses take note—the dates for next season's "Presidents at Pops" program have been announced:

Presidents Dinner Monday, May 9, 1983
Presidents at Pops Concert Tuesday, June 21, 1983

Don't miss the opportunity to participate in next year's festivities with John Williams and the Boston Pops as they salute the business community with the 1983 "Presidents at Pops" program.

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Joseph Haydn
The Creation



Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed The Creation (Die Schöpfung) *between the end of 1795 and early 1798. The first performance was given privately in Prince Schwarzenburg's palace in Vienna on 29 April 1798, publicly in the Vienna Burgtheater on 19 March the following year, an event that was probably the summit of Haydn's career. The first American performance consisted of selections performed by the Moravian Choir with an orchestra of fifteen in Bethlehem, Pennsylvania, in 1811; the same choir under the direction of Charles Hupfeld gave the full work (in German) in Bethlehem on 18 May 1823. The oratorio was introduced to Boston serially by the Handel and Haydn Society, the three parts being sung on 1, 3, and 4 April 1817 respectively; the entire work was first heard at a single concert in Boylston Hall on 16 February 1819, Benjamin Holt conducting. The chorus on that occasion consisted of 90 men and 6 women.* The Creation *did not enter the repertory of the Boston Symphony Orchestra until 16 February 1968, when Erich Leinsdorf led the first of a series of performances with soloists Beverly Sills, John McCollum, and Ara Berberian, and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. The only later performance took place at Tanglewood on 8 July 1973, Seiji Ozawa conducting; the orchestra was joined by Benita Valente, Seth McCoy, Thomas Stewart, and the Tanglewood Festival Chorus, John Oliver, conductor. The oratorio is scored for soprano, tenor, and bass solos, mixed chorus (with a four-measure alto solo in the final movement), and an orchestra consisting of three flutes, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings. The harpsichord required for the recitatives is played at these performances by Mark Kroll.*

Times do change, and with them the customs of concert-giving. In Haydn's day, a concert normally involved at least as much vocal as instrumental music. Today's typical symphony concert, consisting entirely of orchestral music—perhaps with a soloist in a concerto providing one small concession to the need for variety—would have been deemed hopelessly monotonous by a Viennese or London or Paris (or even Boston!) audience in the 1790s. On the contrary, in those days audiences purchased tickets first of all to hear famous singers, secondly leading solo instrumentalists; the orchestra itself came in a distant third. Today, on the other hand, there are symphony subscribers who regularly give away their tickets when a choral piece is performed and complain about the predominance of choral music on season schedules.

In our time we blithely think of Haydn primarily as "father of the symphony" and "father of the string quartet." But in his own day, *The Creation* was ranked quite naturally—and almost instantly—as his single greatest achievement. No individual symphony or string quartet or Mass setting, not to mention the smaller works for voice

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or piano or various combinations of instruments, could come close to it in imaginative brilliance and range of expression. And best of all, it was sung! Its text and especially Haydn's music gave it near-universal appeal, making it accessible and moving to listeners of every class, and even of strongly opposed religious and political views. The work was as enthusiastically received by Vienna's Catholics as by her freemasons; Berlin's Lutherans and London's Anglicans and the revolutionary theists of Paris hailed it with as much fervor as the Viennese. For many it ranked with Handel's *Messiah* as one of the two greatest oratorios—and perhaps greatest musical compositions—ever written. Nowhere was this view made more explicit than in Boston, where the Handel and Haydn Society, founded in 1815, chose its name precisely because of the two oratorios that formed the backbone of the Society's musical activity for its first 150 years (though well into this century its members sternly insisted on mispronouncing Haydn's name as if it rhymed with "maiden").

The Creation seems to have been part of a concerted campaign on Haydn's part to achieve the kind of acclaim in the field of vocal music that he had already received for his symphonies and string quartets. He was certainly not unpracticed in vocal writing—far from it! As the composer already of ten Mass settings and two dozen operas, marionette operas, and smaller stage works, not to mention a then-popular oratorio, *Il ritorno di Tobias*, he could hardly be considered a novice. But the bulk of that work had been composed for the private enjoyment of his prince in Eszterháza and was utterly unknown elsewhere. *The Creation*, like the last symphonies, demonstrates Haydn's utterly remarkable ability to write fresh, imaginative, colorful music with the common touch, music that speaks to listeners of all levels of musical experience.

The oratorio would never have been composed without Haydn's successful visits to London. There he heard several oratorios by Handel, which were still part of an uninterrupted performance tradition. Perhaps owing to Haydn's enthusiasm for this music in England, Haydn offered an oratorio libretto that had been planned for Handel but never composed. The text, derived from Genesis and Milton's *Paradise Lost*, along with a few references to the Psalms, dealt with the traditional account of the creation. The impresario Salomon gave this text to the composer as Haydn was just on the verge of leaving for Vienna, possibly in the hope of coaxing him back to London for yet another visit, since the first two had been extraordinarily successful. Haydn took the text with him for perusal, knowing that at home in Vienna he could be sure of finding help and encouragement from an old acquaintance and Handel enthusiast, Baron Gottfried van Swieten, who in the end arranged the text for Haydn's use, abridging the lengthy English libretto and providing a German translation.

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The Baron, an acquaintance of both Haydn and Mozart, was a musical enthusiast who had been actively engaged in the revival of Bach and Handel for over a decade before he came to be involved in the libretto for *The Creation*. Himself an amateur composer of symphonies and *opéras comiques*, van Swieten had known Haydn at least from the 1770s and had championed his music in Germany during the years 1770-77, when he was Ambassador to the court of Frederick the Great in Berlin. In 1782, soon after Mozart moved to Vienna, the young newcomer quickly found his way to van Swieten's every Sunday; there he played through the works of Handel and various members of the Bach family, an experience that was soon strikingly reflected in his own compositions. There were also informal "sings" through the Handel oratorios (then hardly known outside of England), during which Mozart played from the full score while singing one of the vocal parts, simultaneously correcting the mistakes of the others!

From 1788 van Swieten organized a series of oratorio performances, with Handel's work providing the staple repertory. Unable to sponsor the large-scale performances entirely from his own resources, he put together a group of musically-minded aristocrats under the name *Gesellschaft der Associierten* (Society of Associates), who paid the bills for oratorio performances in the town palaces of various members. These essentially private musicales acquainted the nobility and artistic élite of Vienna with Handel's major works, providing the framework that ultimately led to the composition of Haydn's oratorios—the vocal version of *The Seven Last Words*, *The Creation*, and *The Seasons*, all with texts by van Swieten.

This, then, was the man to whom Haydn turned for assistance with the libretto he had received in England. (The original English author remains anonymous, though various reports ascribed it to one Lidley; this seems to be an error for Thomas Linley senior [1733-1795], who as the conductor of the Drury Lane oratorio concerts in London was part of a tradition stretching back to Handel himself. Whether he actually wrote it, which is rather unlikely, or simply turned up a copy of another's text, possibly among

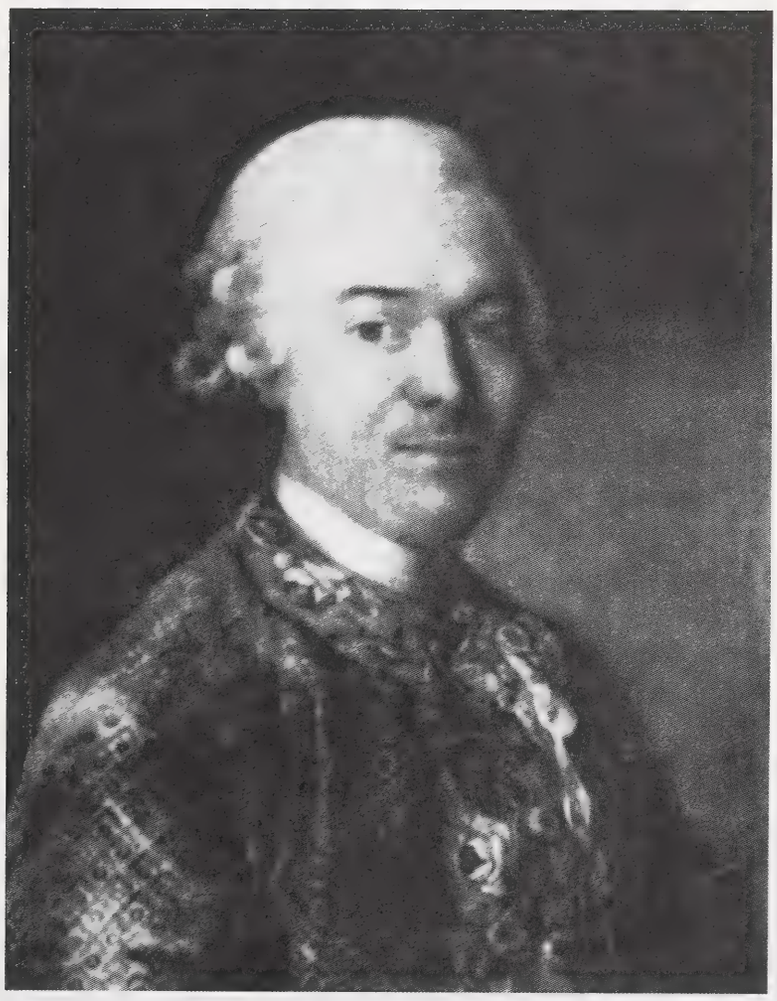
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the papers of the Drury Lane theater, is not clear.) The manuscript that Haydn brought from England has disappeared. All that survives is the (much shorter) German version produced by van Swieten and an English version of that text printed simultaneously with the German in the first published score of *Die Schöpfung*—perhaps the first musical score in history to be so printed.

The poem has been criticized harshly over the years. German writers usually content themselves with the observation that it is not up to the level of the music. English-speaking critics have often labeled the English version ludicrous, explaining its evident weaknesses by claiming that it must be van Swieten's own retranslation into English of his original translation into German. A spate of newer translations has attempted to avoid some of the more bizarre locutions of the original text. But a recent study of the libretto, comparing the score's English text with the sources of the original libretto—the Bible and Milton—demonstrates that van Swieten stayed closer to the sources than he has been given credit for. There are many places where the English words are simply taken quite literally from the original sources. This is especially true of the narrative recitatives, the passages drawn from the first two chapters of Genesis. The close correspondence between this text and the King James translation could only be possible if van Swieten, preparing a German text for Haydn to use as the basis of composition, had been careful to preserve



Baron Gottfried van Swieten (1730-1803)



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the original phrase structure and even the syllabic structure so that when it was composed the English words would fit along with the German.

Even more evident are references to Milton's poem which often survive in English but are lost in German: "In serpent error rivers flow" in the oratorio text (No. 6) clearly recalls Milton's "With Serpent errour wandering" (*Paradise Lost* VII, 302). One line, often derided for its apparently ludicrous image of sheep covering the ground like plants:

> And o'er the ground, as plants, are spread
> The fleecy, meek and bleating flock, (No. 21)

in fact comes directly from Milton's (admittedly odd) simile

> . . . Fleec't the Flocks and bleating rose,
> As Plants . . . (VII, 472-3)

One more example makes this procedure quite clear: the German text refers to the birds as *"Ihr, deren Flug die Luft durchschneidt"* (literally, "Ye, whose flight cuts through the air"); the English text of the oratorio at this point, "Ye birds that sing at heaven's gate" (No. 30), cannot possibly be a translation of the German. It is clearly an adaptation of Milton's

> . . . ye Birds,
> That singing up to Heaven Gate ascend,
> Bear on your wings and in your notes his praise. (V, 197-199)

Van Swieten's concern to preserve as much as possible of the original English text indicates that he and Haydn must have planned, from the beginning, to publish the oratorio in two languages with an eye on the London market as well as Vienna. In fact, where the syllable structure of the two languages differed, Haydn actually composed alternatives for use when the work was sung in English.

This is not to say that van Swieten played no role other than that of translator. He certainly helped shape the libretto by cutting a large part of the original text (which he estimated would run a good four hours in performance if it was set to music complete), and he invented certain portions himself. The Baron was enamored of the devices of tone-painting, the widespread, sometimes charming, sometimes naive technique of depicting actions or physical objects through music. He no doubt invented some of the texts designed to suggest the more colorful musical depictions in the score. Since Milton's Paradise before the fall is a pastoral locale of utter perfection, we can assume, perhaps, that the "outrageous storms," the "dreary, wasteful hail," and the "flexible tiger" are his inventions, designed to suggest vivid musical ideas to the composer.

In any case, van Swieten wrote out a fair copy of his German text for Haydn's use and added a series of marginalia with suggestions for the musical treatment. This may seem to have been extraordinary brashness on the part of a musical amateur when addressing one of the greatest composers of all time, yet there are indications that Haydn himself welcomed the suggestions, though he did not by any means follow them all. But one moment, at least—and a very striking idea it is, too—follows van Swieten's note: on the first page of his original libretto, opposite the chorus "And the spirit of God moved across the face of the waters," the Baron wrote, "In the Chorus, the darkness could gradually disappear; but enough of the darkness should remain to make the momentary transition to light very effective. *'Es werde Licht &c'* ['Let there be light'] must only be said once." Haydn's brilliant treatment of this passage is one of those great strokes of genius in which absolute simplicity achieves utterly stunning ends. Early listeners never failed to mention it as one of the most memorable moments in the entire work.

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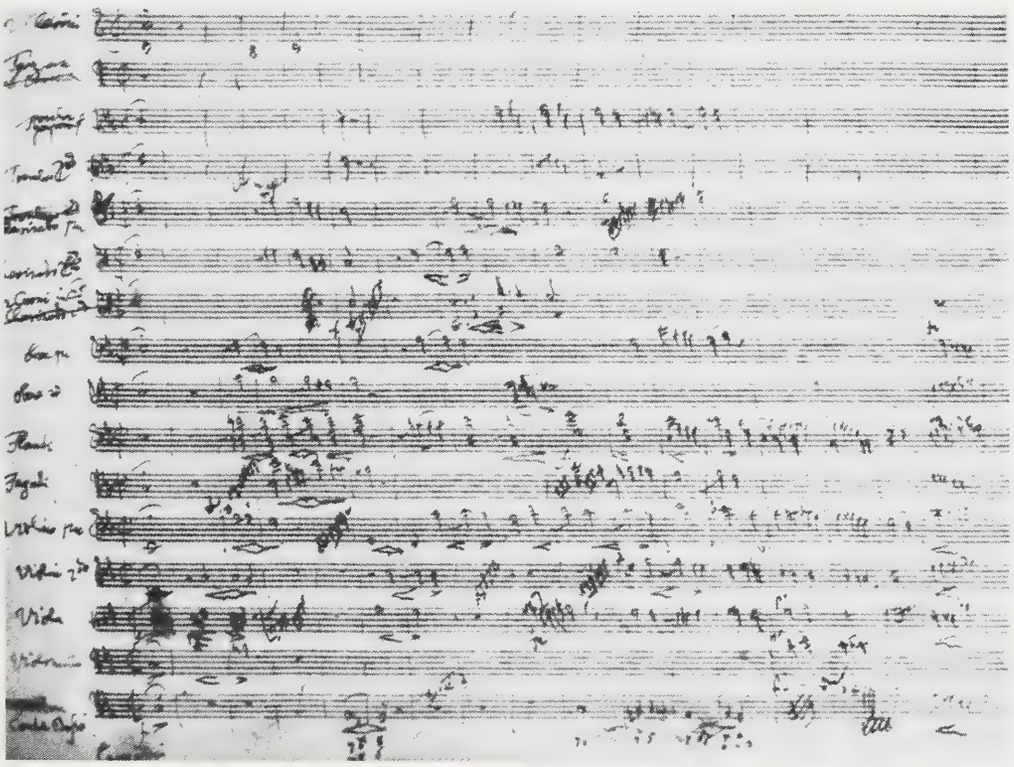
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Haydn's seriousness of purpose in this composition is indicated in part by the long time devoted to the oratorio's completion. He had returned from his second and last visit to London in the early autumn of 1795, bringing with him the English oratorio text. We first hear about the planned oratorio at the end of the year in a letter from Johann Georg Albrechtsberger to his (and Haydn's) former pupil, Ludwig van Beethoven. The letter, dated 15 December 1795, was mainly for the purpose of wishing Beethoven a happy birthday the following day, but Albrechtsberger adds:

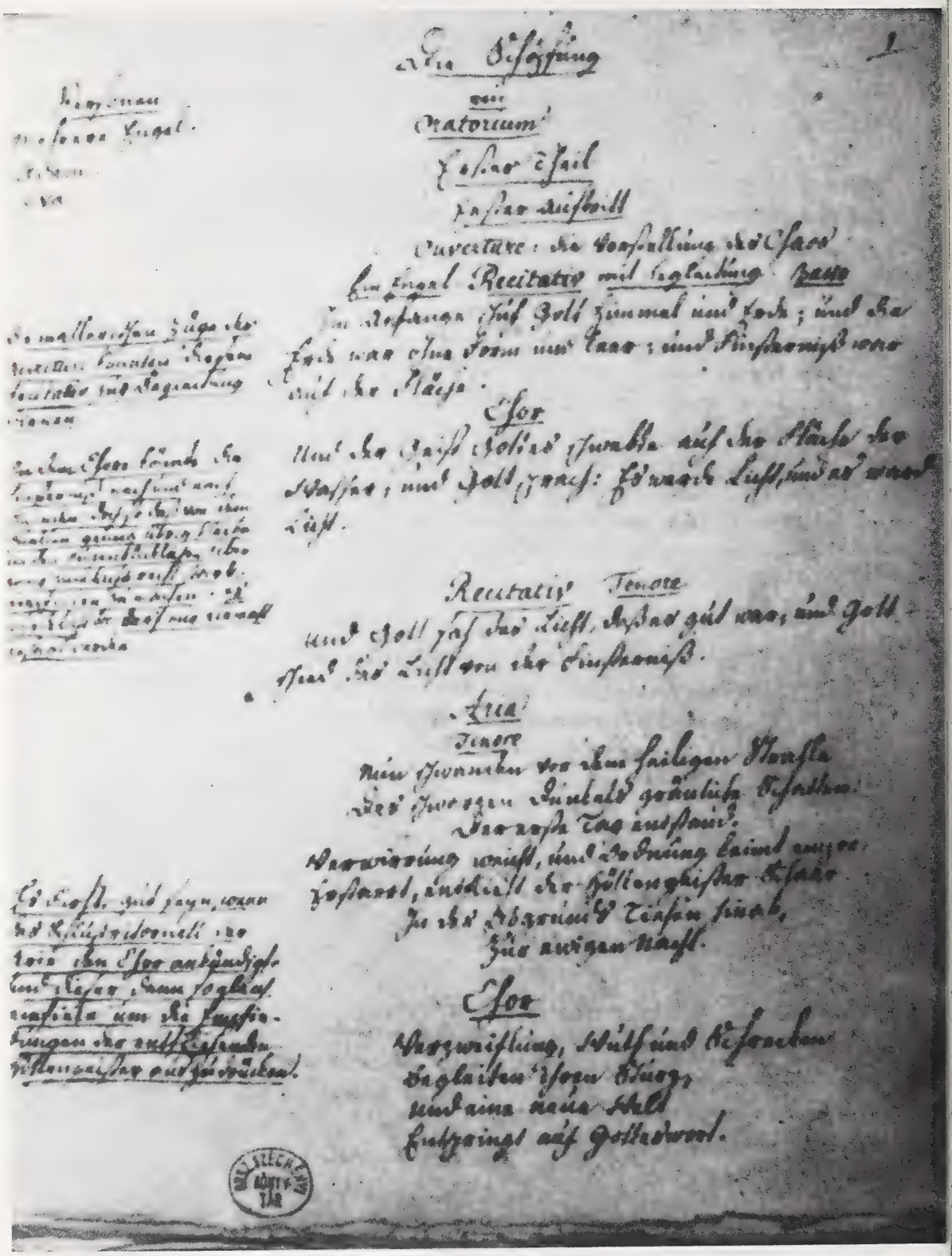
> Yesterday Haydn came to me, he is carrying round in his head the idea of a big oratorio which he intends to call "The Creation" and hopes to finish it soon. He improvised some of it for me and I think it will be very good.

Many sketches survive for *The Creation*, far more than for most other works by Haydn; to some extent this certainly indicates a serious intent on the composer's part, a desire to do something quite out of the ordinary (this is especially true of the "Representation of Chaos," surely a major challenge to any artist, for which four different sketches *in score* survive). There is even a rather odd story—told many years later by the great Austrian poet Grillparzer—that the Baron arranged to have each number, "as soon as it was ready, copied and pre-rehearsed with a small orchestra," discarding much as "too trivial" for the subject. If there is any truth in this tale, it might explain why there are so many sketches for musical numbers that were subsequently discarded. Normally, as Haydn once remarked, he did not begin to write until he was sure of what he wanted to say. But this enormous work built of striking contrasts made unusual demands.

Active planning of the oratorio certainly took place in 1796, since some of the sketches can be found intermingled with drafts of the *Missa Sancti Bernardi de offida* of that year. But the bulk of serious work on the score filled the spring and summer of 1797. During



One of Haydn's sketches in full score for "Chaos"



The beginning of Baron van Swieten's autograph of the libretto for "The Creation"; the marginal comments at left are his hints to the composer. His description of how the words "Let there be light" are to be treated is in the middle of the page.

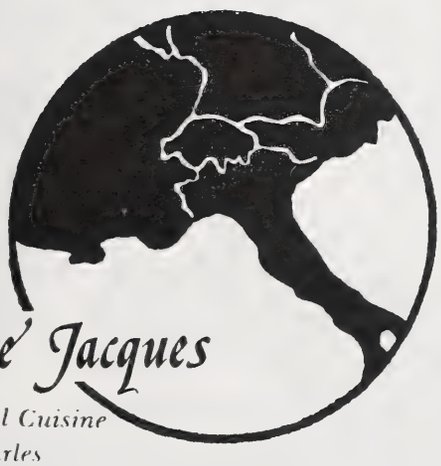
this time Haydn made the acquaintance of a Swedish diplomat, Frederik Samuel Silverstolpe, who was a neighbor and a music lover. The diplomat's letters home and a later report of his acquaintance with Haydn are filled with interesting details of this period. In the late spring of 1797, Silverstolpe visited Haydn at his temporary residence:

> He only rented this lodging for a short period to be near Baron van Swieten, the librettist of that great musical work on which Haydn had been engaged for some weeks. It was *The Creation* . . . "I find it necessary," said Haydn, "to confer often with the Baron, to make changes in the text and moreover it is a pleasure for me to show him various numbers in it, for he is a profound connoisseur, who has himself written good music, even symphonies of great value." [Privately Haydn described van Swieten's symphonies to his biographer Griesinger with the comment, "They were as stiff as he."] Soon Haydn let me hear the introduction of his oratorio, describing Chaos. He asked me to come and sit beside him, so as to follow the score. When the piece was ended, he said: "You have certainly noticed how I avoided the resolutions that you would most readily expect. The reason is that there is no form in anything [in the universe] yet."

At the beginning of summer, Silverstolpe visited Haydn again; by now the composer had moved back to his own house on the edge of town:

> When I entered the room I heard a parrot calling "Papa Haydn!" In one of the rooms to the right one often saw the great man with his undistinguished features getting up from his work, but also sometimes remaining seated at it until the visitor was quite close. *There* it was that he showed me the . . . Aria from *The Creation* which describes the sea moving and the waves breaking on the shores. "You see," he said in a joking tone, "you see how the notes run up and down like the waves: see there, too, the mountains that come from the depths of the sea? One has to have some amusement after one has been serious for so long." But when we arrived at the pure stream, which creeps down the valley in a small trickle, I was quite enthusiastic to see how even the quiet surface flowed. I could not forbear putting an affectionate hand on the old and venerable shoulder and giving it a gentle squeeze, who sat at the piano and sang with a simplicity that went straight to the heart.

One of Haydn's few remaining regular duties in Esterházy service was conducting the performance of a Mass on the name-day of the Princess in early September. Accordingly, he went to Eisenstadt, where the princely family was located, at least by the beginning of


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the month, until about the first of November. Silverstolpe visited him there in September; he later reported that it was "in this place of refuge" that Haydn finished *The Creation*. Of course there were many details to be taken care of—copying of the manuscript and extracting of orchestral parts first of all—before the first performance, and it is highly likely that Haydn continued to touch up his work until the last minute. (His own autograph score is lost, but there are additions in his hand to the copyists' work which may in some cases represent new ideas.)

By 6 April the copying of parts was finished and Prince Schwarzenberg was informed that the oratorio was ready for performance; this was to take place in the Prince's town palace on the Mehlmarkt in Vienna. Each of the ten members of the Society of Associates was to pay 50 ducats to Baron van Swieten, who organized all the details. Rehearsals began in the normal way, leading to the final (public) rehearsal on 29 April, with the official first performance following the next day.

Silverstolpe recorded his memories of that event:

> No one, not even Baron van Swieten, had seen the page of the score wherein the birth of light is described. That was the only passage of the work which Haydn had kept hidden. I think I see his face even now, as this part sounded in the orchestra. Haydn had the expression of someone who is thinking of biting his lips, either to hide his embarrassment or to conceal a secret. And in that moment when the light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes.



Others similarly recalled the extraordinary enthusiasm of the audience throughout. On 3 May a review in the *Neue teutsche Merkur* was almost ecstatic:

> Already three days have passed since that happy evening, and it still sounds in my ears, in my heart, and my breast is constricted by many emotions even thinking of it.

At once two further performances—on 7 and 10 May—were announced, and all fashionable Vienna rushed to obtain tickets. So great was the desire to hear the work that the Prince was forced to provide military guards to control the crowds.

Perhaps the only triumph of Haydn's life to surpass the premiere of *The Creation* was the first public performance the following year. Before allowing the work to be given to a general audience, though, Haydn undertook a few revisions. Despite the overwhelming success of the work, he was still eager to improve it. Among the revisions are a more fully scored treatment of the opening of Part III (No. 29), which originally began with three unaccompanied flutes; Haydn added pizzicato strings, which he himself entered into the performing parts. And the recitative *"Be fruitful all"* (No. 16) was originally composed—at van Swieten's suggestion—as a *secco* recitative with a "walking" bass line. Haydn decided to add two cellos lines and later still two viola lines, giving the passage a wonderfully mellow richness.

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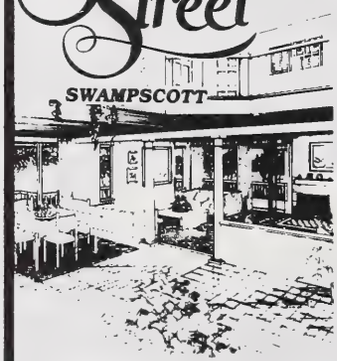
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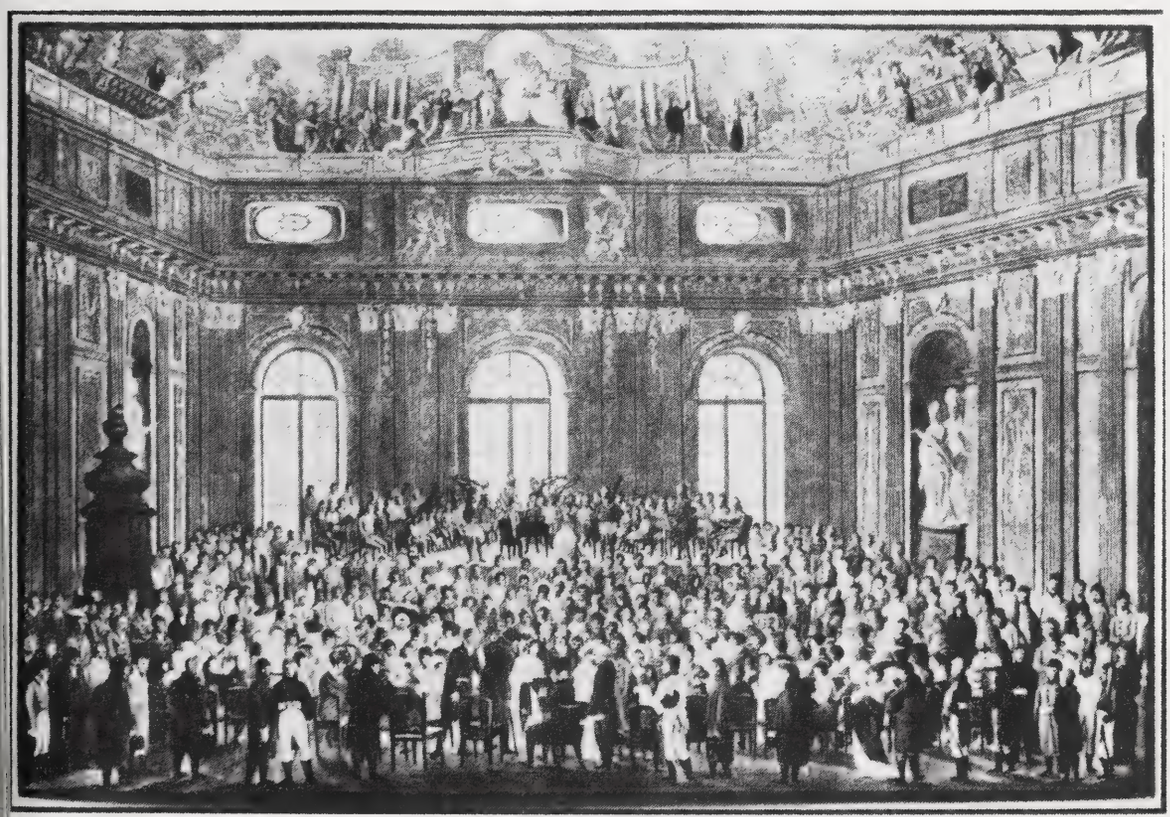
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Even before the public performance there were two more performances at Prince Schwarzenberg's palace, on 2 and 4 March 1799, directed again by Haydn and once more filled to overflowing with Vienna's élite. For a man in his late sixties, Haydn kept an incredibly busy schedule during these weeks—conducting *The Creation* on 2 and 4 March, followed by a concert devoted to his music at Prince Lobkowitz's palace on the 8th, two performances of *The Seven Last Words* on the 17th and 18th (with a general rehearsal of *The Creation* at noon on the latter day), and the first public performance of *The Creation* on the 19th, which was the composer's name-day (St. Joseph). Clearly Vienna could not get enough of Papa Haydn.

The public performance was a lavish affair with an exceptionally large ensemble. There may have been as many as 400 participants, including an orchestra with perhaps 180 players! The surviving performance parts (assuming that they were all intended for use at one performance) call for doubled and tripled wind parts, with strings to balance. The stage of the Burgtheater was set up as Haydn desired—in a plan quite different from standard modern seating arrangements—with a piano at the bottom, surrounded by vocal soloists, chorus, and a cello and double bass (to serve as continuo with the piano). At the next level up stood Haydn with his baton. One level higher seated on opposite sides of the stage were the first and second violins, with violas, presumably cellos, and basses filling the center. Still higher up came the wind instruments and, at the very top level, the trumpets, timpani, and trombones. (This was, by the way, the plan that Haydn had used for the performance of his symphonies in London as well.)



Haydn's last public appearance, at a performance of "The Creation" in 1808; the composer is seated in an armchair at the center.



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The performance was scheduled to begin at 7 p.m., but one friend of Haydn's, arriving at the theater at 4, was almost unable to get in:

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The *Allgemeine musikalische Zeitung* reported that:

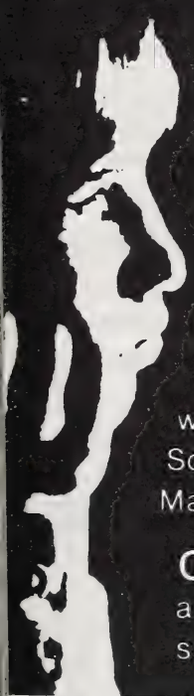
> The audience was exceptionally large and the receipts amounted to 4088 florins, 30 crowns, because the price of a box was 6 ducats and a *Sperrsitz* [a seat the owner of which could lock with his key] raised to 2 florins—a sum that has never been taken in by any Viennese theater.

Yet despite the crush of concertgoers, the huge, packed audience was extraordinarily attentive from beginning to end.

> One can hardly imagine the silence and the attention with which the whole Oratorio was heard, gently broken only by soft exclamations at the most remarkable passages; at the end of each piece and each section there was enthusiastic applause.

Given the degree of success already achieved by the work, Haydn had foreseen the likelihood of much applause. During the day he had posted a placard urging the public to allow him to consider any applause "as a much appreciated mark of satisfaction," and not as a demand for a repetition of any given movement, "for otherwise the true connection between the various single parts, from the uninterrupted succession of which should proceed the effect of the whole, would be necessarily disturbed." And there was plenty of applause; the piece appealed not only to the learned and élite, but to the average concert-

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goer as well. Surely the most colorful description of the performance comes from the "Eipeldauer Letters" written by Joseph Richter, a clever Viennese journalist, in the local dialect. No doubt the report is partly intended to be humorous (the special color of the dialect is quite impossible to capture in translation, as anyone who has read the farces of Vienna's great comic author Nestroy knows), but it captures the feelings of the day most vividly:

> As long as the theater has stood, it hasn't been so full. I was standing at the door by 1 o'clock, and only at the risk of life and limb did I get a little seat in the last row of the 4th floor . . . My wife reserved 2 seats—she likes things comfortable—and so she got to the theater about 6 o'clock, and she couldn't get to her seats any more, so the usher was kind enough to let her sit on his seat by the door, otherwise she'd have had to stand on her fine old feet . . .
>
> Before the Cantata started, there was a noise and a yelling so that you couldn't hear yourself think. They yelled: Ow! My arm! My foot! My hat! And ladies were calling for the servants they'd sent to keep the places for them, and the servants were calling for their mistresses, and people were almost climbing over each other so that *fichus* and shawls and skirts were crack-cracking all over the place . . .
>
> Finally the music began, and all at once it became so quiet that you, cousin, could have heard a mouse running, and if they hadn't often applauded, you would have thought that there weren't any people in the theater. But cousin, in my whole life I won't hear such a beautiful piece of music; and even if it had lasted three hours longer, and even if the stink- and sweat-bath had been much worse, I wouldn't have minded.
>
> For the life of me I wouldn't have believed that human lungs and sheep gut and calf's skin could create such miracles. The music all by itself described thunder and lightning and then, cousin, you'd have heard the rain falling and the water rushing and even the worms crawling on the ground. In short, cousin, I never left a theater more contented and all night I dreamed of the Creation of the World.

This was surely the greatest single success Haydn ever knew. And it was repeated all over Europe almost immediately. By 1800 it had been heard in London, Prague, Berlin, and Paris, with the same kind of reaction. Rarely has a composer—or an artist in any medium—succeeded in appealing to so large an audience so directly. There was, to be sure, an inevitable reaction in the Romantic era, with the result that *The Creation* was virtually forgotten in most places for a century; but that reaction and its reversal are really part of the whole history of Haydn's place in our concert life.

Only one further performance of *The Creation* needs to be mentioned here. It was memorable in quite a different way—as Haydn's last public appearance. The event was planned as a gala performance for the composer's seventy-sixth birthday (it actually took place a few days early, on 27 March 1808). Prince Esterházy sent a carriage to bring Haydn into the city. The crowd at the grand Aula, or hall, of the University, where the performance was to take place, was enormous. The composer was greeted by the hereditary nobility—Prince Lobkowitz, Princess Esterházy, and others—and by the artistic nobility, including the poet Heinrich von Collin and Haydn's own wayward ex-pupil, Ludwig van Beethoven. Seated in an armchair, he was carried into the hall amidst cries of "Vivat!" and "Long live Haydn!" When he felt a draft on his legs, Princess Esterházy at once put her shawl on him, an example followed by other noble ladies. The conductor, Antonio Salieri, greeted Haydn warmly, and the performance began. Thunderous applause broke out at the words, "And there was light." One reviewer noted that Haydn, "the tears streaming down his pallid cheeks and as if overcome by the most violent emotions, raised his trembling arms to Heaven, as if in prayer to the Father of Harmony." He had to leave

after the first part, but had the armchair in which he was being carried turned at the door so that he could say farewell to the public. "Then," said his biographer Giuseppe Carpani, who was present, "turning to the orchestra with the most intense expression, he raised his eyes and his hands to heaven, and with tears in his eyes he blessed his children." It was a deeply moving moment; though Haydn was to live for just over a year, this was the last time that he was to appear in public—and the audience recognized the fact. Carpani asked the composer how he found his work (presumably referring to the quality of the performance). Still imbued with his characteristic modesty, Haydn smiled and replied, "It's been four years since I heard it last and it's not bad."

The Creation is divided into three parts rather than the customary two (three was typical of Handel's oratorios, so this detail is very likely another indication that the text had originally been planned for him). The first two parts deal with the traditional "days" of creation from Genesis, culminating in the creation of Man; Part III then tells of Adam and Eve in the Garden, emphasizing the nobler elements of humanity, while still foreshadowing the Fall. This last part was especially popular in the eighteenth century, when the Enlightenment's interest in Man, his works, and his presumed perfectibility was widespread. But in more recent years it has often been drastically cut or entirely omitted.

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Donald Francis Tovey argued that *The Creation* should not suggest or foreshadow any events after the seventh day, on which God rested, and that the final section should therefore end with No. 30, which happens to be in C major, thus providing a satisfying tonal close to the C minor/major of the opening number. Haydn's biographer H.C. Robbins Landon notes, though, that Haydn was as much interested in the higher and lower elements of man as Mozart, and *The Creation* in particular was a kind of counterpart to Mozart's most popular composition, *The Magic Flute*, which treated the same issues in a symbolic and mythological framework. Thus Haydn's Adam and Eve as children of nature correspond strikingly to Papageno and Papagena.

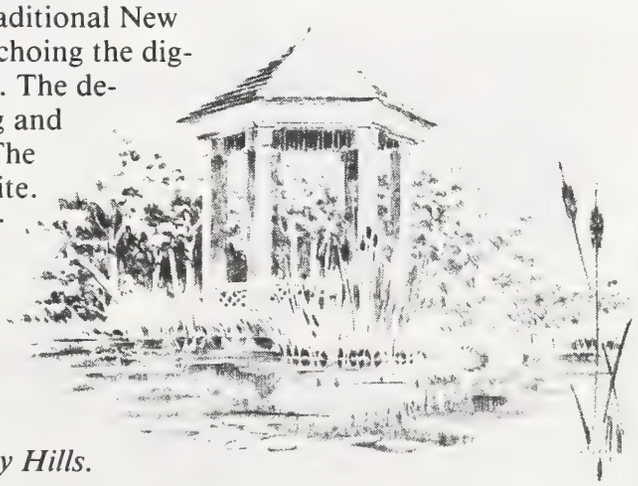
Haydn carefully avoided composing a closed harmonic structure in *The Creation*; the work as a whole begins in C and ends in B-flat, this downward step symbolizing the impending fall from grace. The oratorio also employs other elements of musical symbolism, from the "tone painting" of the individual scenes to the choice of key for particular movements. C major is, of course, a traditional key for pomp and power (Haydn had composed several brilliant symphonies in C for Imperial visits to Eszterháza); it was also by far the most common tonality used for contrapuntal Mass settings—that is, it was the key most fit to glorify God. It is no surprise, then, to find that key employed at the most fitting moments of the score: the creation of light, Gabriel's hymn of praise for the second day (No. 4), the most famous of all the choral numbers, "*The heavens are telling the glory of God*" (No. 13), and the elaborate duet with chorus in which Adam and Eve fulfill their duty in giving praise to their creator (No. 30). The "stormy" key of D minor appears in the beginning of the aria depicting the creation of the seas and the lifting up of hills and rocks (No. 6). And D major, traditionally a "brilliant" key owing to the use of the

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particularly sonorous trumpets pitched in that key, serves its traditional use for praise of the third day (No. 10), as well as in the near-miraculous depiction of a sun-filled dawn in the accompanied recitative of No. 12 and Raphael's aria announcing that the only thing left to be created was Man, the one creature that could praise its creator (No. 22).

The more traditional kind of musical symbolism—indeed, it goes back at least to the madrigal composers of the Renaissance—is what is often referred to as "word-painting," or, to give it a nineteenth century name, *Thonmalerey* ("painting in tones"). Attempts to depict musically such images as crawling worms, galloping horses, or falling rain were derided by the romantics as naive, but they had been popular and well-established devices of musical illustration for centuries before Haydn (and they are scarcely dead even today). Baron van Swieten was enamored of them, and he created many opportunities for Haydn to display his imagination. The composer, for his part, usually went along with the game, arranging the "paintings" in such a way as to give the audience an opportunity to guess what he was depicting before the singer identified the image in words. Thus in No. 3 the various types of weather—winds, lightning, thunder, rain, hail, and snow—become a kind of cheerful guessing game as we hear orchestral depictions of them before Raphael announces what they are, and the same thing happens with the large mammals in No. 21, where Haydn paints the roar of the lion (with contrabassoon added to the normal orchestra), the tiger, the stag, the "sprightly steed," the cattle, and the sheep. Most of these examples are to be found in the descriptive accompanied recitatives, which are among the glories of *The Creation* (it is worth noting, perhaps, how little *secco* recitative there is in this score and with what varied colors Haydn handles the orchestra when he chooses to accompany the recitatives by forces more elaborate than the simple continuo of times past).



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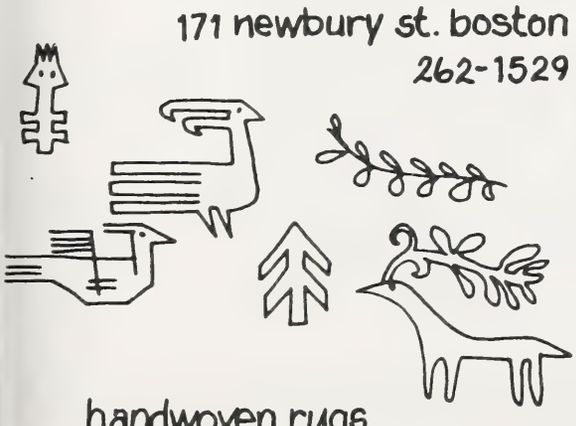
The most forward-looking music of the entire oratorio comes at the very beginning. Haydn himself was aware of the brilliance of his solution to the problem of depicting Chaos while remaining within the limits of art. His beginning carefully avoids any explicit indication of its C minor tonality by avoiding the expected resolutions; and when he seems ready to give a clear modulation to the expected secondary key of E-flat, he slips at the last moment down to a surprising D-flat! A breathtaking upward rush in the clarinet (echoed later by the flute just before the recapitulation) must have been startling to audiences of the day. And even the recapitulation avoids most of the traditional devices for calling attention to the musical shape. The prelude ends with phrases of great longing, sadness, and emptiness. Raphael describes the beginning of the world as we know it, and the chorus softly enters to describe the spirit of God moving across the waters. From the beginning of the work to this point, the strings have been muted, suppressing any brilliance of tone. But while the chorus sings "And there was . . .," the mutes are quickly removed, so that on the fortissimo C major chord of the word "light," we hear the full orchestra in all its brilliance for the first time. Tonality, dynamics, timbre all combine in this elemental touch, one of the simplest and yet most moving moments in music.

Uriel sings of the new brilliance in the universe in the bright key of A major, a conscious foil to the C minor darkness of the opening. The middle section of the aria, with its reference to the "deep of abyss," returns to C minor, so that the final section, back in A major ("A new-created world springs up at God's command"), appears so much the brighter.

From this masterful opening Haydn moves from strength to strength, quoting the Biblical text in *secco* recitative to summarize God's creative decree from day to day, followed by the reaction in the form of an accompanied recitative or aria and the communal glorification of the chorus (again a fundamentally Handelian plan not unlike the layout of "scenes" in *Messiah*). From day to day Haydn depicts the "wonders of his work" in music that continues to ring through the firmament and still speaks to listeners of every degree with the same force that it did nearly two centuries ago.

—Steven Ledbetter

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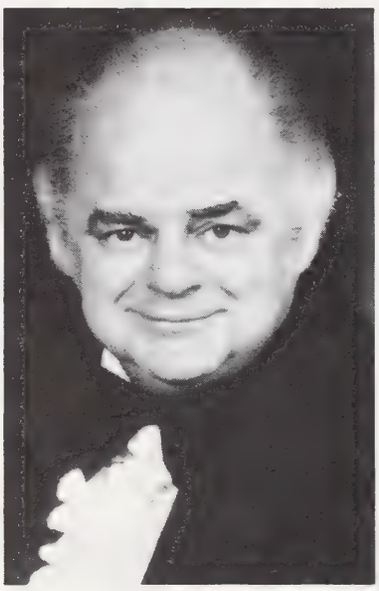


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The Creation

PART THE FIRST

NO. 1 INTRODUCTION—Representation of Chaos

RECITATIVE—Raphael

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

CHORUS

And the spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.

RECITATIVE—Uriel

And God saw the light, that it was good: and God divided the light from the darkness.

NO. 2 AIR AND CHORUS

Now vanish before the holy beams
The gloomy dismal shades of dark;
The first of days appears.
Disorder yields to order fair the place.
Affrighted fly hell's spirits black in throngs:
Down they sink in the deep of abyss
To endless night.

CHORUS

Despairing cursing rage attends their rapid fall.
A new-created world springs up at God's command.

NO. 3 RECITATIVE—Raphael

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

Outrageous storms now dreadful arose.
As chaff, by the winds are impellèd the clouds;
By heaven's fire the sky is enflamed;
And awful rolled the thunders on high.

Now from the floods in steam ascend reviving showers of rain,
The dreary, wasteful hail, the light and flaky snow.

NO. 4 SOLO—Gabriel

The marv'lous work beholds amaz'd
The glorious hierarchy of heav'n;
And to th'ethereal vaults resound
The praise of God, and of the second day.

CHORUS

And to th'ethereal vaults resound
The praise of God, and of the second day.

Please turn the page quietly.

NO. 5 RECITATIVE—Raphael

And God said, Let the waters under the heaven be gatherèd together unto one place, and let the dry land appear: and it was so. And God callèd the dry land Earth, and the gathering of waters callèd He Seas: and God saw that it was good.

NO. 6 AIR

Rolling in foaming billows,
Uplifted, roars the boisterous sea.
Mountains and rocks now emerge,
Their tops into the clouds ascend.
Through th'open plains, outstretching wide,
In serpent error rivers flow.
Softly purling, glides on
Through silent vales the limpid brook.

NO. 7 RECITATIVE—Gabriel

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself upon the earth: and it was so.

NO. 8 AIR

With verdure clad the fields appear,
Delightful to the ravish'd sense;
By flowers sweet and gay
Enhancèd is the charming sight.
Here vent their fumes the fragrant herbs,
Here shoots the healing plant.
By load of fruits th'expanded boughs are press'd;
To shady vaults are bent the tufty groves;
The mountain's brow is crown'd with closèd wood.

NO. 9 RECITATIVE—Uriel

And the heavenly host proclaimèd the third day, praising God, and saying:

NO. 10 CHORUS

Awake the harp, the lyre awake,
And let your joyful song resound.
Rejoice in the Lord, the mighty God;
For He the heavens and earth
Has clothèd in stately dress.

NO. 11 RECITATIVE—Uriel

And God said, Let there be lights in the firmament of heaven, to divide the day from the night, and to give light upon the earth; and let them be for signs, and for seasons, and for days, and for years. He made the stars also.

NO. 12 RECITATIVE—Uriel

In splendour bright is rising now the sun,
And darts his rays; an am'rous, joyful, happy spouse,
A giant proud and glad
To run his measur'd course.
With softer beams, and milder light,
Steps on the silver moon through silent night;
The space immense of th'azure sky
A num'rous host of radiant orbs adorns.
And the sons of God announcèd the fourth day
In song divine, proclaiming thus His power:

NO. 13 CHORUS WITH SOLI

The heavens are telling the glory of God,
The wonder of His work displays the firmament;

TRIO—Gabriel, Uriel, Raphael

To day that is coming speaks it the day,
The night that is gone to following night.

CHORUS

The heavens are telling the glory of God,
The wonder of his work displays the firmament.

TRIO

In all the lands resounds the word,
Never unperceivèd, ever understood.

CHORUS

The heavens are telling the glory of God,
The wonder of His work displays the firmament.

PART THE SECOND

NO. 14 RECITATIVE—Gabriel

And God said, Let the waters bring forth abundantly the moving creature that has life, and fowl that may fly above the earth in the open firmament of heaven.

NO. 15 AIR

On mighty pens uplifted soars
The eagle aloft, and cleaves the air
In swiftest flight, to the blazing sun.
His welcome bids to morn the merry lark,
And cooing calls the tender dove his mate.
From ev'ry bush and grove resound
The nightingale's delightful notes;
No grief affected yet her breast,
Nor to a mournful tale were tun'd
Her soft, enchanting lays.

NO. 16 RECITATIVE—Raphael

And God created great whales, and every living creature that moveth; and God blessed them, saying,

Be fruitful all, and multiply,
Ye wingèd tribes, be multiplied,
And sing on every tree;
Multiply, ye finny tribes,
And fill each wat'ry deep;
Be fruitful, grow, and multiply,
And in your God and Lord rejoice.

Please turn the page quietly.

NO. 17 RECITATIVE—Raphael

And the angels struck their immortal harps, and the wonders of the fifth day sung.

NO. 18 TERZETTO

Gabriel: Most beautiful appear, with verdure young adorn'd,
The gently sloping hills; their narrow sinuous veins
Distil, in crystal drops, the fountain fresh and bright.

Uriel: In lofty circles plays, and hovers through the sky,
The cheerful host of birds; and in the flying whirl,
The glitt'ring plumes are dy'd as rainbows by the sun.

Raphael: See flashing through the wet in thronging swarms
The fry a thousand ways around.
Upheavèd from the deep, th'immense Leviathan
Sports on the foaming wave.

Gabriel, Uriel, Raphael:
How many are Thy works, O God!
Who may their numbers tell?

NO. 19 TRIO AND CHORUS

The Lord is great, and great His might,
His glory lasts for ever and for evermore.

NO. 20 RECITATIVE—Raphael

And God said, Let the earth bring forth the living creatures after his kind, cattle, and creeping thing, and beasts of the earth after their kind.

NO. 21 RECITATIVE—Raphael

Straight opening her fertile womb,
The earth obey'd the word,
And teem'd creatures numberless,
In perfect forms, and fully grown.
Cheerful, roaring, stands the tawny lion. With sudden leap
The flexible tiger appears. The nimble stag
Bears up his branching head. With flying mane,
And fiery look, impatient neighs the sprightly steed.
The cattle, in herds, already seeks his food
On fields and meadows green.
And o'er the ground, as plants, are spread
The fleecy, meek, and bleating flocks.
Unnumber'd as the sands, in whirl arose
The host of insects. In long dimensions
Creeps, with sinuous trace, the worm.

NO. 22 AIR

Now heaven in fullest glory shone;
Earth smil'd in all her rich attire;
The room of air with fowl is filled;
The water swell'd by shoals of fish;
By heavy beasts the ground is trod:
But all the work was not complete;
There wanted yet that wondrous being,
That, grateful, should God's power admire,
With heart and voice His goodness praise.

NO. 23 RECITATIVE—Uriel

And God created Man in His own image, in the image of God created He him; male and female created He them. He breathèd into his nostrils the breath of life, and Man became a living soul.

NO. 24 AIR

In native worth and honour clad,
With beauty, courage, strength adorn'd,
Erect, with front serene, he stands
A man, the lord and king of nature all.
His large and archèd front sublime
Of wisdom deep declares the seat;
And in his eyes with brightness shines
The soul, the breath and image of his God.
With fondness leans upon his breast
The partner for him form'd,
A woman, fair and graceful spouse.
Her softly smiling, virgin looks,
Of flow'ry spring the mirror,
Bespeak him love, and joy, and bliss.

NO. 25 RECITATIVE—Raphael

And God saw every thing that He had made, and behold, it was very good. And the heavenly choir, in song divine, thus closèd the sixth day:

NO. 26 CHORUS

Achievèd is the glorious work;
The Lord beholds it, and is pleas'd.
In lofty strains let us rejoice,
Our song let be the praise of God.

NO. 27 TRIO

Gabriel and Uriel:
On thee each living soul awaits,
from thee, O Lord, they beg their meat.
Thou openest Thy hand,
And sated all they are.
Raphael: But as to them Thy face is hid,
With sudden terror they are struck.
Thou tak'st their breath away;
They vanish into dust:
Gabriel, Uriel, and Raphael:
Thou lett'st Thy breath go forth again,
And life with vigour fresh returns;
Revivèd earth unfolds new force
And new delights.

NO. 28 CHORUS

Achievèd is the glorious work;
Our song let be the praise of God.
Glory to His name forever.
He sole on high exalted reigns.
Hallelujah.

—INTERMISSION—

PART THE THIRD

NO. 29 INTRODUCTION—Morning

RECITATIVE—Uriel

In rosy mantle appears, by tunes sweet awak'd,
The morning, young and fair.
From the celestial vaults
Pure harmony descends on ravish'd earth.
Behold this blissful pair,
Where hand in hand they go: their flaming looks
Express what feels the grateful heart.
A louder praise of God their lips
Shall utter soon; then let our voices ring,
United with their song.

NO. 30 DUET AND CHORUS—Adam and Eve

By Thee with bliss, O bounteous Lord,
Both heaven and earth are stor'd;
This world so great, so wonderful,
Thy mighty hand has fram'd.

Chorus: For ever blessèd be His power,
His name be ever magnified.

Adam: Of stars the fairest, o how sweet
Thy smile at dawning morn;
How brighten'st thou, O sun, the day,
Thou eye and soul of all:

Chorus: Proclaim, in your extended course,
Th'almighty power and praise of God.

Eve: And thou that rul'st the silent night,
And all ye starry host,
Spread wide and ev'rywhere His praise
In choral songs about.

Adam: Ye strong and cumbrous elements,
Who ceaseless changes make,
Ye dusky mists, and dewy streams,
Who rise and fall thro' th'air:

Adam, Eve, and Chorus:
Resound the praise of God our Lord.
Great His name, and great His might.

Eve: Ye purling fountains, tune His praise,
And wave your tops, ye pines.
Ye plants, exhale, ye flowers, breathe
At Him your balmy scent.

Adam: Ye that on mountains stately tread,
And ye that lowly creep;
Ye birds that sing at heaven's gate,
And ye that swim the stream:

Adam, Eve, and Chorus:
Ye creatures all, extol the Lord!
Him celebrate, Him magnify.

Eve and Adam:
Ye valleys, hills, and shady woods,
our raptur'd notes ye heard;
From morn till eve you shall repeat
Our grateful hymns of praise.

Chorus: Hail! bounteous Lord! Almighty, hail!
Thy word call'd forth this wondrous frame,
Thy power adore the heav'n and earth;
We praise Thee now and evermore.

NO. 31 RECITATIVE

Adam: Our duty we performèd now
In offering up to God our thanks.
Now follow me, dear partner of my life;
Thy guide I'll be; and every step
Pours new delights into our breast,
Shows wonders everywhere.
Then may'st thou feel and know the high degree
Of bliss the Lord allotted us.
And with devoted heart His bounty celebrate.
Come, come, follow me! thy guide I'll be.

Eve: O thou for whom I am, my help, my shield,
My all, thy will is law to me:
So God our Lord ordains; and from obedience
Grows my pride and happiness.

NO. 32 DUET—Adam and Eve

Adam: Graceful consort, at thy side
Softly fly the golden hours;
Ev'ry moment brings new rapture,
Ev'ry care is put to rest.

Eve: Spouse adorèd, at thy side
Purest joys o'erflow the heart;
Life and all I am is thine;
My reward thy love shall be.

Adam: The dew-dropping morn, O, how she quickens all!

Eve: The coolness of ev'n, O, how she all restores!

Adam: How grateful is of fruits the savour sweet!

Eve: How pleasing is of fragrant bloom the smell!

Both: But, without thee, what is to me
The morning dew, the breath of even,
The sav'ry fruit, the fragrant bloom?
With thee is every joy enhancèd,
With thee delight is even new,
With thee is life incessant bliss;
Thine, thine it whole shall be.

NO. 33 RECITATIVE—Uriel

O happy pair! and happy e'er to be,
If not, misled by false conceit,
Ye strive at more than granted is,
And more desire to know, than know ye should.

NO. 34 CHORUS WITH QUARTET

Sing the Lord the highest praise!
Magnify His name through all creation,
Celebrate His pow'r and glory,
Let His name resound on high.
The Lord is great, sing praise forevermore.
Amen.

Where to Start?

I am often asked where an interested listener can go to learn more about music—to become acquainted with the language used when talking about music and to become familiar with the forms and styles of different composers and different periods. The beginning of a new season is a good time to suggest some possible approaches. Most of the books listed here are available in paperback; the few large (and expensive) reference works mentioned are to be found in many libraries.

The best thing about improving your familiarity with the terminology and history of music is that it can start at just about any time and at any level. What's more, it need not (and should not!) interrupt your actual experience of the music itself, whether in the concert hall, in broadcasts, or on recordings. And yet, everything you learn will increase your understanding of music and the pleasure you receive from it.

There are a number of books designed to introduce the absolute beginner to the concepts and technical terms of music. Otto Karolyi's *Introduction to Music* (Penguin paperback) starts with such basic matters as the names of the pitches, clefs, the staff, the scale, and so on, moving gradually to more complicated concepts. Although it is not designed at all to teach you how to read music, it should at least help overcome the fear of seeing a musical example on the page and not having any idea what those strange symbols and squiggles are for.

To get beyond the basic nuts-and-bolts, a new book by Graham Wade, *The Shape of Music: An Introduction to Form in Classical Music* (Allison & Busby paperback, distributed in the U.S. by Schocken Books), talks about the standard forms and styles without

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heavy jargon and without requiring the ability to decipher musical examples. Many chapters suggest specific compositions that illustrate the principles discussed.

There are any number of books that deal with these issues in a more advanced and technical way, usually in the expectation that the reader can follow printed musical examples. If you can pound out the few brief examples on a piano, you may find *Musical Structure and Design* by Cedric Thorpe Davie (Dover paperback) a useful guide, considerably more detailed than either of the above-mentioned books.

There are dozens of books created as texts for what Virgil Thomson once dubbed the "music appreciation racket," and which provide some general introduction and guidance through a selection of major compositions. Among the many such guides, one that I find more useful than most in helping readers to hear what is going on in music is *The Experience of Music* by Howard Brofsky and Jeanne Bamberger (Harper paperback). It comes with a set of recorded examples ranging widely through musical styles, and the authors constantly link discussion in the book to the actual music on the records.

Perhaps what most people are looking for is a simple quick-reference work. Sometimes you just want to find the answer to a single question: What does *con brio* mean? What is an appoggiatura? an arpeggio? a dominant chord? When did Mozart die? What is the relationship of the English horn to the oboe? Who composed *Carmen* and when? Although there are a number of general one-volume sources that may serve your purpose for such matters, I particularly like the *Harvard Concise Dictionary of Music,* compiled by Don Michael Randel (Belknap, available in paperback). It is indirectly related to the much larger *Harvard Dictionary of Music* (Harvard) by Willi Apel, which, however,

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omits biographical entries. For brief biographies, the standard reference is *Baker's Biographical Dictionary of Musicians,* 6th edition, edited by Nicolas Slonimsky (Schirmer).

Of course the largest source of information in English is *The New Grove Dictionary of Music and Musicians,* edited by Stanley Sadie (Macmillan—the English company, not the American one of the same name). Weighing in at twenty hefty volumes averaging about 750 pages each, it is a magnificent achievement in musical lexicography. Many subjects receive treatment at what amounts almost to book length ("Mozart," "India," and "mode" are three very different examples). It is, of course, far more than most people need or (at $1900) can afford, though for some it is indispensable. I can't get through a day without at least consulting it and often reading in depth. Fortunately for those who cannot afford it, it is available in just about every library with a substantial music collection.

These few suggestions scarcely begin to account for the plethora of available sources of information, but they should at least give you some reliable places to start.

—S.L.

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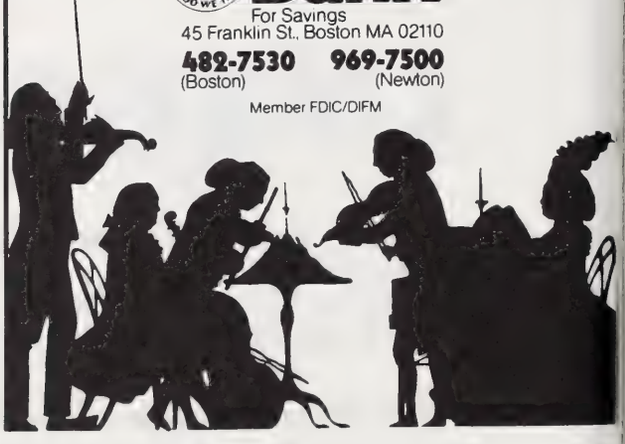
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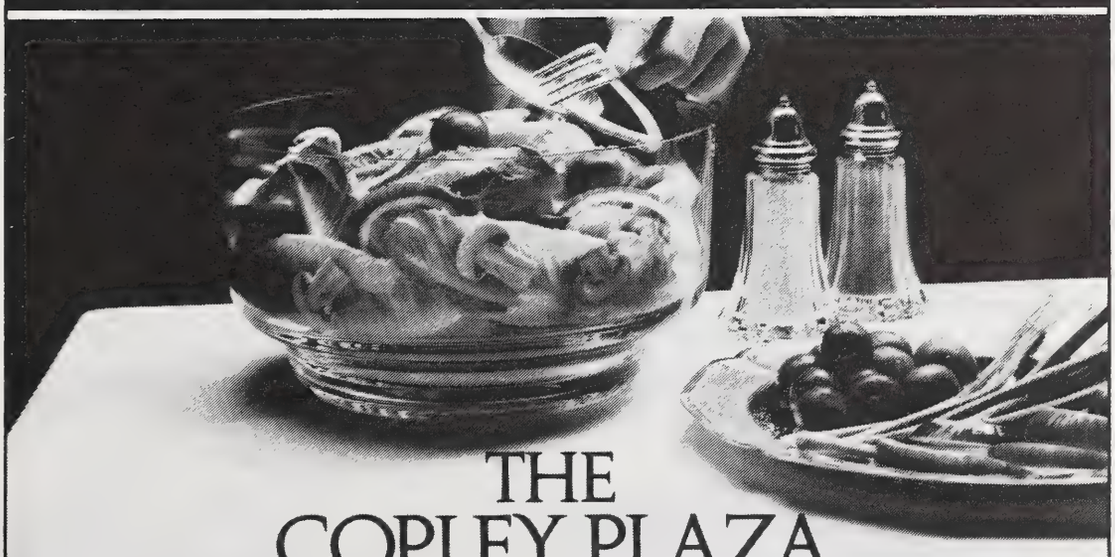
More . . .

Books on Haydn are either very large or very small. The best short introduction is Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback); at the opposite end of the scale is the mammoth five-volume study by H.C. Robbins Landon, *Haydn: Chronology and Works* (Indiana). Volume IV contains an exhaustive discussion of *The Creation* and the circumstances of its composition and performance. Two shorter studies by Edward Olleson provided much of the material for the program note: his article "Gottfried van Swieten, Patron of Haydn and Mozart" in Vol. 89 of the *Proceedings of the Royal Musical Association* and his "The Origin and Libretto of Haydn's *Creation*" in Vol. 4 of the *Haydn Yearbook*. And no consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback).

The Creation has been well recorded, both in German and in English. For German performances, you may want to try the readings of Herbert von Karajan, the Berlin Philharmonic, and the Vienna Singverein with soloists Gundula Janowitz, Christa Ludwig, Fritz Wunderlich, Dietrich Fischer-Dieskau, Werner Krenn, and Walter Berry (DG) and of Neville Marriner with the Academy of St. Martin-in-the-Fields and soloists Edith Mathis, Aldo Baldin, and Dietrich Fischer-Dieskau (Philips). Two recordings are currently available in English: David Willcocks conducting the Academy of St. Martin-in-the-Fields and the King's College Choir with Heather Harper, Robert Tear, and John Shirley-Quirk (Arabesque), or Frederic Waldman and the Musica Aeterna Chorus and Orchestra of New York with Judith Raskin and John McCollum (MCA).

—S.L.

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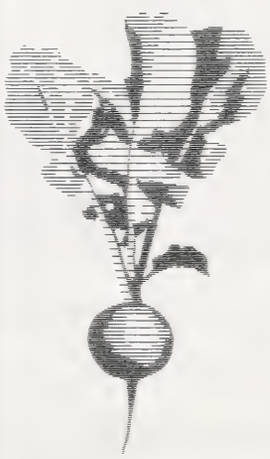
Sheila Armstrong



British soprano Sheila Armstrong appears regularly with the most important international orchestras and conductors, and she returns frequently to such leading opera companies as Covent Garden, Scottish Opera, and Glyndebourne. Since her New York Philharmonic debut in 1971, Ms. Armstrong has been soloist with nearly every leading orchestra in the United States, among them the Boston Symphony, the Chicago Symphony, the Philadelphia Orchestra, the Los Angeles Philharmonic, the San Francisco Symphony, the Pittsburgh Symphony, and the Minnesota Orchestra. She is also a favorite with all the British orchestras, and such others as the Concertgebouw Orchestra of Amsterdam, the Orchestre de Paris, and the Israel Philharmonic. The many conductors with whom she has worked include Barenboim, Boult, de Burgos, Dorati, Giulini, Haitink, Leppard, Mackerras, Mehta, Ozawa, Previn, Richter, and Stokowski.

In recent seasons, Ms. Armstrong has been soloist with the Los Angeles Philharmonic and Carlo Maria Giulini in Beethoven's C minor Mass, with the Toronto Symphony and Andrew Davis in Britten's *Sea* Symphony, and with the Pittsburgh Symphony and André Previn in Orff's *Carmina burana*. She first appeared with the Boston Symphony in 1977 for performances of Berlioz's *Beatrice and Benedict* under Seiji Ozawa's direction; she was soprano soloist for BSO performances of Bach's *St. John* Passion in April 1981, and she sang tour performances of Beethoven's Ninth Symphony under Mr. Ozawa in Paris and London in November 1981 as part of the orchestra's centennial tour to Europe and Japan.

At Glyndebourne, Ms. Armstrong has appeared in *Die Zauberflöte, Il turco in Italia, Don Giovanni, Dido and Aeneas,* and *L'elisir d'amore;* her Covent Garden appearances have included *Boris Godunov, Fidelio,* and *Falstaff;* at Scottish Opera she has sung Norina in *Don Pasquale* and Donna Elvira in *Don Giovanni.* Her frequent television appearances have included a lavish BBC production of *Die Fledermaus,* and her extensive recordings include music of Bach, Beethoven, Berlioz, Fauré, Grieg, Handel, Mahler, Mozart, Orff, Purcell, Rachmaninoff, and Vaughan Williams, on labels including Angel, CBS, Deutsche Grammophon, London, Nonesuch, Philips, and Vanguard.



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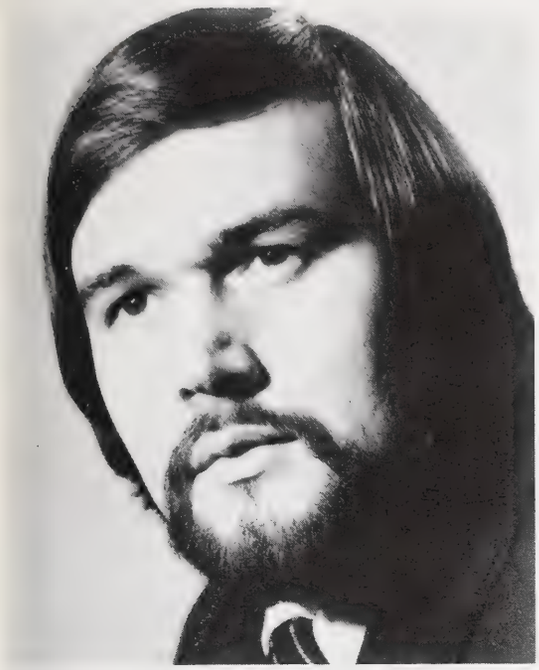
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David Rendall



Discovered by Herbert von Karajan, who engaged him for performances with the Berlin Philharmonic and the Vienna Philharmonic, tenor David Rendall has also appeared at Europe's most prestigious opera houses, among them the Hamburg Staatsoper, Covent Garden, the Vienna Staatsoper, the Paris Opera, the Berlin Staatsoper, the Munich Staatsoper, and the companies of Amsterdam, Cologne, Stuttgart, and Strasbourg. He made his first United States appearance during the 1978-79 season in the San Francisco Opera's production of *Don Giovanni,* and he made his eagerly anticipated debut with the Metropolitan Opera in February 1980 as Ernesto in *Don Pasquale,* a role he repeated in San Francisco the following fall. In the summer of 1980 he made his Santa Fe Opera debut as Lensky in *Eugene Onegin.* He has recently appeared in the Metropolitan Opera's new production of *Così fan tutte* as Ferrando, which he has performed also for his Vienna Staatsoper debut and at the Paris Opera.

Mr. Rendall's orchestral engagements have included the Orchestre de Paris with Daniel Barenboim, the National Symphony under Mstislav Rostropovich, the Los Angeles Philharmonic with Jesus Lopez-Cobos, and a concert performance of Beethoven's *Fidelio* under Daniel Barenboim in Paris. He sang the Bruckner *Te Deum* with Herbert von Karajan and the Berlin Philharmonic both in live performance and on television, and he also appeared in a BBC-TV performance of Handel's *Messiah* under the direction of Sir Colin Davis. He has appeared as Count Almaviva in Covent Garden's production of *Il barbiere di Siviglia,* as Ferrando in *Così* at the Cologne Opera, and in a performance of Haydn's *Theresienmesse* under Leonard Bernstein and filmed for television. His recordings include Handel's *Ariodante* for Phonogram and *Così fan tutte* with Frederica von Stade and Kiri Te Kanawa for RCA.

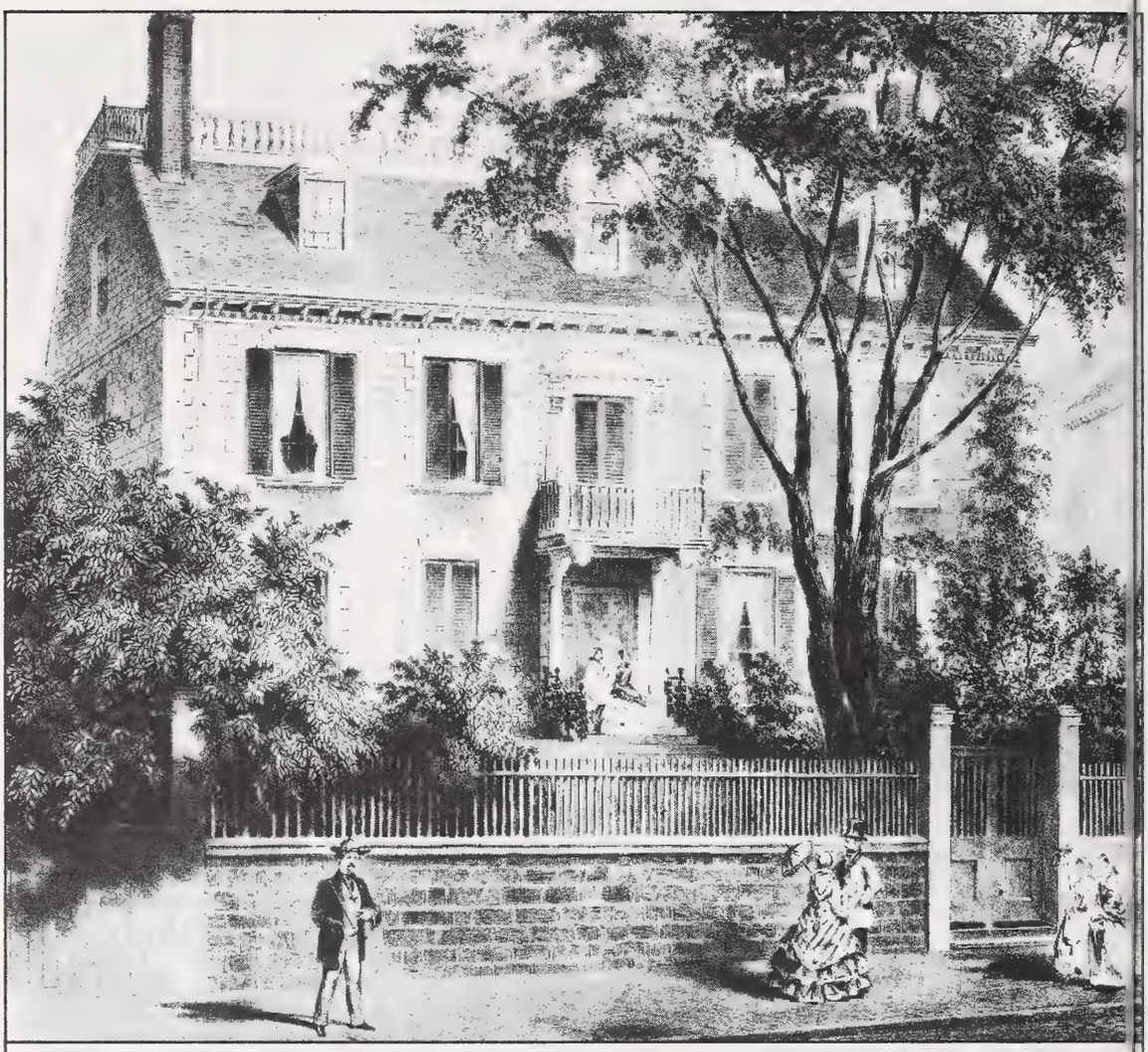
David Rendall was born in London and studied at the Royal Academy of Music, as well as at Salzburg. He made his professional debut in 1975 with the Glyndebourne Touring Opera in *Così fan tutte,* and his success there brought him to Covent Garden later the same season for his debut as the Italian tenor in *Der Rosenkavalier,* which he followed with performances as Don Ottavio in *Don Giovanni.* These performances of Haydn's *Creation* are his first with the Boston Symphony Orchestra.

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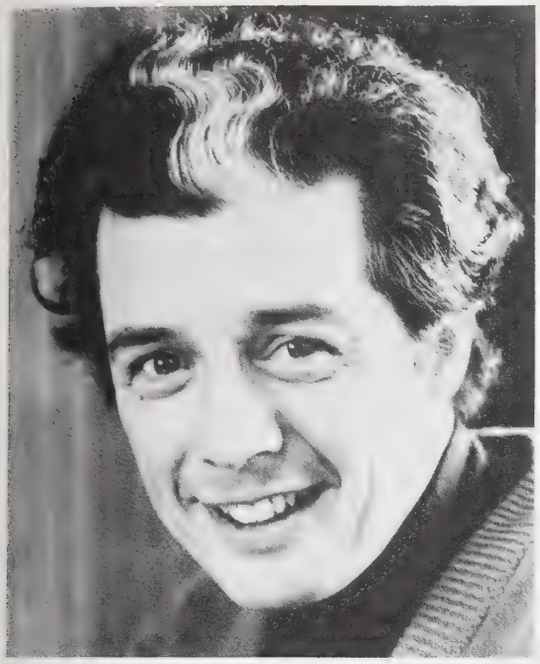
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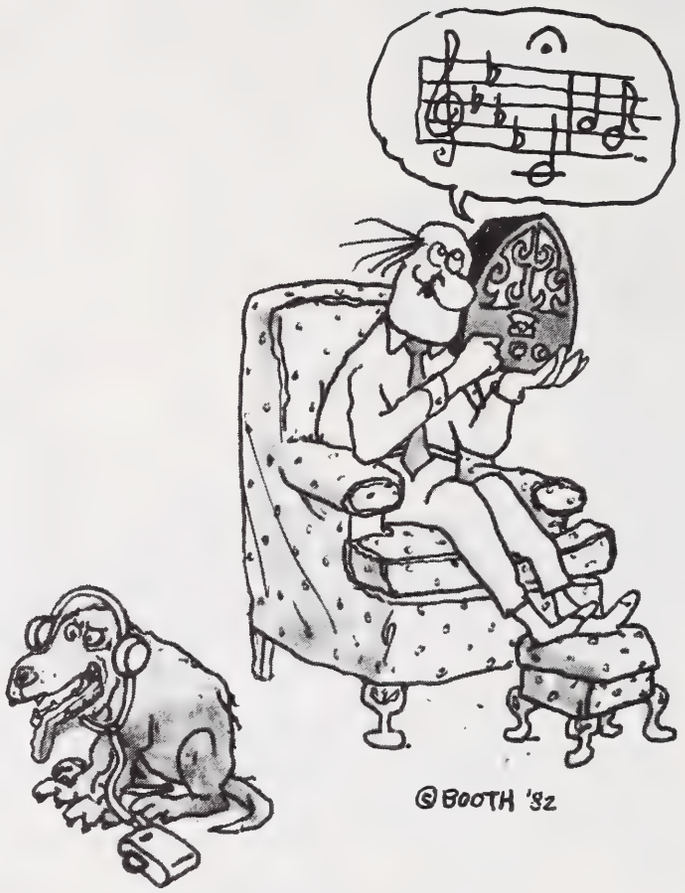
John Shirley-Quirk



British bass-baritone John Shirley-Quirk was born in Liverpool, where his early musical studies were on the violin. He later started a successful career as a lecturer in physics and physical chemistry, but singing soon took over his life, and after studying with Roy Henderson he began to make his mark in British musical circles. Now firmly established as one of America's and Britain's most outstanding musical figures, his concert and opera performances, recordings, and many television appearances have earned him exceptional international acclaim. During the 1982-83 season, his engagements include the Los Angeles Philharmonic with Carlo Maria Giulini, the San Francisco Symphony and Edo de Waart in Britten's *War Requiem,* the Cincinnati Symphony and Michael Gielen in the *Missa Solemnis,* and the Houston Symphony in Berlioz's *Roméo et Juliette.* Recent highlights among Mr. Shirley-Quirk's American appearances have included *Ariadne auf Naxos* at the Metropolitan Opera, Beethoven's Ninth with the Chicago Symphony under Eugene Ormandy, *Oedipus Rex* with the Chicago Symphony and Claudio Abbado, appearances with the Boston Symphony Orchestra in Boston, New York, Washington, and at Tanglewood, performances with the New York Philharmonic under Erich Leinsdorf, and Britten's *War Requiem* and Tchaikovsky's *Iolanthe* with the National Symphony and Mstislav Rostropovich.

In the field of opera, Mr. Shirley-Quirk has been closely associated with the English Opera Group and with Scottish Opera. Benjamin Britten created several roles for him, including the sinister multiple roles in *Death in Venice,* which he has performed at Aldeburgh, Covent Garden, the Edinburgh and Venice festivals, and for his Metropolitan Opera debut in the American premiere in 1974. Other acclaimed performances have included Tippett's *The Ice Break* at Covent Garden, Count Almaviva in *Le nozze di Figaro,* Mittenhofer in Henze's *Elegy for Young Lovers,* Golaud in *Pelléas et Mélisande,* and the title role in *Don Giovanni.*

Mr. Shirley-Quirk sings regularly at the major concert halls and festivals in Europe and America, with conductors such as Boulez, Davis, Giulini, Kubelik, Maazel, Muti, Ozawa, Previn, Ormandy, and Solti, and his discography includes more than eighty recordings on every major international label. He first sang with the Boston Symphony Orchestra in Handel's *Messiah* in December 1976, and he has returned for music of Fauré, Mozart, Mahler, and Bach. He rejoins the orchestra later this season for performances of Elgar's *The Dream of Gerontius* under Sir Colin Davis's direction in December.



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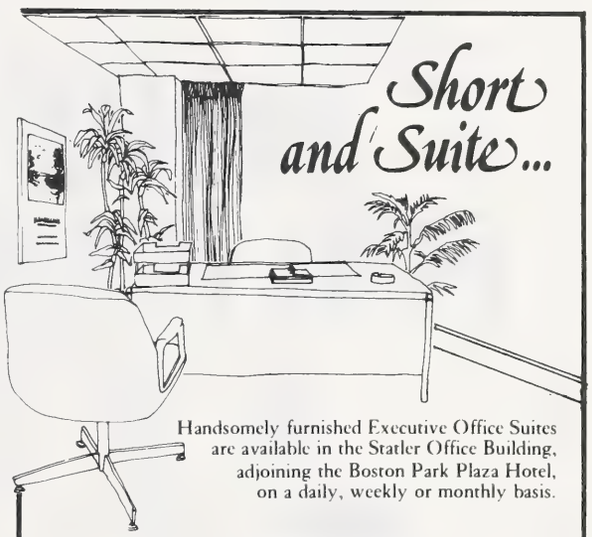
Lorna Cooke deVaron



Lorna Cooke deVaron, a graduate of Wellesley College, received her M.A. in music at Radcliffe College, where she was assistant conductor of the Radcliffe Choral Society under G. Wallace Woodworth. In 1945 she was appointed assistant professor of music at Bryn Mawr College. She came to the New England Conservatory in 1947 and joined the faculty of the Berkshire Music Center at Tanglewood in 1953 after having studied choral conducting there with Robert Shaw. At Tanglewood she taught choral conducting and repertoire, and she prepared the Festival Chorus for concerts with the Boston Symphony Orchestra.

As director of the Choral Department at the conservatory, Mrs. deVaron teaches a graduate program in choral conducting, and she conducts both the Conservatory Chamber Singers and the New England Conservatory Chorus, which she regularly prepares for its annual performances with the Boston Symphony Orchestra. Under her direction and in collaboration with many world-famous conductors, recordings by the chorus have won the Grand Prix du Disque and awards from the National Academy of Recording Arts and Sciences. After successfully leading the chorus on tours of Spain and the Soviet Union in 1966, Mrs. deVaron received the City of Boston Medal for Distinguished Achievement as the first American woman ever to have conducted a mixed ensemble in Europe. Since then, she has conducted the chorus in tours throughout Europe, the United States, and Israel.

Mrs. deVaron was awarded the Radcliffe College Graduate Society Medal in 1972 and the Wellesley College Award of Distinction in 1978. In 1977 and 1979 she was one of the guest conductors at the Zimriya Festival of Choruses in Israel; while there she taught choral conducting workshops at the University of Jerusalem and received the Israeli Government Medal. She and the New England Conservatory Chorus have given concerts in Israel as part of the State of Israel's thirtieth-anniversary celebrations in 1978. This past summer she conducted the Conservatory Chamber Singers in eight concerts at the Monadnock Music Festival in New Hampshire.



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New England Conservatory Chorus

1982 marks the thirtieth consecutive year in which the New England Conservatory Chorus has performed in concert with the Boston Symphony Orchestra. Founded in 1947 by director Lorna Cooke deVaron, the chorus was established to provide professional training for future singers, music educators, and conductors, and, in the thirty-five years since, it has become one of the country's most distinguished choral ensembles. The chorus has made seventeen recordings with the Boston Symphony for the RCA and Deutsche Grammophon labels. Among their recent recordings are Berlioz's *Roméo et Juliette,* which won the Grand Prix du Disque, and Paul Chihara's *Missa Brevis,* which was recorded by CRI. In addition, the chorus has been awarded six other Grand Prix du Disques, as well as many nominations for awards from the Academy of Recording Arts and Sciences.

The New England Conservatory Chorus has made extensive tours of the United States, the Soviet Union, and Europe, and it has performed under such distinguished conductors as Seiji Ozawa, Sir Colin Davis, Charles Munch, Erich Leinsdorf, Leonard Bernstein, Aaron Copland, Robert Shaw, Nadia Boulanger, and Claudio Abbado. In the summer of 1978 Lorna Cooke deVaron and the New England Conservatory Chorus were invited by the Israeli government to participate in Israel's thirtieth-anniversary festivities. While in Israel the chorus made a sixteen-day tour of the country with major concerts in Jerusalem, Tel Aviv, and Caesarea. Recent Boston Symphony appearances have included Holst's *The Planets* under the direction of Seiji Ozawa and recorded for Philips, and John Knowles Paine's Mass in D under the direction of Gunther Schuller. Most recently, in March 1982, the chorus sang Haydn's *Seven Last Words of Our Saviour on the Cross* in performances with the Boston Symphony Orchestra under the direction of Antal Dorati.

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Harry Shapiro Award

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Coming Concerts . . .

Tuesday, 19 October—8-9:45
Tuesday 'B' series
SEIJI OZAWA conducting

Beethoven	Overture to *Fidelio*
Schoenberg	Five Pieces for Orchestra
Brahms	Symphony No. 2

Thursday, 21 October—8-10
Thursday '10' series
Friday, 22 October—2-4
Saturday, 23 October—8-10
SEIJI OZAWA conducting

Balassa	*Calls and Cries* (world premiere; commissioned by the Boston Symphony Orchestra for its centennial)
Chopin	Piano Concerto No. 2

ALEXIS WEISSENBERG

Nielsen	Symphony No. 2, *The Four Temperaments*

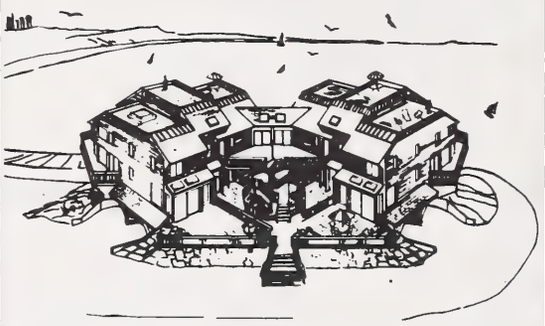
Wednesday, 27 October at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Annex.
Thursday, 28 October—8-9:45
Thursday 'A' series
Friday, 29 October—2-3:45
Saturday, 30 October—8-9:45
Tuesday, 2 November—8-9:45
Tuesday 'C' series
ANDRÉ PREVIN conducting

Walton	Cello Concerto

RALPH KIRSHBAUM

Strauss	*An Alpine Symphony*

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T."

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.



WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

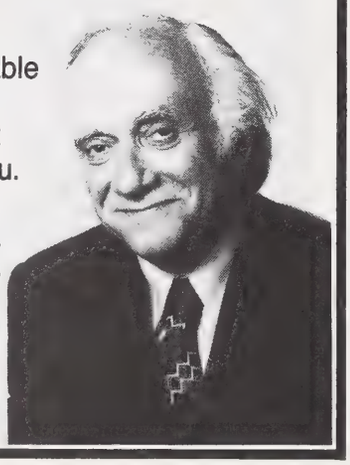
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are supporters of the Boston Symphony, active in all of its endeavors. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information. For information, please call the Friends' Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and would like to change your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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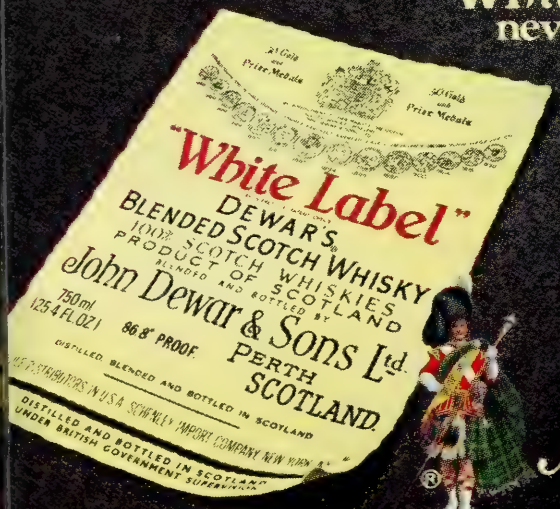
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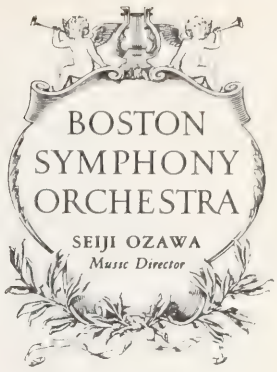
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PRE-SYMPHONY CHAMBER CONCERTS

Saturday, 9 October at 6
Tuesday, 12 October at 6

MARYLOU SPEAKER CHURCHILL, violin
LILA BROWN, viola
ROBERT RIPLEY, cello
GRETCHEN CROMWELL, piano

HAYDN — Trio in F-sharp minor for piano, violin, and cello, Hob. XV:26

Allegro
Adagio cantabile
Tempo di Minuetto

Ms. CROMWELL, Mrs. CHURCHILL, and Mr. RIPLEY

BEETHOVEN — Trio in E-flat for violin, viola, and cello, Opus 3

Allegro con brio
Andante
Menuetto: Allegretto
Adagio
Menuetto: Moderato
Finale: Allegro

Mrs. CHURCHILL, Ms. BROWN, and Mr. RIPLEY

Baldwin piano

Please exit to your left for supper following the concert.

The performers appreciate your not smoking during the concert.

Joseph Haydn

Trio in F-sharp minor for piano, violin, and cello, Hob. XV:26

There is something special about the key of F-sharp minor in the Classical period. It appears rarely, but when it does, the results always seem to be unusually expressive. The key is so rare, in fact, that one scholar who has compiled a catalogue of eighteenth-century symphonies, arranged by key and by composer, has found only a single example of a symphony in F-sharp minor out of a total repertory of well over 10,000 works! Not surprisingly, the single example is by Haydn—his well-known *Farewell* Symphony. Haydn had written other works in this key as well—one of the quartets of the Opus 50 set, for example—and the slow movement of Mozart's A major concerto, K.488, is a particularly ravishing example of F-sharp minor. But even when the rarely-used key leads us to expect the unusual, there is little to prepare the listener for the power of Haydn's F-sharp minor trio, which H.C. Robbins Landon calls "arguably Haydn's greatest tragic work in the instrumental *oeuvre* of the second London period."

By 1795 Haydn was a mature sixty-three years old, traveled, experienced in the ways of the world, a far cry from the impetuous young man who had composed the *Farewell* Symphony and some of its counterparts in the 1770s. The nervous energy of those works has turned into a profoundly expressive style penetrating far deeper. And Robbins Landon, though properly wary of biographical interpretations of music, notes that Haydn was on the verge of leaving England and the dedicatee of this set of trios, Rebecca Schroeter, a gracious and charming widow with whom he had fallen in love and whom he would have married at once if there had been any way for a proper Catholic to be extricated from an unhappy marriage in Vienna. It is thus difficult to think of this music as other than Haydn's touching and sad farewell, altogether more moving than the witty and clever farewell of the earlier symphony.

The first movement is very serious, with extended passages in various minor keys and the main themes presented softly, yet punctuated with offbeat sforzandi. The second movement is nothing other than the slow movement of Symphony No. 102; it seems that the symphony came first, and it is likely that the slow movement was a favorite of Rebecca Schroeter's and that Haydn chose to adapt it here (changing the key from F to F-sharp major) especially for her. The finale is, surprisingly, a Tempo di Minuetto, but it is no simple dance movement, but rather symphonic in scope and filled with an intense melancholy.

—Steven Ledbetter

Ludwig van Beethoven

Trio in E-flat for violin, viola, and cello, Opus 3

Beethoven was not unfamiliar with the stringed instruments (as a teenager he made his living playing viola in the opera orchestra of his native Bonn), but his real instrument was the piano, and his earliest large-scale works, at the age of fifteen, were a piano quartet and a concerto. Later on, his first published compositions to be graced with an opus number were a set of piano trios, which highlighted the keyboard, while his second publication was a set of piano sonatas. By the time he produced these works, he was living in Vienna, where Haydn was the great figure (and, for a short time, Beethoven's teacher); but Beethoven seems to have avoided direct comparison with Haydn for a time. He did not compose either a symphony or a string quartet—the two forms in which

Haydn was notably preeminent—until after he had made his mark in other ways. And the string quartet, in particular, he approached by way of the string trio.

The string quartet already had a tradition that might well be overwhelming to a diligent newcomer of the highest artistic standards, but such was not the case with the string trio. Only one undeniable masterpiece of the genre came from the earlier classical period, and that was by Mozart, who, having died five years before Beethoven published his work, was clearly no longer a rival. Mozart's Divertimento in E-flat, K.563, was written in 1788 and published in 1792, the year Beethoven arrived in Vienna. It served as the obvious model for Beethoven's work in the same key for the same selection of instruments. And if Beethoven could not surpass the greatness of Mozart's first two movements (who could?), the work still shows that he is already, in his twenties, a master of string textures. The six-movement work falls clearly into the divertimento tradition, with two minuets and two slow movements. The first movement already employs Beethoven's favorite designation, Allegro con brio, and if the themes are somewhat stereotyped, their development takes them to surprising places. The Andante makes use of a favorite Beethovenian device, a thematic idea that consists of little more than a single note rhythmically repeated. The first minuet is a graceful little piece, followed by a richly beautiful Adagio in A-flat. The second minuet flows along without stopping, while its unexpected Trio features the atmosphere of gypsy fiddlers on the violin. That Trio and the witty finale are the two most Haydnesque aspects of this lively work, which clearly enjoyed a great popularity in its own day, for the best of reasons.

—S.L.

Marylou Speaker Churchill

Marylou Speaker Churchill began her violin studies in Oregon with Catherine Peterson and Raphael Spiro. She was a summer student at Tanglewood, Aspen, and Marlboro, and she also studied violin with Joseph Silverstein at the New England Conservatory of Music, where she received her bachelor of music degree in 1967. After three years of varied freelance work in Boston and Los Angeles she joined the Boston Symphony Orchestra, becoming principal second violin at the beginning of the 1977-78 season. Mrs. Churchill has given recitals across the United States, and she has appeared with the Boston Pops and various orchestras in New England. During the winter she teaches privately and on the faculty of the New England Conservatory Extension Division. During the summer she is on the chamber music faculty of the Berkshire Music Center and the violin faculty of the Boston University Young Artists Institute at Tanglewood.

Lila Brown

Before joining the Boston Symphony Orchestra this season, violist Lila Brown was a member of the Baltimore Symphony Orchestra and principal violist with the orchestras of the American Opera Center, the National Orchestral Association, and the Spoleto Festival. Her chamber music experience includes the Marlboro Music Festival, the Music Project at Abraham Goodman Hall, Bargemusic Concerts in Brooklyn, New York, and Chestnut Hill Concerts in Madison, Connecticut. She has given solo recitals at Juilliard, where she received her master's degree, at the State University of New York at Purchase, where she took her bachelor's degree, and at the Philadelphia Musical Academy. Ms. Brown has been a participant at the Marlboro Music Festival, the Yale University Summer Chamber Music program at Norfolk, Connecticut, at the Taos School of Music in Taos, New Mexico, and at the Aspen Music Festival.

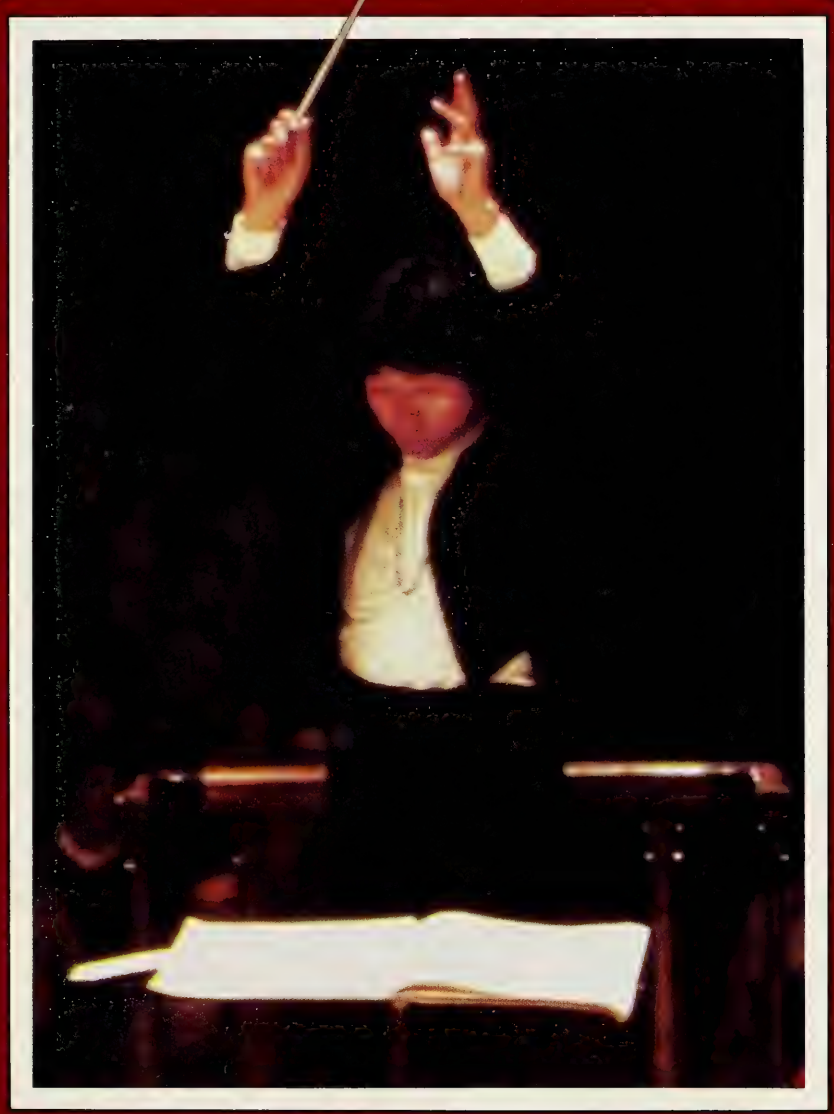
Robert Ripley

In 1942, the summer before he joined the Cleveland Orchestra, Robert Ripley was principal cellist of the Berkshire Music Center Orchestra under Koussevitzky. From 1942-45 he played in the Glenn Miller Air Force Orchestra, rejoining the Cleveland Orchestra after the war and remaining there until he came to the Boston Symphony in 1955. While in Cleveland, Mr. Ripley was an active quartet player, taught at the Cleveland Music School Settlement from 1948-55, gave solo faculty recitals, and played chamber music with the Cleveland's then concertmaster Josef Gingold and pianist Leonard Shure. Born in Philadelphia, Mr. Ripley attended the Curtis Institute and, later, the Cleveland Institute of Music; his teachers included Jean Bedetti, Felix Salmond, and Ernest Silberstein.

Gretchen Cromwell

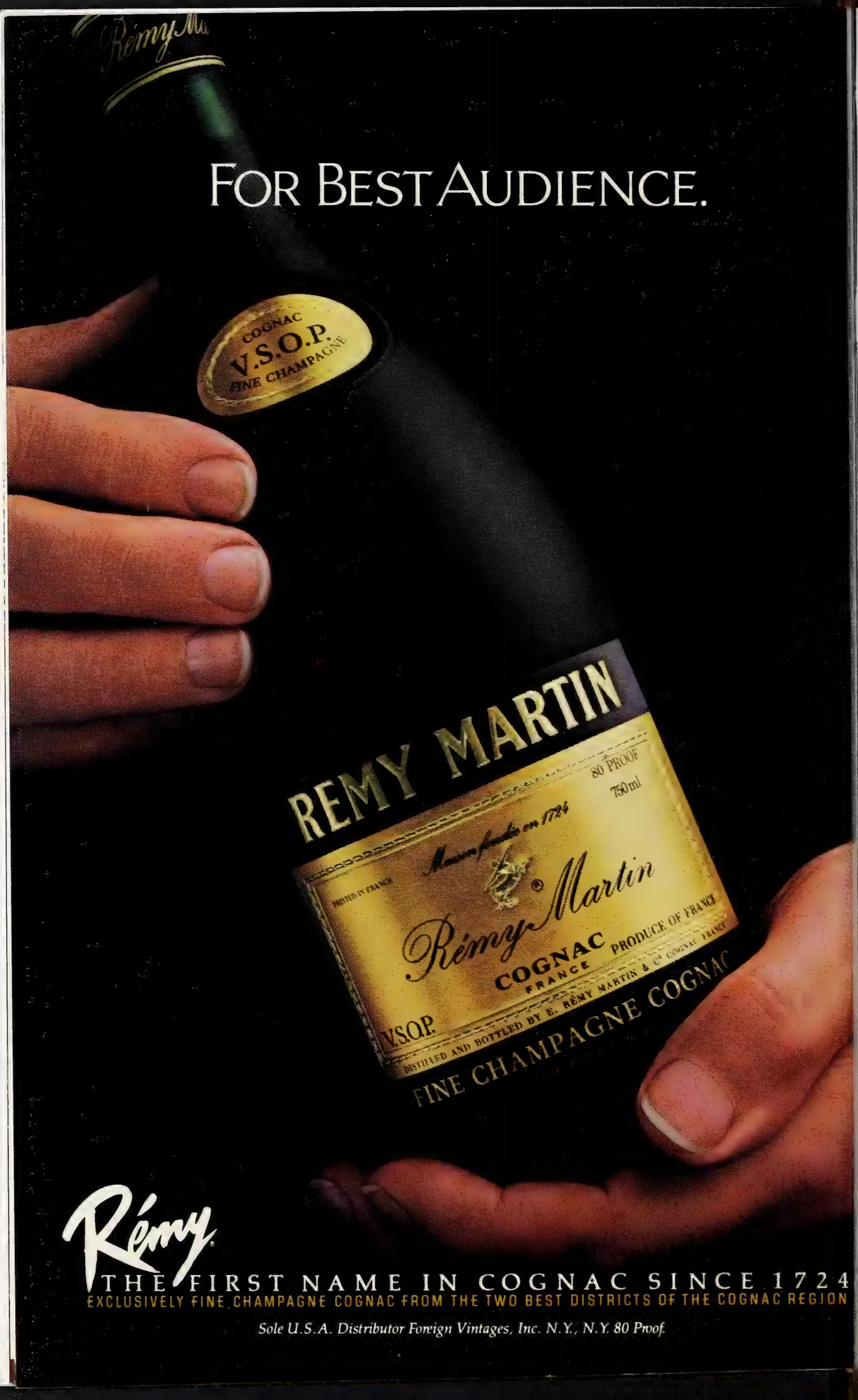
Originally from the west coast, pianist Gretchen Cromwell attended the University of Washington and completed her master's degree in music at the University of Southern California. While in Los Angeles, she played with the university orchestra and also performed on radio. Since coming to the east coast, Ms. Cromwell has given various recitals, including two major concerts at the Edward Pickman Concert Hall at the Longy School of Music in Cambridge. Ms. Cromwell teaches privately in addition to her professional performing.

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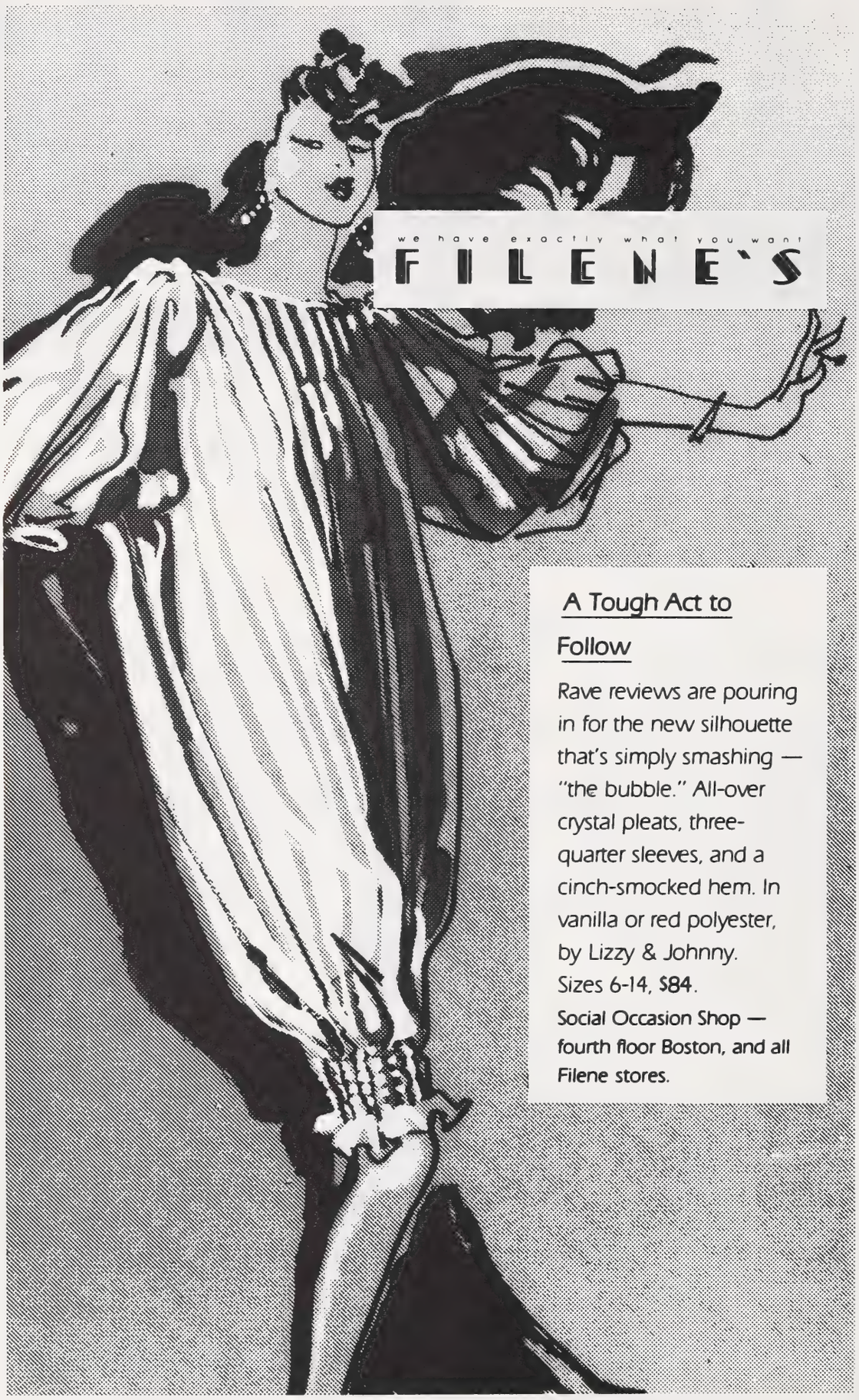
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The first program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, will focus on the concerto with music of Handel, Mozart, Mendelssohn, and Brahms. The featured soloists will be Berj Zamkochian, organ; BSO assistant concertmaster Emanuel Borok, violin; and BSO principals Charles Kavalovski, horn, and Jules Eskin, cello. Dates for this program are Wednesday, 10 November at 10:15 a.m.; Friday, 12 November at 10:15 a.m.; and Saturday, 13 November at 10:30 a.m. and again at 2:00 p.m. For tickets and complete information about the 1982-83 Boston Symphony Youth Concerts subscription series, call the Youth Activities Office in Symphony Hall at (617) 266-1492.

BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* On Tuesday morning, 2 November from 11 to noon, the featured guest will be cellist Ralph Kirshbaum, who will perform the Walton Cello Concerto with the orchestra next week.

New Boston Symphony Gift Shop to Open

Sponsored by the Council of the BSO, the Boston Symphony Gift Shop at Symphony Hall will open 15 November, offering an attractive array of gift items including musical-motif baby bibs, the orchestra's latest recordings, note paper, and the ever-popular Junior Council Symphony Mint. The shop will remain open through 22 December and the "Christmas at Pops" season. The shop will be located at the stage-door end of the Massachusetts Avenue corridor, and all proceeds will benefit the Boston Symphony Orchestra.

Art Exhibits in the Cabot-Cahners Room

Once again this season, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries will display their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

28 September–25 October	Westminster Gallery
25 October–22 November	Kezar Gallery
22 November–20 December	Museum of the American China Trade
20 December–17 January	Gallery on the Green

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BSO Members in Concert

Collage, the contemporary music ensemble composed principally of BSO members, will perform 10 premieres during the 1982-83 season as part of their 10th annual concert series in Boston. Their first concert of this 10th Anniversary Season will take place in Sanders Theater in Cambridge on Monday, 1 November at 8:30, with further concerts scheduled for 6 December, 28 February and 4 April. For complete information about this year's *Collage* season, write Box 777, Brookline, MA 02146, or phone (617) 232-1359. BSO members of *Collage* are Joel Moerschel, cello, Ann Hobson Pilot, harp, Joel Smirnoff, violin, and Frank Epstein, percussion, who also serves as music director.

BSO violinist Ronald Knudsen leads the Newton Symphony Orchestra, of which he is music director and conductor, in an all-Beethoven program at Charles Brown Junior High School in Newton on Sunday, 7 November at 8 p.m. The program includes the *Fidelio* Overture, the *Pastoral* Symphony, and the Third Piano Concerto with soloist Ursula Oppens. For ticket information, call 332-7495. Mr. Knudsen is also guest conductor with the Brockton Symphony Orchestra on Sunday evening, 14 November at 7:30 p.m. The featured work on the program is the Dvořák Cello Concerto with BSO principal Jules Eskin as soloist. For ticket information, call 1-587-4793.

BSO principal horn Charles Kavalovski will perform the Brahms Horn Trio with violinist Roman Totenberg and pianist Luis Batlle on a benefit concert for the Longy School of Music in Cambridge on Monday evening, 8 November at 8 p.m. For ticket information, call the Longy School at 876-0956.

Mr. Kavalovski will also perform the Brahms Horn Trio with violinist Joseph Scheer and pianist David Deveau at the First Baptist Church in Needham on Sunday evening, 14 November at 7:30 p.m. Also included on the program is music of Mozart, Schumann, and Chopin. The concert is presented by the Needham Concert Society and the Needham Piano Association. Sponsor tickets are $5, student tickets are $3; for reservations, call 444-6080.

Junior Council Activities

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who undertake a variety of fundraising activities on behalf of the orchestra. New members are admitted in September, January, and May. Membership inquiries are most welcome and may be directed to the Membership Chairman through the Friends' Office in Symphony Hall, (617) 266-1492.

One of the Junior Council's many activities is sale of the Symphony Mint, an exclusive, dark chocolate crème de menthe mint molded with the BSO colophon, created and packaged by Harbor Sweets, Inc., of Marblehead. The mint is sold at all BSO concerts in Symphony Hall, and also at BSO-related events. The table is staffed by volunteers and located in the corridor by the Massachusetts Avenue entrance to Symphony Hall. Treat yourself and friends to this delicious delight, available in either a gift box or taster package, with all proceeds benefiting the orchestra.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

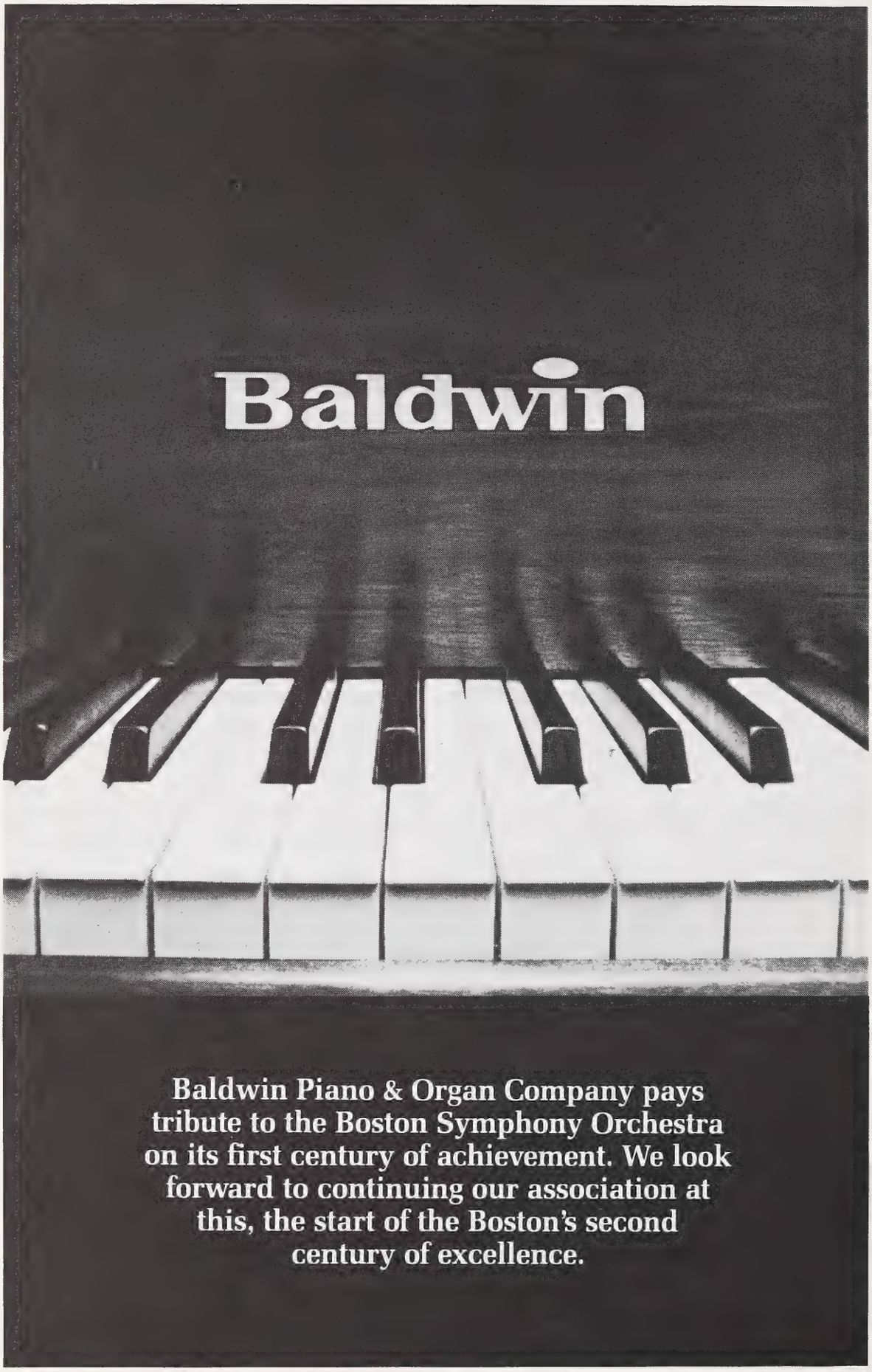
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

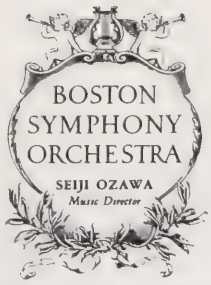
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records.





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Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

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Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
* Raymond Sird
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* Amnon Levy

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Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

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Philip R. Allen chair

———
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

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Luis Leguia
Carol Procter
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* Joel Moerschel
* Jonathan Miller
* Martha Babcock

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English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

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Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

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Sherman Walt
Edward A. Taft chair

Roland Small
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Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Daniel Katzen
Richard Sebring
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Charles Schlueter
Roger Louis Voisin chair

Andre Côme
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J.P. and Mary B. Barger chair

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Arthur Press
Assistant Timpanist

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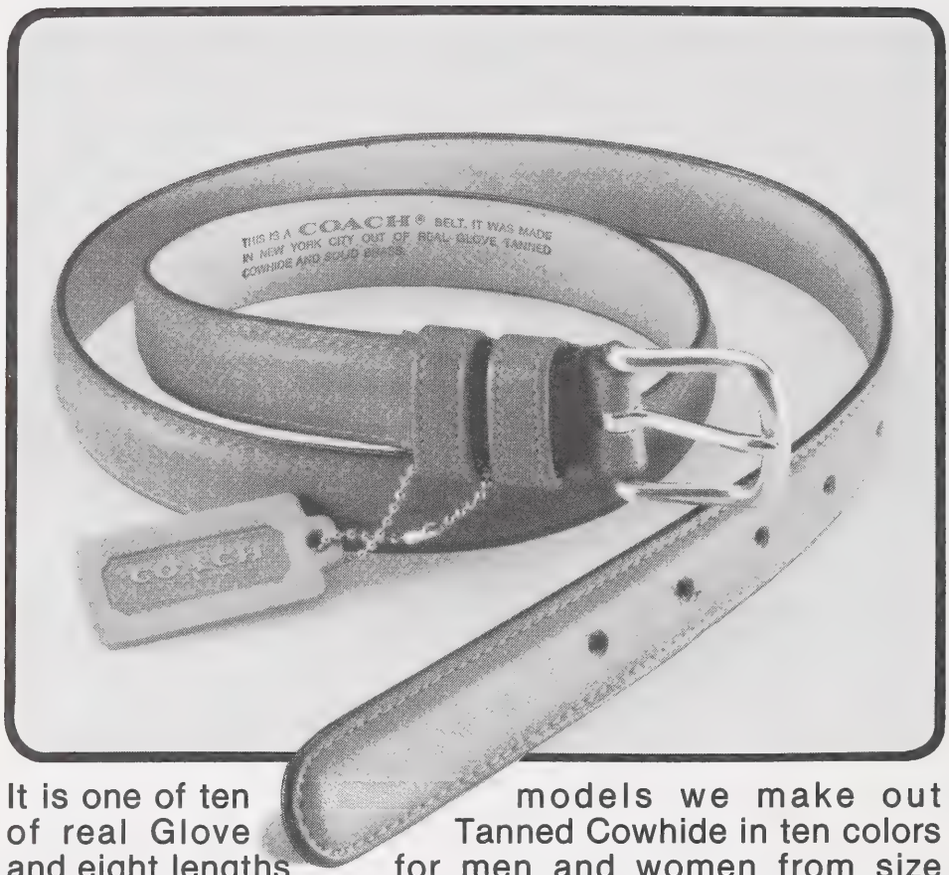
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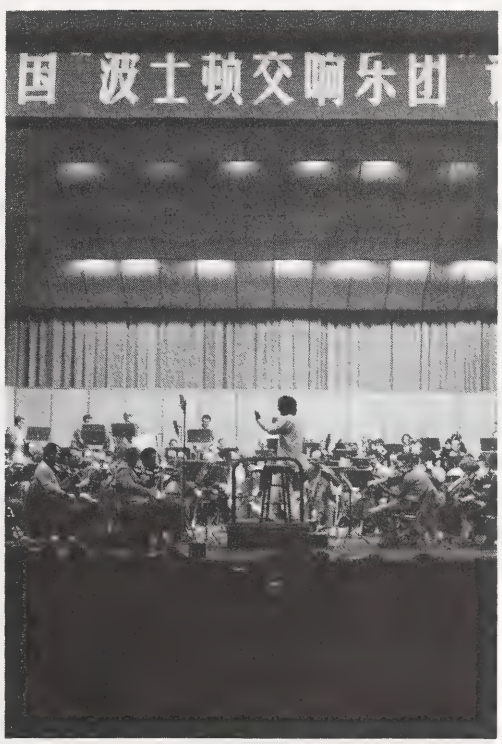
An Interview With Seiji Ozawa

While at Tanglewood this August, the BSO's Caroline Smedvig talked with Seiji Ozawa, who begins his tenth year as BSO music director this fall and who spoke about his relationship with the orchestra and his hopes for the future. The complete interview from which these excerpts are drawn appears in the Fall issue of *BSO*, the orchestra's bi-monthly newsletter.

CS: *The 1982-83 season will be your tenth year as music director of the Boston Symphony. What have been some of the most significant moments within the last 10 years?*
SO: I think it is very difficult to mention just a few highlights. I feel that the orchestra and I have just started to know each other over the last few years. This kind of thing takes time. Of course there have been many very exciting moments, including several magnificent tours—to China, which was unique, to the European music festivals, the centennial world tour. But our major work is here in Symphony Hall. I feel, and I hope my colleagues feel, that we really know each other better now. When repertoire is repeated we are more comfortable, and we can perform more naturally. The result is a deeper, much more serious way of making music, and I like that. That to me, is what is really significant.

CS: *Has the sound of the BSO changed during your tenure?*
SO: I think it is becoming a deeper, heavier, darker sound. Since Munch's time, and—I am guessing, since I didn't know him—from Koussevitzky's time, this orchestra has had a beautiful color. That is in the blood of this orchestra. If I want that sound, they will give it to me. If a guest conductor comes, right away they will give it to him. Rarely is there ever a forced sound. Some of the world's heavy-sounding orchestras, as I call them, can produce very powerful music, but they lack color and beauty of tone. The Boston Symphony always looks for beautiful tone, lots of color, and, in the end, beautiful music. My work is in keeping the beautiful tone and the seriousness, the power, the depth.

CS: *How have you changed as a conductor over the past decade?*
SO: Conducting is a very strange profession. Conductors cannot work alone, so naturally I have grown from the experience with my group in Boston, which has given me so many good things. I hope I can give something back. But also, I had to go and get some experience in other countries like Germany, France, England, and Austria. It was very important for me to have those experiences with other orchestras. Remember that the life of a conductor really depends on the stimulation between him and his orchestra. Then they can grow together. The essence of what I have learned has been from my rehearsals and performances with the Boston Symphony. But



Rehearsing with the Boston Symphony in China, March 1979
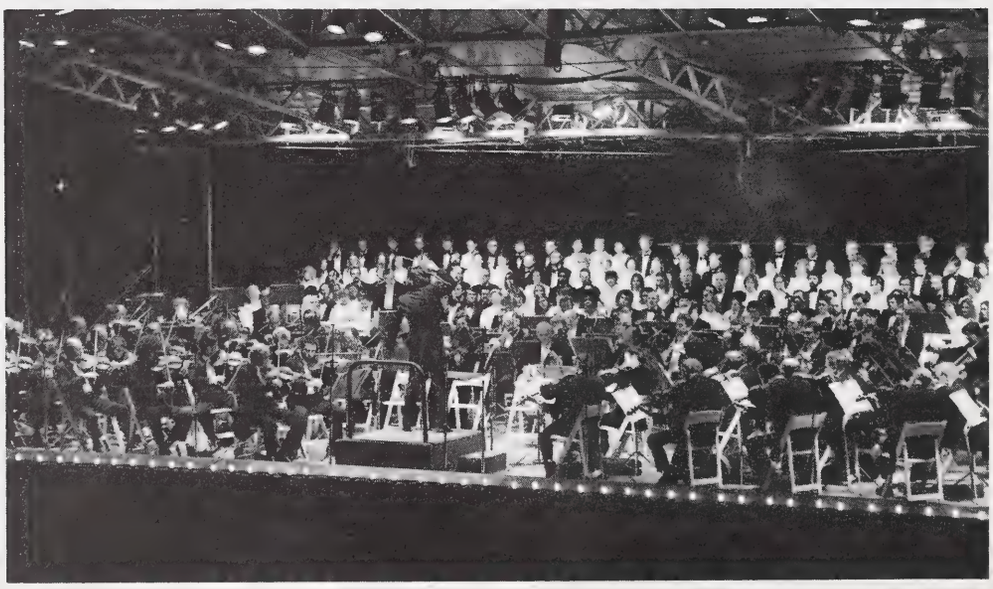
my experience with, for instance, the Berlin Philharmonic, is absolutely important, invaluable. It is a completely different way of making music than is found in American musical life. In Berlin, they have very much their own color. Vienna is that same way, as well as Paris. Also, I have grown from studying opera in opera houses, which has expanded even my basic conducting techniques. I would have to ask my colleagues here, but I think that my experience with opera has broadened my relationship with my orchestra. I think my vocabulary is fuller, richer, expanded in ways I couldn't have achieved without opera. I haven't done too many operas yet, but I can sense how important opera conducting is for symphonic conducting.

CS: *The city of Boston is relatively small compared to many of the major cities that have great orchestras. What do you think is unique about Boston that enables it to support a world-class orchestra?*

SO: From my first impression of Boston, one thing was very clear—Boston is a very musical city. The Boston area has many musicians, many chamber groups and musical associations, music schools, and composers right here. And also, I think that historically, Boston has supported the arts—not just music, but culture in general—with its great museums and universities. It seems to me that some of the Boston families are really connected with art, and there is a tradition of this that gives a great orchestra the chance to exist. I'm not sure we have enough economic power in Boston. I don't think Boston is the business center that New York, Chicago, and Los Angeles are, or that Houston is becoming. But what we lack in economic power, Boston makes up for in its love toward art. Our own supporters are really extraordinary in their support of the orchestra. If you talk about dollars, there's no question we need more support for the future. Where to find this, I'm not sure. That is a constant worry. But I'm sure we'll find the answer in the people who support and love the orchestra.

CS: *Aside from the financial worries that plague orchestras today, there are those who question the very notion of the symphony orchestra, who call it a dinosaur. How would you respond to that?*

SO: Yes, I hear these things, I hear people say that the symphony orchestra is passé. People ask why we have to stay in the concert hall, why we don't go out into the community and play, why we don't take those stupid tails off. But I am not anxious because the beauty of music hasn't changed. We have wonderful



Beethoven's Ninth Symphony on the Boston Common, 22 October 1981, the orchestra's 100th birthday

new music, but this doesn't change in our minds the beauty of Beethoven, the beauty of Mozart, the beauty of Brahms; I don't think that will ever change. I'm not saying that I think a symphony orchestra will forever wear tails. Who knows? But I think that kind of issue is quite small. And perhaps in a society where there is so much change, it is good to have something that remains a symbol, a tradition. That you can sit down in Symphony Hall and listen to beautiful music in one place, even one seat, that is still beautiful, and to know that this was the same fifty or eighty or 100 years ago, that is important.

CS: *Do you have a sense of what shape you would like the Boston Symphony to take?*
SO: Yes. I want to keep the balance between the hard work the orchestra does, and the feeling of living a warm life together. The work this orchestra does is very concentrated and intense, whether at Tanglewood or Symphony Hall, and especially on tour, when things can be really tough. But I hope this orchestra can keep the sense of a family having fun together and enjoying each other. I hope that will be this orchestra's character forever. Many orchestras who are working very hard have a tendency to become dry, and they lose the sense of enjoyment. Or, the opposite, some orchestras are very family-like and things become too easy, and then the artistic level goes down.

I would also like to have more flexibility in our lives. American symphonic life is very routine—rehearsals every week, same time, same day, with concerts the same. At this time, we don't have the flexibility to concentrate on a recording or be able to rehearse a little longer than usual. I hope in the future that we could be allowed a more flexible schedule, so if we wanted to extend rehearsal for a very important work we could, or if we wanted to have a very special program for television we could do it for three or four days, and then the television director and everyone involved could go crazy and really get into it. With music, too much routine is not good. With a 52-week-a-year schedule, often it is not our own life anymore. There has to be variety and the flexibility to make music more at our own pace.

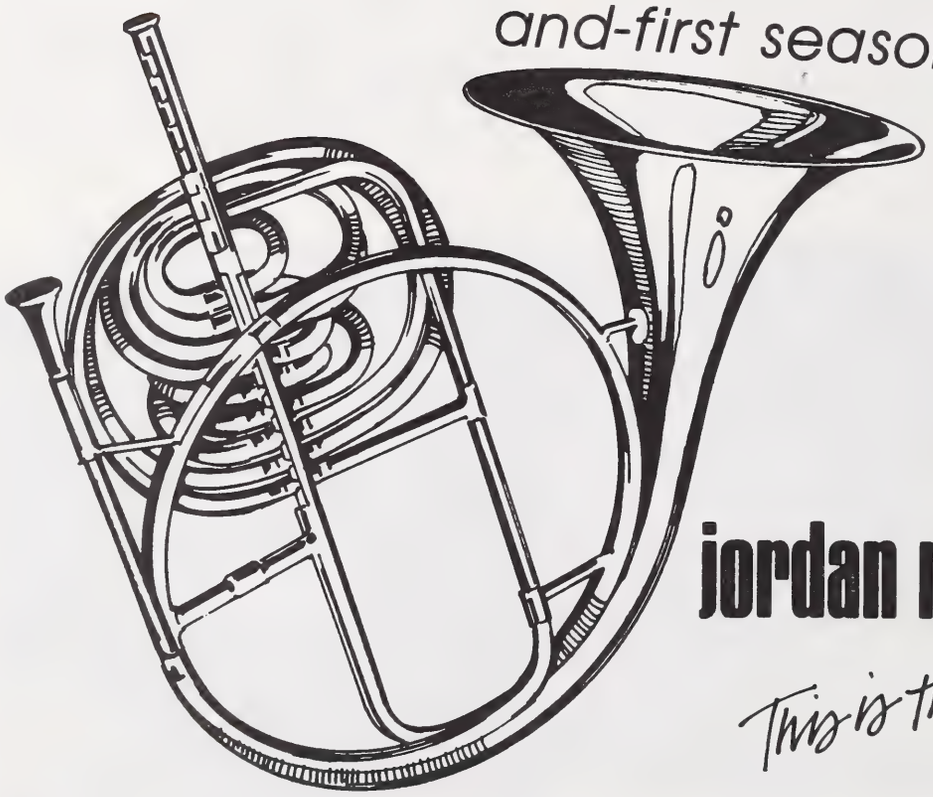
CS: *How would you say the BSO is regarded from an international standpoint?*
SO: I think it is at the very top, and it should be. That is our work, to keep it there. And it's not easy because an orchestra is not just one person, but 100 together. On top of that, you need many conditions—the right working conditions, stimulation, the right repertoire—to build a great orchestra. And a great orchestra must and should be exposed to world audiences. This is why it is so important that we should tour, and perform in other cities' music halls, and maintain a national and international standing. It is also very important that we continue to have wide distribution of our recordings and that televised performances of our concerts be broadcast to as wide an audience as possible.

CS: *Are you optimistic about the future of orchestras in this country?*
SO: I think that the general state of orchestras in this country is very strong. I think the number of orchestras in this country, including some of the smaller community orchestras and the half-amateur ones, is huge. But I worry that staying among the very top is so difficult. Just to *have* an orchestra is perhaps not so hard, but to build and maintain a great orchestra, that is difficult. The economy is against it. Also, life today has become so fast-



With Dietrich Fischer-Dieskau at the Salzburg Festival, September 1979

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paced and hectic, that often it is hard to create a suitable atmosphere for the highest artistic work. My job, and the job of my colleagues, is to say, yes, we're living a very busy life, and yes, we're exposed to high technology, but still, we must keep pure, high, artistic standards inside of our musical mind. If we can keep that, if we have the energy to keep that, then yes, I believe in a future for the orchestra.

CS: *What is the outlook for American orchestras as compared to European orchestras?*

SO: The greatest orchestras in Europe feel it is their duty to maintain their standards of excellence. And the governments there also think of the orchestras as their symbol. In America, it doesn't really happen that way, but that's all right, because here private individuals who love music donate their time and money, and the orchestra responds to this. Here in Boston, we feel it is our absolute strong duty to give our audience a great orchestra and great performances. But I remind you that I and my colleagues in the orchestra must have a high standard in our mind, and we *cannot* break that. And to do that in today's world, with all of its noise and many distractions, is not very easy. In fact, many things are against us. And music is so pure and so fragile that to keep it at its absolute highest level, we need lots of concentration, and lots of love towards our work. I feel a very strong responsibility to do this and I *love* to do this. And my colleagues, they understand too. They are absolute angels, strong angels. So I have, and *we* have, a strong future with the Boston Symphony.



With Rudolf Serkin, September 1980



Acknowledging applause with Leontyne Price at the Centennial Concert Celebration, 18 October 1981

A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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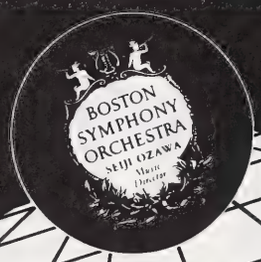
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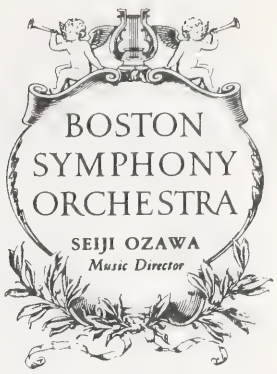
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Sándor Balassa
Calls and Cries, Opus 33



Sándor Balassa was born in Budapest on 20 January 1935 and is living there. He composed Calls and Cries (Hívások és kiáltások) *on a centennial commission from the Boston Symphony Orchestra; the final page of the score is dated "Budakeszi 1981. Április 19." These are the first performances. The score calls for a large orchestra consisting of four flutes (fourth doubling piccolo), three oboes and English horn, three clarinets (third doubling the higher E-flat clarinet) and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, four trombones and tuba, timpani, triangle, sleigh bells, bells, marimba, vibraphone, suspended cymbals, gong, tam-tam, bass drum, tubular chimes, one side drum with snares and one without, two bongos, cymbals, celesta, harp, and strings.*

Sándor Balassa* was brought up in the country until the age of sixteen, returning to Budapest in 1951 to make his living as a factory mechanic. It was there that he first experienced art music in the form of a film version of Verdi's *Il trovatore*, with powerful results. In 1952 he decided to attend the Budapest Conservatory to study choral conducting. After four years in that discipline and a further four years of theoretical study on his own (and additional studies in literature and art history), he attended the Budapest Academy of Music (1960-65) as a composition pupil of Endre Szervánsky. Even before completing his studies he joined Hungarian radio as a producer, a position he still holds.

The fact that the composer's first serious musical encounter was with an opera had a major effect on the course of his creative career for more than twenty years. He was captivated by the stage. As he himself recalled:

> The first artistic music I became acquainted with was an opera. My marked affection for this form was also a feature of my years of study. From the very beginning I felt as if I were a stone that had been hurled and was flying in this direction. But until I had acquired the means of conquering the form as well, I could not set out to write an opera. The time for that arrived after nearly twenty-three years, but during the intervening period my faith that opera was a living form was not shaken for a single moment. I felt that the debate going on about it was artificial because to me opera had always been an essential element. But since it demands an extraordinarily complex and manifold grounding, I first had to solve the constituent problems through other forms. I tried to discover for myself the expression inherent in the singing voice, the sound of the chorus, and of the orchestra separately.

*A word about the pronunciation of the composer's name. In Hungarian, every name (and indeed, every word in the language) is accented on the first syllable. The letter "s" is pronounced like the English "sh" unless it is followed by "z" (as in Liszt), in which case it is the English hard "s." Thus the composer's name should be pronounced roughly SHAHN-dor BAH-lah-sha. Hungarians normally write the family name first followed by the given name, but to avoid confusion western European and American sources generally invert Kodály Zoltan, Bartók Béla, and Balassa Sándor, for example, into the order generally used here.

Balassa was thus twenty-five when he began his serious study of composition—rather late for a composer. But once having discovered his metier, he made unusually rapid progress. And indeed, as if consciously aiming at the ultimate creation of an opera, his first works consisted largely of songs and works for various chamber ensembles, followed by choral pieces and finally by orchestral work. By 1972 he had won the Erkel Prize, Hungary's major award for composition, and the music critic's prize in the Contemporary Music Forum of Hungarian radio for his *Requiem for Lajos Kassak,* Opus 15, which Balassa describes as "perhaps the first work of mine in which all these [the solo singing voice, chorus, and orchestra] appeared together." As a result of this award, the *Requiem* was selected as the Hungarian entry for the International Rostrum of Composers (held annually under the auspices of the national radio networks of thirty-two countries at UNESCO House in Paris), where it was voted the most distinguished composition of 1972. Balassa's *Legend,* Opus 12, for unaccompanied chorus, had placed third the year before.

These successes were among the earliest international recognition accorded the younger Hungarian school; at about this time Aaron Copland, on a visit to Hungary, met Balassa and subsequently brought him to the attention of his own publisher, Boosey & Hawkes, who now handle western distribution of Balassa's works, which are published by the Hungarian state music publishers, Editio Musica of Budapest. Among his best-known later works are *Xenia* for string trio, flute, clarinet, bassoon, harp, piano, and percussion (1970), *Iris* for orchestra (1971), *Lupercalia* for twenty-one wind instruments (1972), and *Tabulae* for instrumental ensemble (1973). The last-named work again won Balassa the Hungarian music critic's prize for 1974.

In 1977 Balassa finally completed the long-awaited opera, a version of Wolfgang Borchert's visionary anti-war drama of 1947, *Draussen vor der Tür (The Man Outside),* the story of a man who returns from the war, but who does not arrive *home* because for him there is no longer even a concept of *home;* the only place for him is *outside.* The play deals searingly with the issue of taking responsibility for one's actions. Balassa's

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opera employs all the musical elements that he had perfected over his years of study and thought. The opera is a deeply humane work, the hero of which is a man of no power or rank who for precisely that reason is, to the composer, "the most important actor on the stage of history. His main quality is that he remains a human and feels responsibility for his own deeds and those of others."

Following the completion of his opera, Balassa received a commission from the Koussevitzky Foundation which resulted in his largest orchestral work to that time, the *Chant of Glarus* (1978), of which he speaks below. In 1980 he composed a shorter orchestral overture, *The Island of Everlasting Youth,* as a set piece for a conductors' competition: "I did not want to cause anyone to fail, but I did hide one or two pitfalls, to test the conductor's intelligence and skill in score reading." All this brings us to the present and Balassa's *Calls and Cries,* composed for the Boston Symphony and completed on 19 April 1981. Before turning to the composer's comments about this new work, it is worth quoting from an interview with Imre Földes included with the most recent recording of Balassa's music. The interviewer noted that the four works contained on the record were inspired by the Swiss Alps, a Japanese tale, a French poem, and an Austrian poem, respectively,

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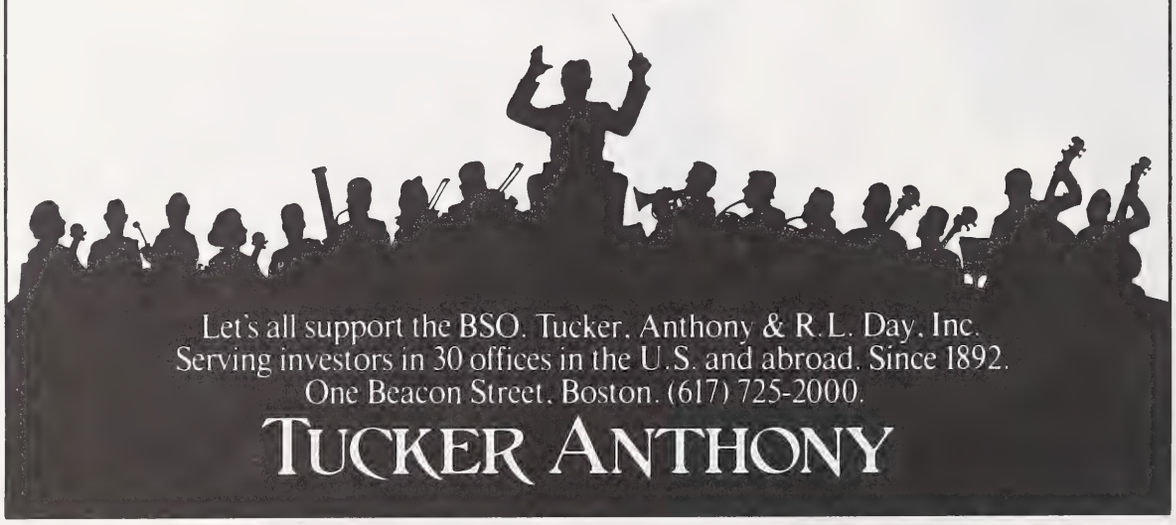
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while Balassa's opera was a version of a German play. "Do you intentionally draw on such a variety of sources?" Balassa replied:

> Though I am Hungarian through and through, I feel that my interests and intellectual concerns are international. I am extremely interested both in European art and also, for example, in South Pacific, South American, and Eskimo art. The exchange of ideas has been speeding up. It has become quite natural for people in Japan, Portugal, or New Zealand to learn about events in the world at the same time. I feel we are progressing towards some universal human culture. Today no single style or school in the arts can claim absolute supremacy. What someone says in Darmstadt may easily be smiled at in Bengal. Ideas and works must pass the test before all nations. They must have something in common so that they can find their way to everyone, and they must have something all of their own, since they can exist only if they contain something special as well. I live in my own times and in my own environment as a Hungarian composer. I am open to impressions that I find valuable regardless of their source, and I allow them to fertilize my thinking.

—Steven Ledbetter

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The composer has provided the following commentary on his new work:

I am immensely grateful to Seiji Ozawa and the Boston Symphony Orchestra for the honor of being commissioned to compose a new work for the centenary of this great body of musicians.

Calls and Cries was written during a period of my life which is of particular significance for my compositional work. Ever since completing my opera *The Man Outside* a few years ago, I have been aware of a gradual shifting away from the style that characterized my music in the seventies. *Chant of Glarus,* commissioned by the Koussevitzky Foundation, represents perhaps the first crystallization of the new direction my music has taken. The chance given to me by the Boston Symphony Orchestra to write another orchestral composition has helped me immensely to proceed further on the new road.

Calls and Cries divides into three distinct sections:

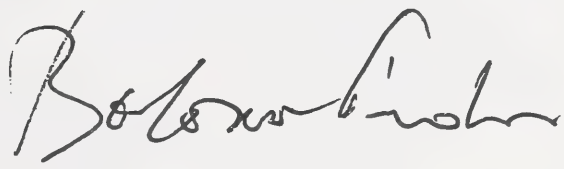
The slow introduction consists of an alternation between wide-spanned floating blocks of material and passages of a more lyrical, softer character.

The introduction is followed by the middle section—the largest of the three in its dimensions. This is mobile and dance-like music. It was this dance-like character which presented the most difficult compositional problem for me. The so-called "serious music" of the past thirty years has done without a continuous pulse and has as a result forgotten to dance, eventually rejecting mirth, jolliness as a life ideal.

After the unfolding of the fast section, the tempo settles down, and we proceed towards more melodic and more intimate landscapes: this is the third part. While the fast one was a re-dreaming of dance, the last section has as its aim the reinstatement of melody leading the listener on to the evanescent ending.

I hope from the depth of my heart that *Calls and Cries* will be found worthy of the great Boston Symphony Orchestra.

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Balassa Sándor

Budapest, 27 September 1982

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Frédéric Chopin
Piano Concerto No. 2 in F minor, Opus 21



Frédéric Chopin was born in Zelazowa Wola, near Warsaw, probably on 1 March 1810 and died in Paris on 17 October 1849. He composed the F minor piano concerto in 1829 and was himself soloist at the first performance, which was given in Warsaw on 17 March 1830. An early performance in Boston was given by the orchestra of the Harvard Musical Association on 3 March 1870 with Anna Mehlig as soloist and Carl Zerrahn conducting. Adele Margulies was soloist for the first Boston Symphony performance in March of 1883, Georg Henschel conducting. BSO performances have also been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Erich Leinsdorf, William Steinberg, Michael Tilson Thomas, Bruno Maderna, Andrew Davis, and, most recently, in November 1979, Edo de Waart. The soloist on that occasion was Christian Zacharias; earlier performances have featured Vladimir de Pachmann, Mrs. H.H.A. Beach, Ignace Paderewski, Carlo Buonamici, Josef Hofmann, Guiomar Novaes, Claudio Arrau, Alexander Brailowsky, Nikita Magaloff, Lilian Kallir, Joseph Kalichstein, Earl Wild, and Juliana Markova. Besides the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.

Chopin wrote his two piano concertos within a year of each other, when he was hardly twenty. The F minor concerto was actually the first, although the second in order of publication (1836). The composer was not long out of school when, in 1829, he wrote this concerto. He had still much to learn of the world, having only a few times submitted his talents as pianist to the impersonal scrutiny of the general public and the professional critics. As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless highborn ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises even from the age of ten, or before. He had only just returned from a visit to Vienna, his first real venture beyond Polish borders. There he gave, with considerable success, two public recitals, and wrote home in elation, telling every detail.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which nourishes secret infatuations and confides them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression—the Larghetto of the concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyekhovski, whom he addressed in his profuse and not unspirited

letters as "My dearest life." Writing to Titus from Warsaw (3 October 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

"I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the Adagio* of my concerto." The inspiration of the slow movement of this concerto was Constantia Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, who was twenty, and three months younger than Chopin. Her voice and appearance he found "charmingly beautiful" when later she sang at a concert, wearing "a white dress, and roses in her hair."

Wierzynski, Chopin's biographer, writes:

> She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest. Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer, of receiving tributes and acclaim.

She shortly made her stage debut in the leading part of Paër's *Agnese de Fitz-Henry*, not without success, and to Chopin's delight. He did not meet her until April 1830, either from shyness, or preference for nursing a secret passion and pouring it forth in affecting melody. That the young man was in a state of emotional equilibrium, in spite of melancholy moments, is proved by the highly fortunate results. Not only the two concertos but some of the etudes to be published as Opus 10 and the lovely *Andante spianato* for piano were composed in this year.

He made no avowal to Constantia, but confessed to his friend that her very name held him in such awe that he could not even write it. "Con—No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" At this point comes a saving touch of humor. He would still allow

*In his letters and on the programs of this time, the Larghettos of each concerto are referred to by the generic title of "Adagio."

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his whiskers to grow on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." He had perforce to turn his heart elsewhere, for Constantia gave her hand in 1832 to a Joseph Grabowski, a Warsaw merchant, "and left the stage," so wrote Karozowski, "to the great regret of all connoisseurs." Chopin seems to have survived this without too much difficulty. Love later blossomed between him and Maria Wodzinska, whom he had met as a child in Warsaw; later in Dresden he made an avowal when she was sixteen. This affair endured for a long while as a half engagement, and gently lapsed. In the salons of Paris there were many ladies to succumb to his music. It was later remarked by George Sand that Chopin was versatile in falling in and out of love. "He could accomplish both of an evening," wrote James Huneker, "and a crumpled rose leaf was sufficient cause to induce frowns and capricious flights—decidedly a young man *très difficile.*" Perhaps his memory of Constantia and other beauties in Poland had grown somewhat dim when, in the atmosphere of the more brilliant salons of Paris in 1836, he came to the point of publishing and dedicating the concerto. The honor fell to the Countess Delphine Potocka, a Pole of Parisianized charm, a lady of distinction and wealth, and a singer. Turgeniev has said that half a hundred countesses in Europe claimed to have held the dying Chopin in their arms. It remains a legend that she was present at his bedside, and sang to him in his last illness.

On completing his concerto, Chopin announced it for a public concert, his first in Warsaw, on 17 March 1830. He played the piano part and finished the evening with his own *Potpourri on national airs.* The possible strain upon the audience of listening to the three movements of a concerto in succession was relieved by the interpolation of a "Divertissement for French horn" after the Allegro—apparently a custom of the time.

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The house was crowded and there was plentiful applause, but the composer felt something lacking in his success. Chopin wrote:

> The first Allegro of the F minor concerto (not intelligible to all) received indeed the reward of a "bravo," but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the "bravos" came really from the heart; but the *Potpourri on Polish airs* missed its object entirely. There was indeed some applause, but evidently only to show the player that the audience had not been bored.

Frederick Niecks, Chopin's biographer, points out, probably justly, that the true qualities of his music must have been quite beyond the public and critics of Warsaw at that time.

> He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a process of idealization and individualization. It has been repeatedly said that the national predominates over the universal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national.

A second concert was given a week later, with a repetition of the concerto. To satisfy those who had protested that his playing was too delicate to be sufficiently audible, Chopin used a more brilliant piano from Vienna. This brought general satisfaction, but Chopin said afterwards that he would have preferred his own instrument. The success was such as to be embarrassing to the composer:

> A poem, addressed to me, and a large bouquet were sent to my house. Mazurkas and waltzes are being arranged on the principal themes from my concerto. Bzhezhina



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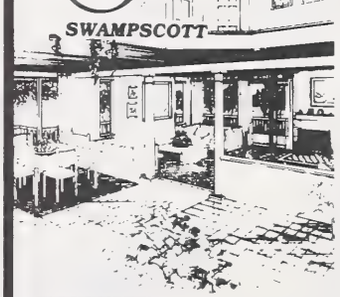
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asked for my likeness, but I declined giving it. This would be too much all at once; besides I do not like the prospect of butter being wrapped up in the paper on which I am portrayed.

He also wrote to Titus: "One look from you after the concert would have been worth more to me than all the laudations of the critics here."

Liszt's remarks on the concerto in his book on Chopin are interesting, and may be considered as among the "fine pages" which George Sand found to atone for its style *"un peu exubérant."* In the concertos and sonatas, Liszt considered the "ideal thoughts" of his colleague fettered by the "classical chains" of extended formal structure. He found them

> beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic, and impulsive. His beauties were only manifested fully in entire freedom. We believe he offered violence to the character of his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with the exactions of his own mind. He was one of those original beings, whose graces are only fully displayed when they have cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever undulating impulses of their own mobile natures.
>
> He could not retain, within the square of an angular and rigid mold, that floating and indeterminate contour which so fascinates us in his graceful conceptions. He could not introduce in its unyielding lines that shadowy and sketchy indecision, which, disguising the skeleton, the whole framework of form, drapes it in the mist of floating vapors, such as surround the white-bosomed maids of Ossian, when they permit mortals to catch some vague, yet lovely outline, from their home in the changing, drifting, blinding clouds.

Mr. Niecks, in his likewise florid style, writes of this work:

> This concerto opens with a tutti of about seventy bars. When, after this, the pianoforte interrupts the orchestra impatiently, and then takes up the first subject, it is as if we were transported into another world and breathed in purer atmosphere. First, there are some questions and expostulations, then the composer unfolds a tale full of sweet melancholy in a strain of lovely, tenderly-intwined melody. In the second subject he seems to protect the truthfulness and devotion of his heart, and concludes with a passage half-upbraiding, half-beseeching, which is quite captivating, nay more, even bewitching in its eloquent persuasiveness.

In the development section, this writer regrets that Chopin felt obliged to be bound by the formal requirements. "How charming if Chopin had allowed himself to drift on the

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current of his fancy, and had left rules and classifications to others!" He is reminded of Goethe's apprentice sorcerer, who had the formula to start his master's conjurations, but not the formula to stop them.

Contemplating the affecting lyric inspiration of the slow movement, one cannot refrain from quoting Schumann: "What are ten editorial crowns compared to one such Adagio as that in the Second Concerto!" And again Liszt:

> Passages of surprising grandeur may be found in the Adagio of the Second Concerto, for which he evinced a decided preference, and which he liked to repeat frequently. The accessory designs are in his best manner while the principal phrase is of an admirable breadth. It alternates with a Recitative, which assumes a minor key, and which seems to be its Antistrophe. The whole of this piece is of a perfection almost ideal; its expression, now radiant with light, now full of tender pathos.

Niecks, rhapsodizing over the last movement, describes

> its feminine softness and rounded contours, its graceful, gyrating, dance-like motions, its sprightliness and frolicsomeness. Unless I quote every part and particle, I feel I cannot do justice to it. The exquisite ease and grace, the subtle spirit that breathes through this movement, defy description, and, more, defy the attempts of most performers to reproduce the original.

—John N. Burk

John N. Burk, whose writings on music include biographies of Clara Schumann and Beethoven, was the Boston Symphony's program annotator from 1934 until 1966.



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Symphony No. 2, Opus 16, *The Four Temperaments*



Carl August Nielsen was born in Sortelung, near Norre Lyndelse on Funen, Denmark, on 9 June 1865 and died in Copenhagen on 3 October 1931. (His father's name was Niels Jorgensen, but when he was baptized, his surname was taken from his father's Christian name—literally, "son of Niels"—in accordance with contemporary practice; this practice has been abandoned in mainland Scandinavia but is still followed in Iceland.) He began his Second Symphony, De fire temperamenter (The Four Temperaments) *in 1901 and completed it on 22 November 1902. It received its first performance nine days later, on 1 December in Copenhagen with the Dansk Koncertforening under the direction of the composer. These are the first performances by the Boston Symphony Orchestra. The score is dedicated to Ferruccio Busoni. The symphony calls for an orchestra consisting of three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, and strings.*

For many hundreds of years—from the days of Hippocrates until the nineteenth century—variations in human character were explained by the four "humors," or fluids (blood, phlegm, black bile, and yellow bile), that were believed to control our moods depending on which one of the four predominated at any given moment. An individual of marked emotional bent was frequently identified as having a sanguine, phlegmatic, melancholic, or choleric temperament, the state being caused by an imbalance of the "humors." Poetry and art is filled with references to one or another of the temperaments: Robert Burton's seventeenth-century catch-all of oddments, *The Anatomy of Melancholy,* is one of the largest and most famous. Shakespeare's characters refer frequently to the humors in describing moods. And the subject was a familiar one for artists as well. In fact, it was apparently a set of naive paintings of the four temperaments by a presumably self-taught country artist that gave Nielsen the idea for his Second Symphony.

Carl Nielsen grew up in a rural environment, but his musical gift was discovered early because his father played violin and cornet as a much sought-after village musician. His mother sang him simple songs, and he learned to imitate them, at the age of six, on a small violin. By the age of nine he had become part of an amateur orchestra, thus extending his horizons to orchestral dance movements and a few symphonic excerpts from Haydn and Mozart. Yet he remained a product of the country, earning some of the family's income by looking after geese during school holidays and developing a realistic and utterly down-to-earth character. His first professional musical employment came from a military orchestra in Odense, which he joined at age fourteen, after having learned from his father how to play the cornet. He stayed in the ensemble for four years, picking up some formal music theory, teaching himself the piano, and playing classical string quartets with his friends. Generous friends in Odense enabled him to attend the Copenhagen Conservatory from 1884 to 1886, where he studied primarily violin, failing

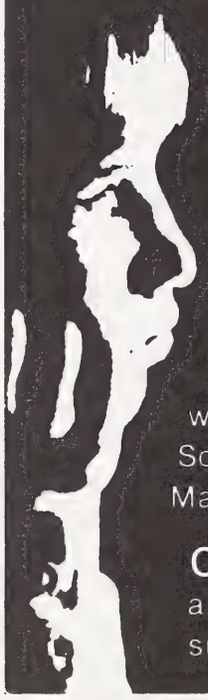
to distinguish himself especially. But after graduating from the Conservatory, he continued studying with his theory teacher Orla Rosenhoff and turned seriously to composing.

His earliest works—two movements for string orchestra, a string quartet, and the Little Suite, Opus 1, for string orchestra (his first major success)—were publicly performed in 1887 and 1888. Meanwhile he had continued playing with various orchestras as a means of earning a livelihood. When he joined the royal chapel as second violinist in 1889, he became closely acquainted with the operas of Wagner, whose music at first captivated him (though later he cooled toward it considerably, without ever denying its technical qualities). He went to Germany in 1890 specifically to study this music. Further travels to Paris in the spring of 1891 brought him in contact with the sculptress Anne Marie Brodersen; they soon married and traveled to Italy for several months, returning to Denmark at the end of the summer.

Soon after, he completed his First Symphony, which was successfully premiered in 1894, revealing a strong Brahmsian influence. Within very few years his distinctive genius was widely recognized, resulting in an annual contract with the publisher Wilhelm Hansen and other benefits that allowed him to concentrate on his composing, though he remained a member of the royal chapel until 1905.

In the meantime he had composed a series of works that were particularly concerned, in one way or another, with characterization. Two of these were operas (*Saul and David,* 1898-1901, and *Masquerade,* 1904-06) in which, of course, one expects the composer to create personalities through his music. But in between these stage works, he composed a symphony, where one normally seeks variety and contrast, sound architectonic structure, richness of orchestral treatment, and so on, but rarely "characterization." There is a

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reason for Nielsen's unusual approach, and it is to be found in the source of inspiration for the piece. There is no better description of that inspiration than the composer's own note on *The Four Temperaments,* written the year before his death:

> The notion for the symphony *The Four Temperaments* came to me years ago in a village pub in Zealand. In the saloon where I was having some beer with my wife and some friends, there hung a most comical picture. It was in four parts, which showed the temperaments with the titles: *The Choleric, the Phlegmatic, the Melancholic, the Sanguine.* The choleric man was on horseback; he had a long sword in his hand, with which he slashed wildly at the empty air, his eyes were nearly rolling out of his head, his hair flew madly round his face; it was so full of fury and devilish hate that involuntarily I burst into laughter. The other three pictures were in the same style and my friends and I were highly amused at their naïvety and their exaggerated expressions and comical gravity. But how oddly things turn out! I, who had laughed loudly and derisively at these pictures, found my thoughts constantly returning to them, and one fine day it was clear to me that these simple paintings contained a core of goodness and—even—a musical possibility into the bargain. Later on I began to work out the first movement of the symphony, but I had to be careful that it didn't hit into the empty air and hoped, of course, that my listeners wouldn't laugh and that the tables wouldn't be turned on me.

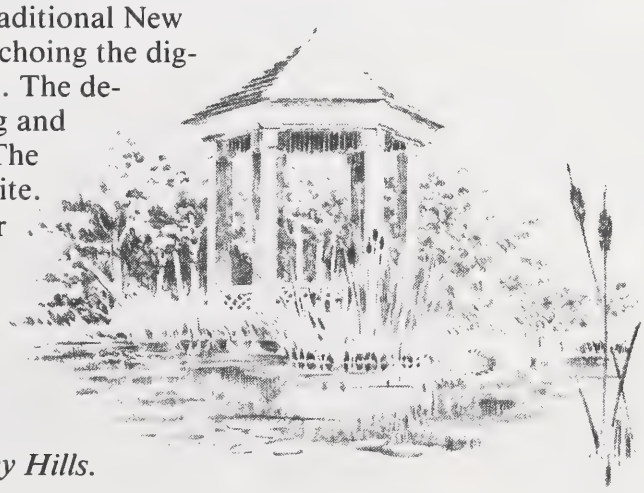
The series of four pictures gave Nielsen the idea of a four-movement symphony as a sequence varying in character from one movement to the next, designed to suggest the four principal moods, or temperaments. In some respects this is a surprising notion to come from him, since—as might be expected of a composer whose first symphony was inspired by Brahms—he was not particularly interested in normal kinds of program music. He even wrote an essay on the subject of "Words, Music, and Programme Music"

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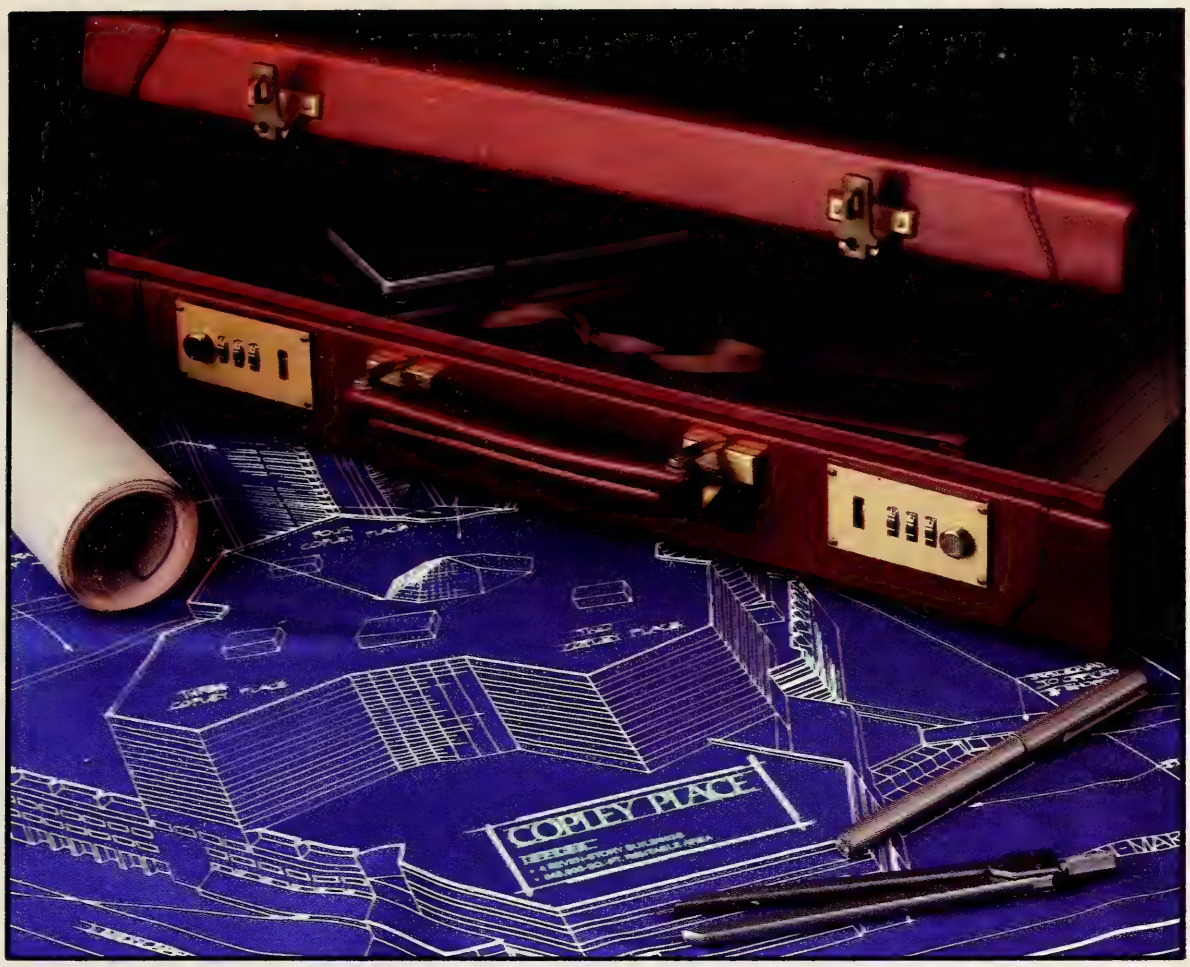


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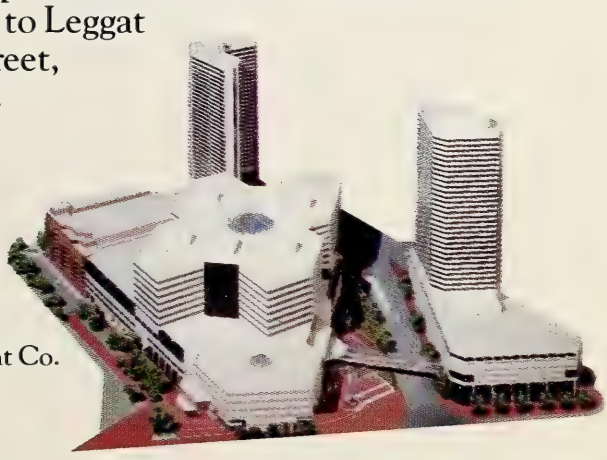
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in which he told an amusing story on himself to indicate the very real limitations of music designed to tell a story.

> It would be most interesting to see what different listeners got out of a piece of programme music the key to which had been withheld. One thing is certain: not one would guess correctly. And it would be found that most listeners—once the floodgates of imagination were opened—would imagine all sorts of nonsense, going much further than the most poetical musician. The following occurrence is proof of this. A Danish composer [Nielsen is referring to himself and his own First Symphony] had written a symphony of which the *allegro* movement was styled *allegro orgoglioso* (*orgoglioso* = proud). After the first performance the composer was congratulated by an elderly, cultured, and really intelligent lady who confessed that the first movement had given her most delight, because throughout it she had clearly heard the *organ-like* character the composer wished to express. The movement, it should be said, contained nothing resembling organ music, but the misunderstanding of the Italian word had given the old lady a rare treat—those who saw the composer's face no doubt a still rarer one.

Nielsen was thus in a camp far from Richard Strauss, whose series of elaborate, narrative tone poems then constituted avant-garde music. He did admit that a program could serve a suggestive purpose ("If we confine ourselves to a brief suggestion of a title, the music can from various angles and in many ways elucidate and emphasize it"), and in that respect he follows in the tradition of Beethoven's *Pastoral* Symphony, of which the composer himself said that it was "more an expression of feelings than painting." The same thing might be said of Nielsen's Second.

Although each of the movements represents a particular "temperament," none of them is entirely limited to a single mood. Rather, Nielsen is determined to depict the various temperaments in all their various moods. Thus, the first movement conveys the "choleric" temperament, bursting out with vigor and energy, but there are moments of relaxation (where the alert listener can hear, in the background, as it were, hints of future outbursts). The movement, in fact, has an astonishingly wide emotional range from the vigorous opening theme in B minor through the fitfully nervous but subdued transition melody (first stated by the solo clarinet) to the broadly lyrical second theme in G (its breadth emphasized by a change of meter from 2/4 to 3/4). These materials (especially the transition and secondary themes) are richly varied through a kaleidoscopic series of rapid key changes before turning into a muttering fugato that builds from a nervous hush, punctuated by short outbursts in the brass and woodwinds, to a climactic restatement of the main theme for the recapitulation.

The first movement begins and ends in B minor, but the symphony as a whole will end in A major. This was a striking thing to occur in a symphony, where it was always automatically assumed that the final movement would end in the same key as the opening (with, at most, a change from minor to major). But many dramatic works in the nineteenth century did end in a different key from their beginning (the change of key representing, among other things, a dramatic progression from one state of existence to another). Whether Nielsen wrote his symphonies in what has come to be called "progressive tonality" from the influence of the opera house or for some other reason, he is nonetheless careful to foreshadow the harmonic future as carefully as if he were writing a classical work. The opening of the first movement is in B minor, to be sure, but there are emphatic references to A major (the key of the last movement's close) and G major (the key of the second movement). As the symphony progresses, these tonal connections build a network of interlocking references that help tie the work together despite the untraditional overall harmonic plan.

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The second movement represents the "phlegmatic" temperament of one who is calm, unruffled, and even, perhaps, simply lazy. The first phrase of the main theme rocks indolently back and forth between two notes, scarcely able to summon up the energy to move to a third pitch. Nielsen symbolizes the phlegmatic character in his harmonic plan by avoiding the normal, "dynamic" modulation to the dominant and sinking, instead, in an effortless lazy swing to the subdominant. Sinking still further, to A-flat, Nielsen introduces a pastoral passage almost devoid of theme, the apotheosis of laziness. A sudden surprise almost startles the phlegmatic character out of his lethargy, but not for long; he sinks back to his torpor and lazily continues rocking to the end.

The third movement, representing the "melancholic" temperament in E-flat minor, begins with a rocking theme that is related to that of the second movement. This is not the melancholy of one who is simply saddened by something beyond the point of cheering up. It is rather the disillusionment of one who makes repeated efforts to escape self-pity, to achieve conquests in brighter keys. His laments (first presented in the solo oboe) are not sentimental but haunting for the repeated, useless effort. Most surprisingly, the movement seems about to close in the expected E-flat minor, but dies away instead quite unexpectedly on the dominant chord of B-flat major.

Up to this point Nielsen has had a regular harmonic design for passing from movement to movement. From the "choleric" he sank a major third (B to G) for the "phlegmatic"; then he sank again by a major third (G to E-flat) for the "melancholic." He could, of course, complete the pattern by sinking a major third from E-flat (= D-sharp) to B, thus ending in the key of the first movement. But he wishes also to characterize the "sanguine" temperament, the one who cares naught for difficulties and is willing to snap his fingers at Fate. He wants a bright, lively key, and one that will mark a change from the earlier pattern. In this case, he chooses to begin the movement in D major (which is, in any case, a near relative of B minor), though he ends it, as previously mentioned, in A.

The main theme is a boisterous, active melody riding roughshod through the orchestra, though not without occasionally giving way to moments of pensive doubt, for even the most sanguine person must occasionally pause for thought. This strongly varied theme (in A minor rather than the more usual major) leads to a moment of almost-Dvořákian character, closing in a powerful A major climax, which seems on the verge of dying away into silence. The fortissimo drum beat sets things off again—but where we expect a development of the previous material, Nielsen gives us instead the recapitulation! The "sanguine" temperament is not one to bother himself about niceties of musical form. The first theme is powerfully, even wildly shouted out until interrupted by a huge orchestral unison on the note G. This brings our sanguine friend up short momentarily, since it turns into a C minor reworking of the "pensive" theme, now turned into an anguished Adagio molto. But the mood doesn't last long, and soon string tremolos usher in a crescendo that leads to the surprise of the ending: a rousing statement by full orchestra of the main theme, turned into a vigorous march in A, in which sanguine key—the dominant of D—the proceedings come to a close.

—S.L.

More . . .

Sándor Balassa has not yet been given extensive treatment in musical studies outside of his native Hungary, though the article by György Kroó in The New Grove at least gives the basic details up to the composition of his opera. A large percentage of his work has been recorded by Hungaroton, the Hungarian national record company; the discs are available through those record outlets that deal in imported labels. A few smaller chamber and choral works are available on various anthology recordings of Hungarian music. These include a charming choral work for children's chorus (like most other current Hungarian composers, who follow in the influential footsteps of Kodály, Balassa recognizes the importance of composing for the young). The earliest recording entirely devoted to Balassa's music contains the two early prize-winning pieces, *Legend,* Opus 12, and the *Requiem for Lajos Kassak,* Opus 15, along with the *Cantata Y,* Opus 21, all performed by soloists with the chorus and orchestra of the Hungarian Radio and Television under the direction of György Lehel and Ferenc Sapszon (Hungaroton SLPX 11681). The major instrumental scores of the middle years—*Xenia,* Opus 20, *Iris,* Opus 22, *Lupercalia,* Opus 24, and *Tabulae,* Opus 25, are all recorded on a single disc (SLPX 11732). His opera, *The Man Outside (Az Ajtón Kívül),* Opus 27, has been recorded complete with soloists, the Hungarian Radio and Television Chorus, and the Budapest Symphony Orchestra under Lehel (SLPX 12052-3). The most recent orchestral works before *Calls and Cries*—the Koussevitzky Foundation commission *Chant of Glarus,* Opus 29, and the overture *The Island of Everlasting Youth,* Opus 32—have just been issued along with the recent choral *Motet,* Opus 26, for unaccompanied mixed chorus, and a revised version of the early *Tresses,* for soprano solo and chamber ensemble (SLPX 12223).

Arthur Hedley contributed the volume *Chopin* to the Master Musicians series (Littlefield paperback); there is also a symposium volume of essays edited by Alan

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Walker, *The Chopin Companion* (Norton paperback), in which the chapter treating "Sonatas and Concertos" is by Peter Gould. André Boucourechliev's *Chopin: A Pictorial Biography,* translated into English by Edward Hyams, contains a wealth of drawings, paintings, and facsimiles (Viking). There are, of course, many recordings of the concerto, of which the following may be considered: Alexis Weissenberg's own performance is with Stanislaw Skrowaczewski and the Paris Conservatory Orchestra on a three-disc set containing Chopin's complete music for piano and orchestra (Angel). Martha Argerich has coupled the Chopin F minor with the Schumann concerto in a performance with the National Symphony under Mstislav Rostropovich (DG). An olympian reading by Charles Rosen with John Pritchard conducting the New Philharmonia Orchestra (Odyssey) may be contrasted with one of André Watts's earliest recordings, with Thomas Schippers and the New York Philharmonic (CBS); both are paired with the Liszt First Concerto. Claudio Arrau's poetic reading with Eliahu Inbal and the London Philharmonic (Philips) is available separately (with Chopin's *Krakowiak)* and as part of a three-record box containing Chopin's complete works for piano and orchestra.

The best study of Nielsen's symphonic work is still Robert Simpson's *Carl Nielsen, Symphonist, 1865-1931* (originally published in 1952, now available in a 1979 revision from Taplinger). Hugh Ottaway's contribution on Nielsen to Simpson's symposium *The Symphony* (Penguin paperback) is also worth looking at. The composer himself wrote a biographical account of his early years. An English translation of his essay on "Words, Music, and Programme Music" is to be found in the short collection *Living Music* published by the Danish music publisher Wilhelm Hansen Musik-Forlag. Leonard Bernstein's recording of *The Four Temperaments* with the New York Philharmonic (CBS) is a splendid account of the work.

—S.L.

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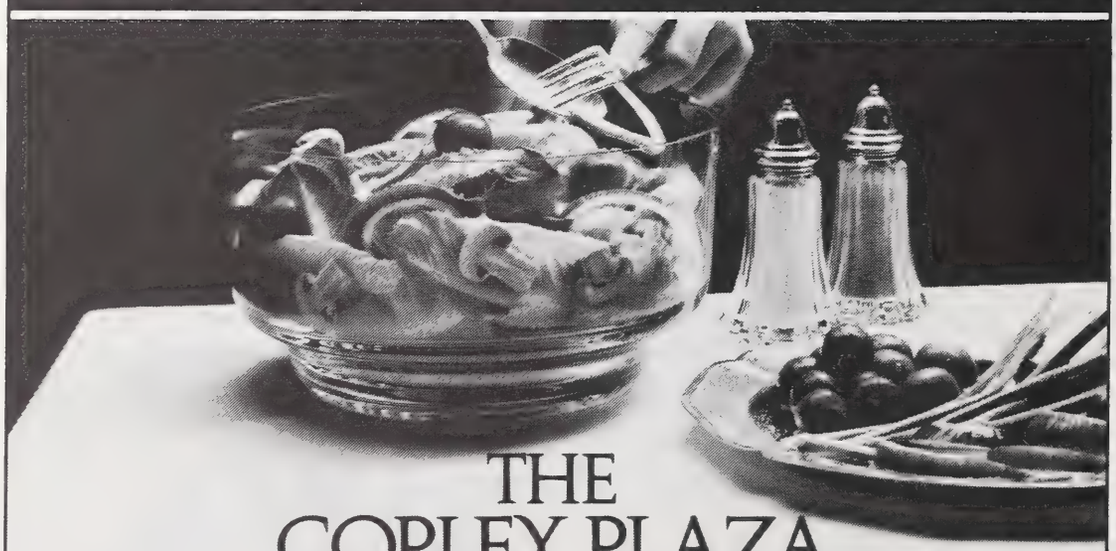
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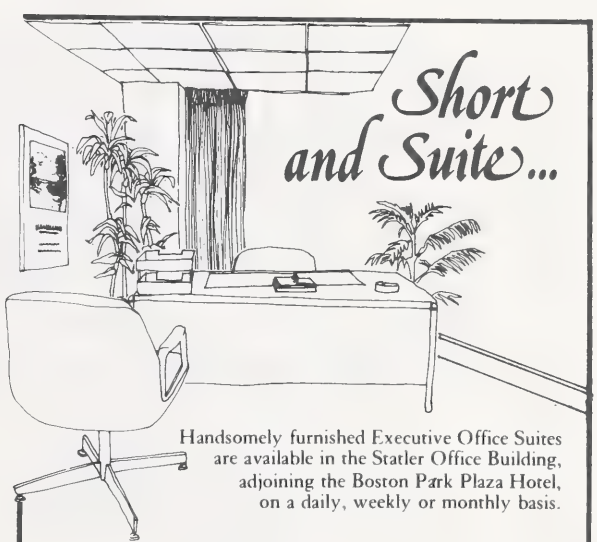
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Pianist Alexis Weissenberg has generated excitement throughout the world; he has appeared as soloist with every major orchestra, including the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the New York Philharmonic, the Orchestre de Paris, the Vienna Philharmonic, the Philharmonia of London, and the La Scala Orchestra of Milan. Born in Sofia, Bulgaria, Mr. Weissenberg began his piano studies there and later continued his musical education in Israel, where he made his professional debut at fourteen. He was immediately invited to make a tour of South Africa, then came to America to attend the Juilliard School. After a successful tour of Israel, Egypt, Turkey, and South America, he made his American debut with the New York Philharmonic under George Szell. That same year he won the Leventritt International Competition, was invited to appear with Eugene Ormandy and the Philadelphia Orchestra, and launched a United States concert tour. For several years following he made annual tours of America, Europe, South America, and the Near East; then, after a self-enforced ten-year sabbatical in Madrid and Paris, he returned to the concert stage in Paris to thunderous acclaim.

Mr. Weissenberg has been a frequent guest with the Boston Symphony since his first appearance in January 1970, most recently for Beethoven's *Emperor* Concerto under Seiji Ozawa's direction at Tanglewood in August 1981. He has performed in recital on the "Great Performers" series at Lincoln Center, and festival appearances have included Ravinia, Blossom, Tanglewood, Salzburg, and Berlin, under such conductors as Herbert von Karajan, Lorin Maazel, and James Levine. His numerous recordings for Angel, RCA, and Connoisseur include the complete Beethoven piano concertos with Herbert von Karajan and the Berlin Philharmonic, the Bartók Piano Concerto No. 2 with Eugene Ormandy and the Philadelphia Orchestra, the Tchaikovsky First with Karajan and the Orchestre de Paris, and the Mozart Piano Concertos 9 and 21 with Carlo Maria Giulini and the Vienna Symphony. He has also recorded Chopin's complete music for piano and orchestra with Stanislaw Skrowaczewski conducting the Paris Conservatory Orchestra.



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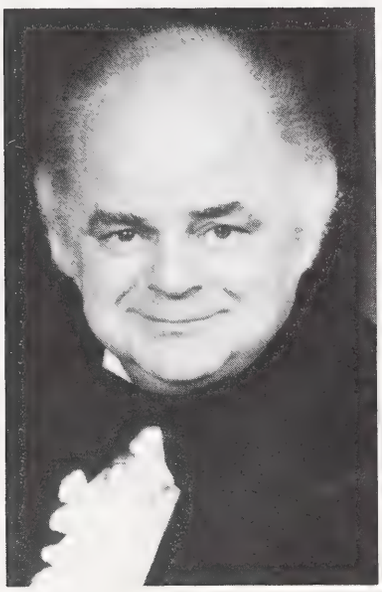
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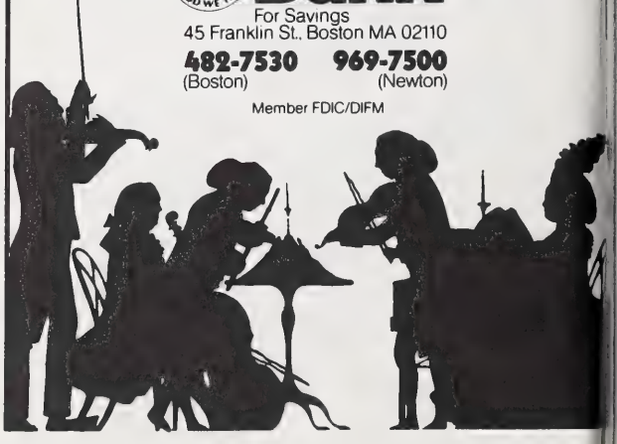
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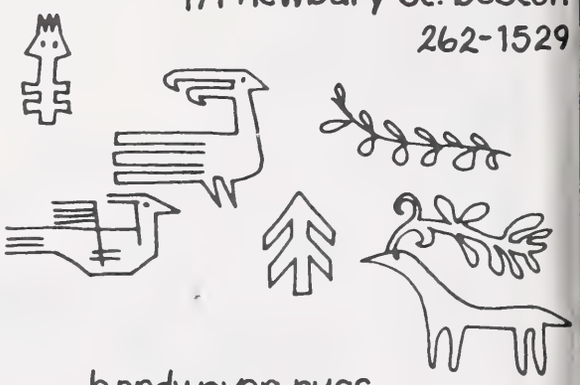
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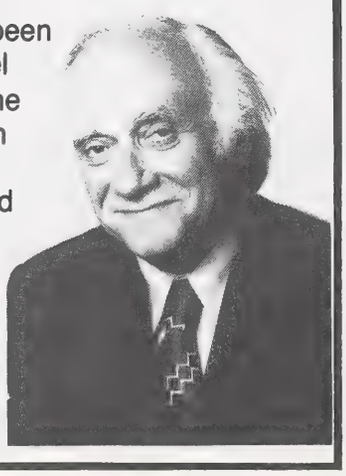


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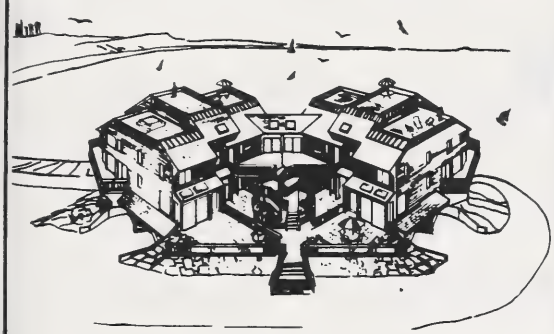
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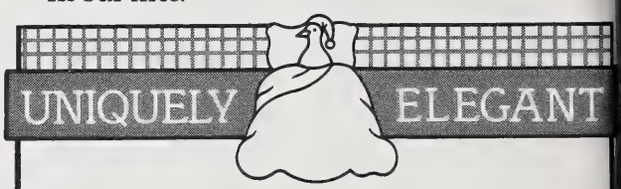
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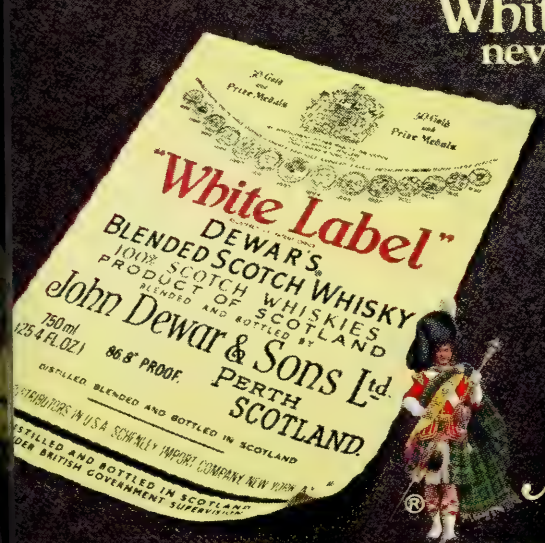
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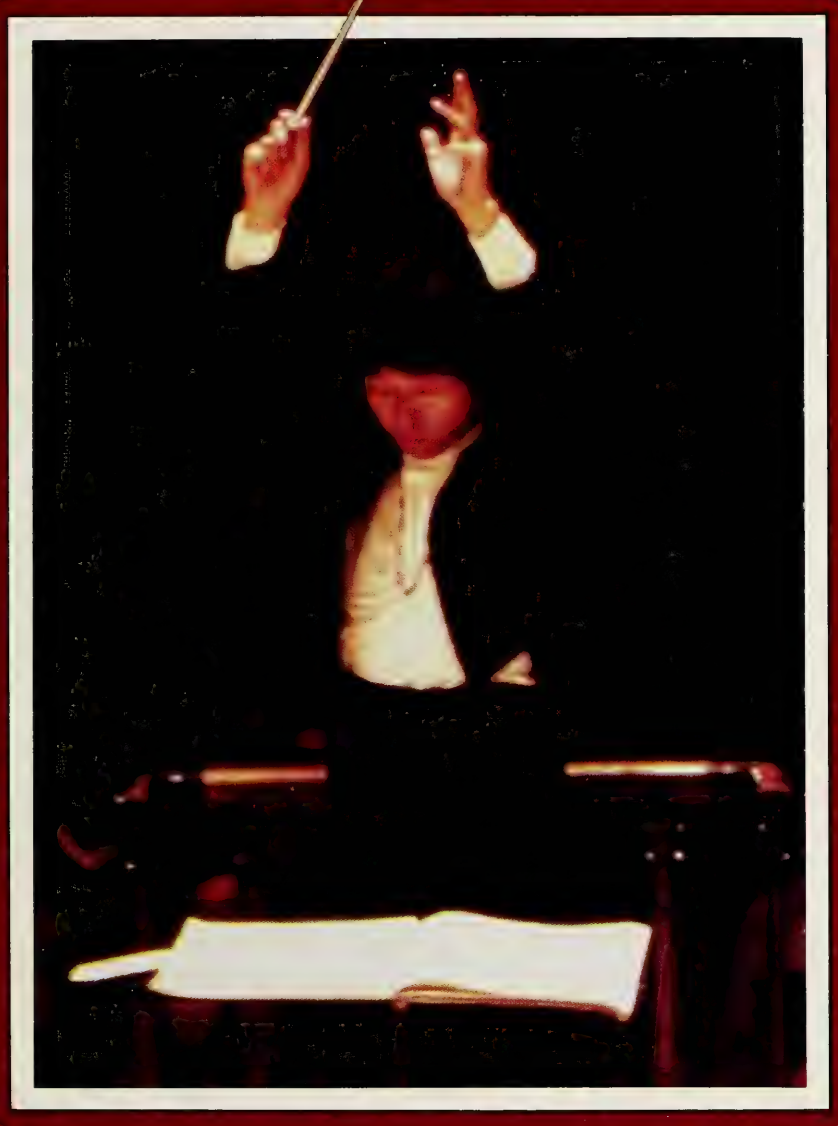
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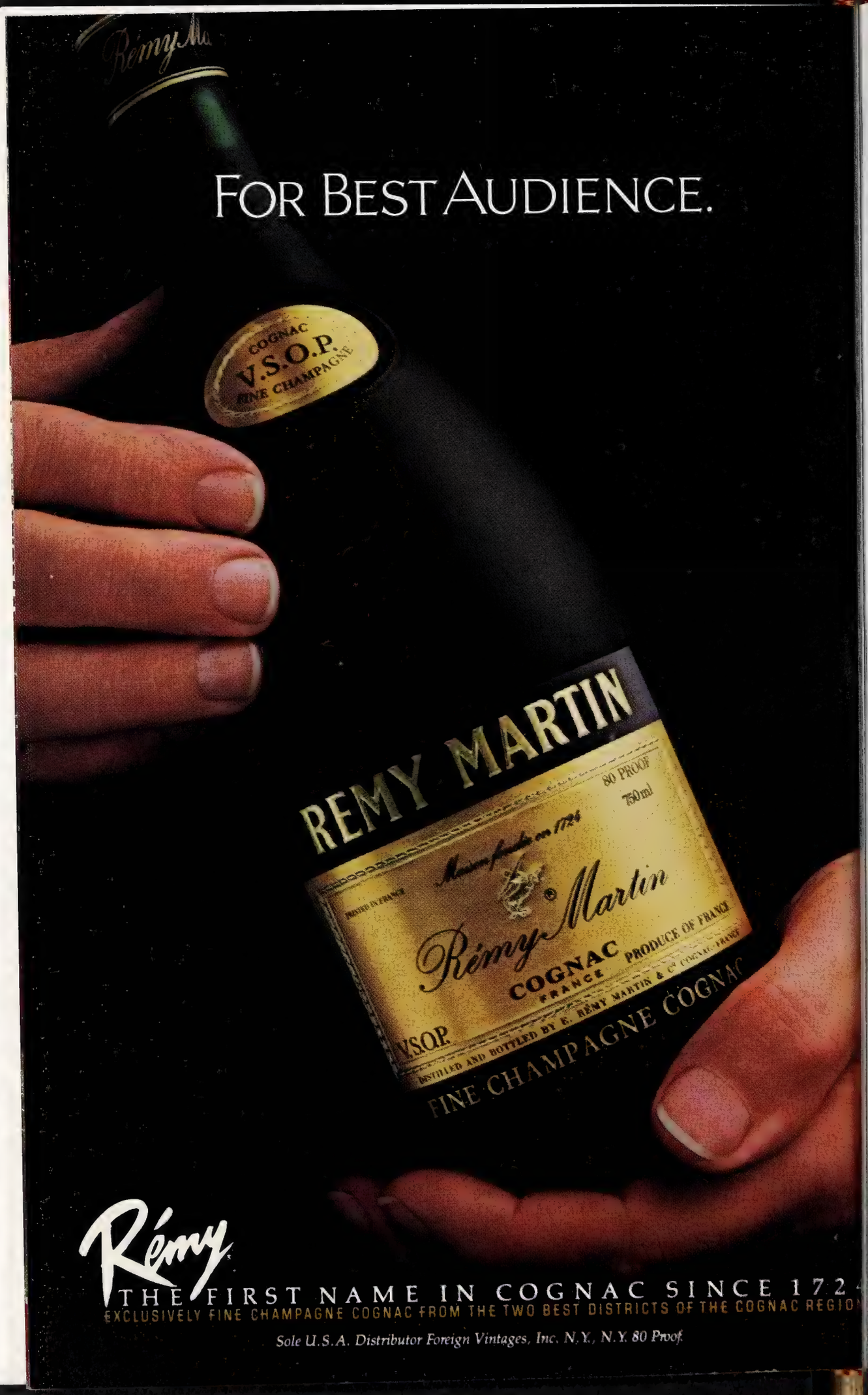
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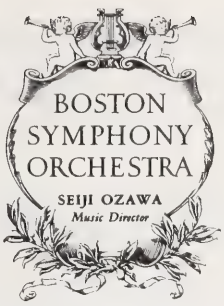
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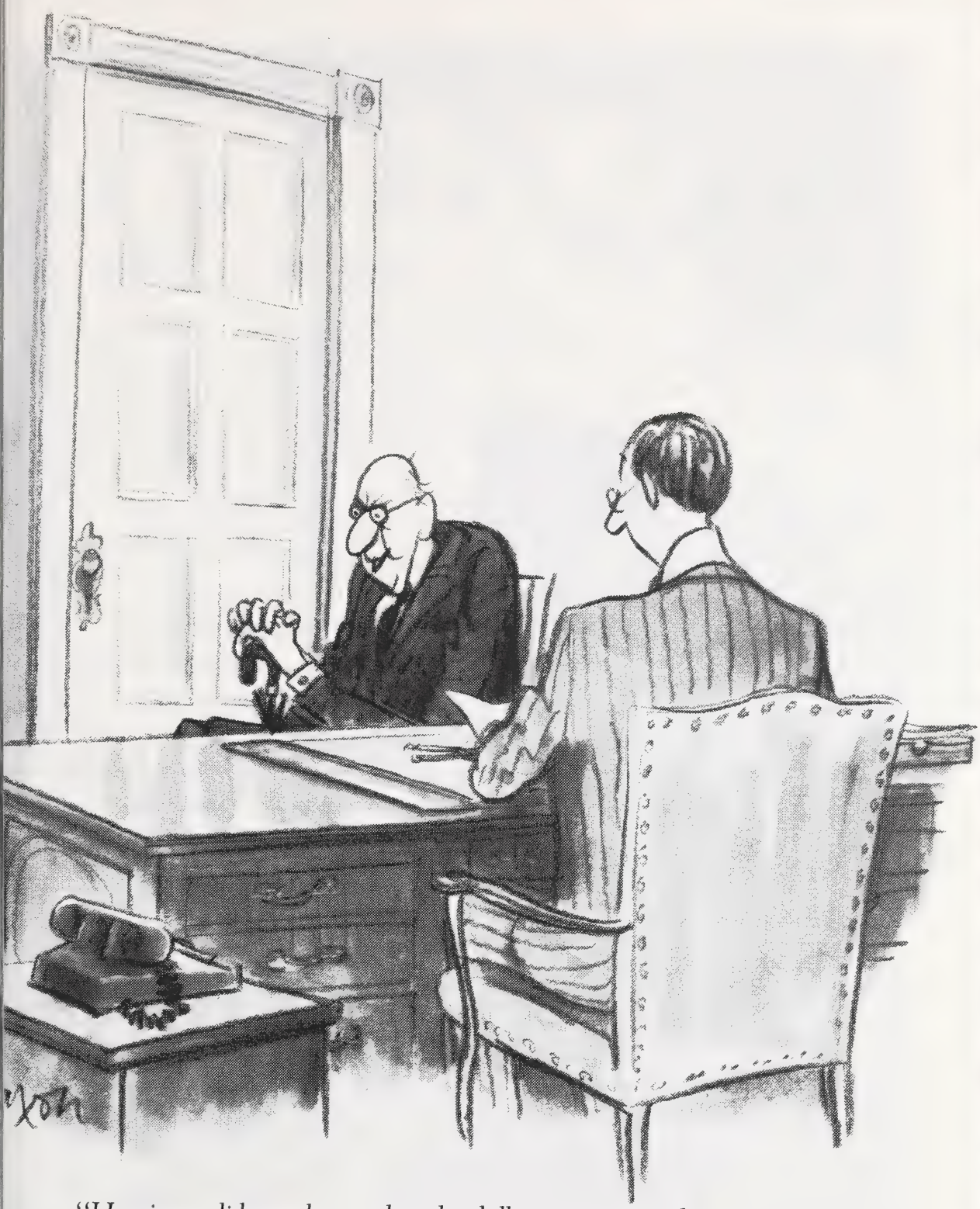
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Peter J. Sprague
Ray Stata
Mrs. Arthur I. Strang
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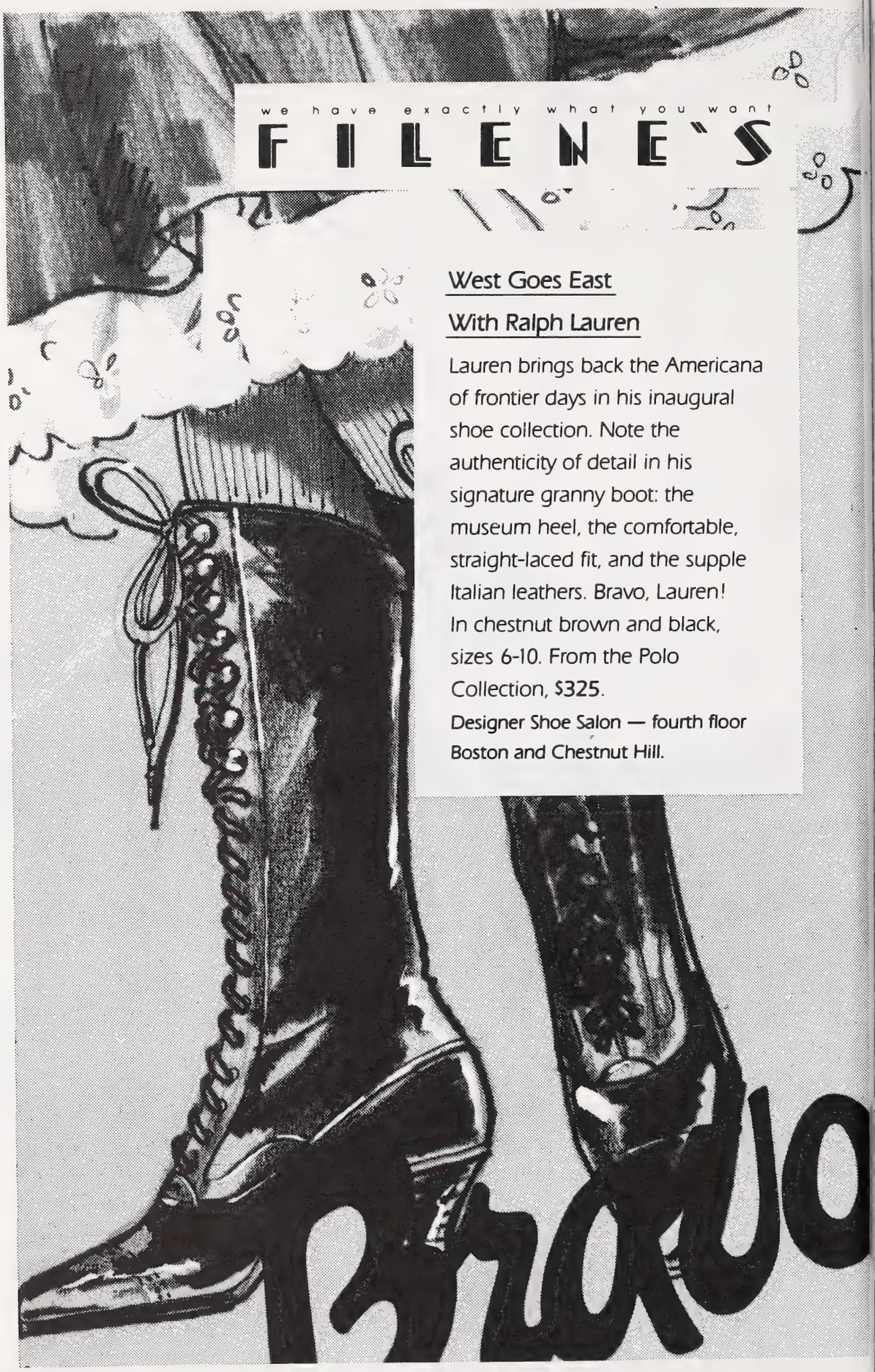
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BSO

Share the BSO With the Kids!

The first program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, will focus on the concerto with music of Handel, Mozart, Mendelssohn, and Brahms. The featured soloists will be Berj Zamkochian, organ; BSO assistant concertmaster Emanuel Borok, violin; and BSO principals Charles Kavalovski, horn, and Jules Eskin, cello. Dates for this program are Wednesday, 10 November at 10:15 a.m.; Friday, 12 November at 10:15 a.m.; and Saturday, 13 November at 10:30 a.m. and again at 2:00 p.m. For tickets and complete information about the 1982-83 Boston Symphony Youth Concerts subscription series, call the Youth Activities Office in Symphony Hall at (617) 266-1492.

New Boston Symphony Gift Shop to Open

Sponsored by the Council of the BSO, the Boston Symphony Gift Shop at Symphony Hall will open 15 November, offering an attractive array of gift items including musical-motif baby bibs, the orchestra's latest recordings, note paper, and the ever-popular Junior Council Symphony Mint. The shop will remain open through 22 December and the "Christmas at Pops" season. The shop will be located at the stage-door end of the Massachusetts Avenue corridor, and all proceeds will benefit the Boston Symphony Orchestra.

New From the Junior Council—The Symphony Bark

The Junior Council's popular Symphony Mint will soon be joined by the Symphony Bark, a miniature bar of dark, rich chocolate and whole toasted almonds embossed with the BSO colophon and individually wrapped in gold foil. Like the mint, the bark is made expressly for the Boston Symphony Orchestra by Harbor Sweets of Marblehead. The bark and mint will be sold at all BSO and Pops events by volunteers from the Junior Council at a table located in the Massachusetts Avenue corridor of Symphony Hall. The bark will sell in a box of eight for $9. The price of the mint remains unchanged, at 30 for $11, a dozen for $5.50, and two taster mints for $1. The Junior Council encourages consideration of the mint and bark as holiday gifts. Harbor Sweets will accept mail orders for as many as you wish to send. Contact them at (617) 745-7648 for more information, or pick up a mail-order form at the mint table.

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who undertake a variety of fundraising activities on behalf of the orchestra. New members are admitted in September, January, and May. Membership inquiries are most welcome and may be directed to the Membership Chairman through the Friends' Office in Symphony Hall, (617) 266-1492.

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PROKOFIEV Quintet in G minor for oboe, clarinet, violin, viola, and double bass, Op. 39
BRAHMS Quartet No. 1 in G minor for piano and strings, Op. 25

SUNDAY, MARCH 6, 1983
Benita Valente, SOPRANO
SCHUBERT Trio in B flat for strings, D.471
SCHUBERT 'Der Hirt auf dem Felsen,' for soprano, clarinet, and piano, D.965
FAURÉ Quartet in C minor for piano and strings, Op. 15
EARL KIM 'Exercises en Route'

SUNDAY, APRIL 24, 1983
BOCCHERINI Quintet for oboe and strings, Op. 45, No. 3
LOUËL Trio for trumpet, horn, and trombone
MENDELSSOHN Concert piece in F for clarinet, bassoon, and piano, Op. 113
DOHNÁNYI Quintet No. 2 in E flat minor for piano and strings, Op. 26

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SUBSCRIPTION PRICES. $27.50, $21.00, $16.00. The 3 prices listed are for both orchestra & balcony. Select according to your requirements.

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THE BOSTON SYMPHONY CHAMBER PLAYERS

Art Exhibits in the Cabot-Cahners Room

Once again this season, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries will display their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

28 September–25 October	Westminster Gallery
25 October–22 November	Kezar Gallery
22 November–20 December	Museum of the American China Trade
20 December–17 January	Gallery on the Green

Music Manuscript Exhibit

Beginning 20 October and continuing through November, there will be an exhibition of music manuscripts in Cambridge at Harvard's Houghton Library. The manuscripts range in time from the period of Dunstable to Alban Berg and include autographs of major works by Haydn, Beethoven, Schubert, and Brahms, among many others. Several cases of the exhibit will be devoted to correspondence and musical works related to activities of the Boston Symphony Orchestra. The Houghton Library Exhibition Room is open Monday through Friday from 9 a.m. to 5 p.m.

BSO Members in Concert

BSO violinist Ronald Knudsen leads the Newton Symphony Orchestra, of which he is music director and conductor, in an all-Beethoven program at Charles Brown Junior High School in Newton on Sunday, 7 November at 8 p.m. The program includes the *Fidelio* Overture, the *Pastoral* Symphony, and the Third Piano Concerto with soloist Ursula Oppens. For ticket information, call 332-7495. Mr. Knudsen is also guest conductor with the Brockton Symphony Orchestra on Sunday evening, 14 November at 7:30 p.m. The featured work on the program is the Dvořák Cello Concerto with BSO principal Jules Eskin as soloist. For ticket information, call 1-587-4793.

BSO principal horn Charles Kavalovski will perform the Brahms Horn Trio with violinist Roman Totenberg and pianist Luis Batlle on a benefit concert for the Longy School of Music in Cambridge on Monday evening, 8 November at 8 p.m. For ticket information, call the Longy School at 876-0956.

Mr. Kavalovski will also perform the Brahms Horn Trio with violinist Joseph Scheer and pianist David Deveau at the First Baptist Church in Needham on Sunday evening, 14 November at 7:30 p.m. Also included on the program is music of Mozart, Schumann, and Chopin. The concert is presented by the Needham Concert Society and the Needham Piano Association. Sponsor tickets are $5, student tickets are $3; for reservations, call 444-6080.

BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica*. On Tuesday morning, 2 November from 11 to noon, the featured guest will be cellist Ralph Kirshbaum, who peforms the Walton Cello Concerto with the orchestra this week.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

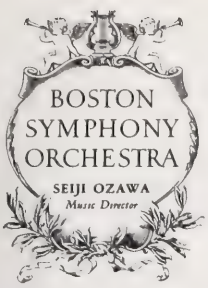
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records.





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BOSTON SYMPHONY ORCHESTRA 1982/83

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
Michael Vitale
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz
Nancy Bracken
Joel Smirnoff
Jennie Shames
Nisanne Lowe

Participating in a system of rotated seating within each string section.

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair

Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair

_____
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller
* Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith

Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

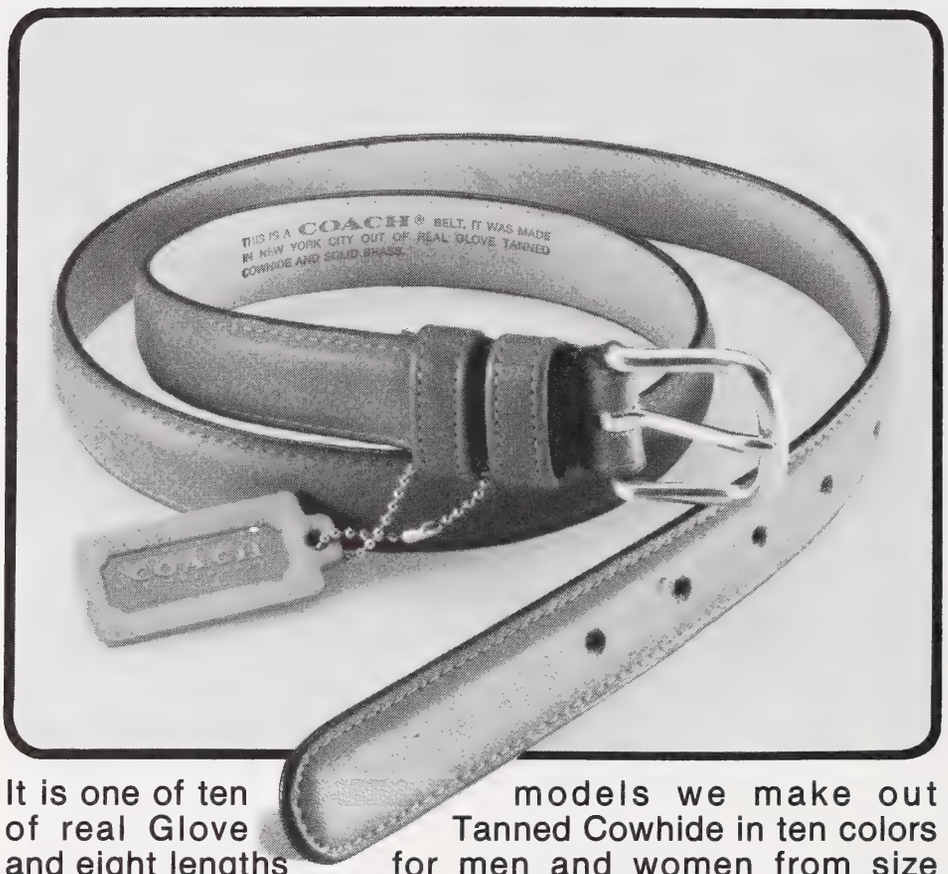
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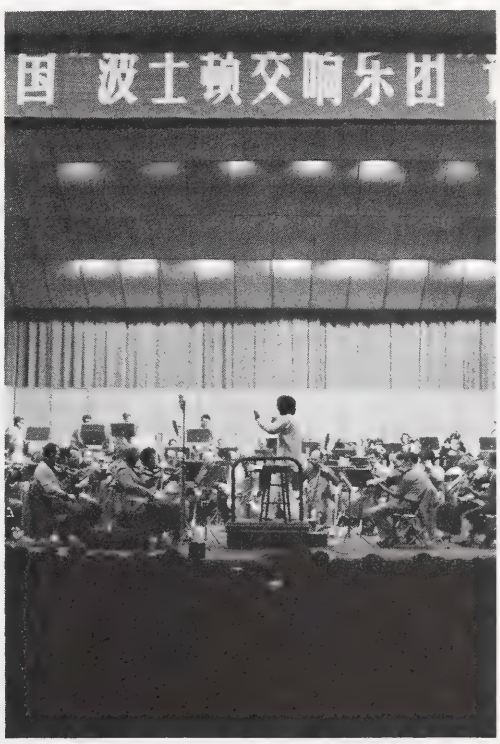
An Interview With Seiji Ozawa

While at Tanglewood this August, the BSO's Caroline Smedvig talked with Seiji Ozawa, who begins his tenth year as BSO music director this fall and who spoke about his relationship with the orchestra and his hopes for the future. The complete interview from which these excerpts are drawn appears in the Fall issue of *BSO*, the orchestra's bi-monthly newsletter.

CS: *The 1982-83 season will be your tenth year as music director of the Boston Symphony. What have been some of the most significant moments within the last 10 years?*
SO: I think it is very difficult to mention just a few highlights. I feel that the orchestra and I have just started to know each other over the last few years. This kind of thing takes time. Of course there have been many very exciting moments, including several magnificent tours—to China, which was unique, to the European music festivals, the centennial world tour. But our major work is here in Symphony Hall. I feel, and I hope my colleagues feel, that we really know each other better now. When repertoire is repeated we are more comfortable, and we can perform more naturally. The result is a deeper, much more serious way of making music, and I like that. That to me, is what is really significant.

CS: *Has the sound of the BSO changed during your tenure?*
SO: I think it is becoming a deeper, heavier, darker sound. Since Munch's time, and—I am guessing, since I didn't know him—from Koussevitzky's time, this orchestra has had a beautiful color. That is in the blood of this orchestra. If I want that sound, they will give it to me. If a guest conductor comes, right away they will give it to him. Rarely is there ever a forced sound. Some of the world's heavy-sounding orchestras, as I call them, can produce very powerful music, but they lack color and beauty of tone. The Boston Symphony always looks for beautiful tone, lots of color, and, in the end, beautiful music. My work is in keeping the beautiful tone and the seriousness, the power, the depth.

CS: *How have you changed as a conductor over the past decade?*
SO: Conducting is a very strange profession. Conductors cannot work alone, so naturally I have grown from the experience with my group in Boston, which has given me so many good things. I hope I can give something back. But also, I had to go and get some experience in other countries like Germany, France, England, and Austria. It was very important for me to have those experiences with other orchestras. Remember that the life of a conductor really depends on the stimulation between him and his orchestra. Then they can grow together. The essence of what I have learned has been from my rehearsals and performances with the Boston Symphony. But



Rehearsing with the Boston Symphony in China, March 1979
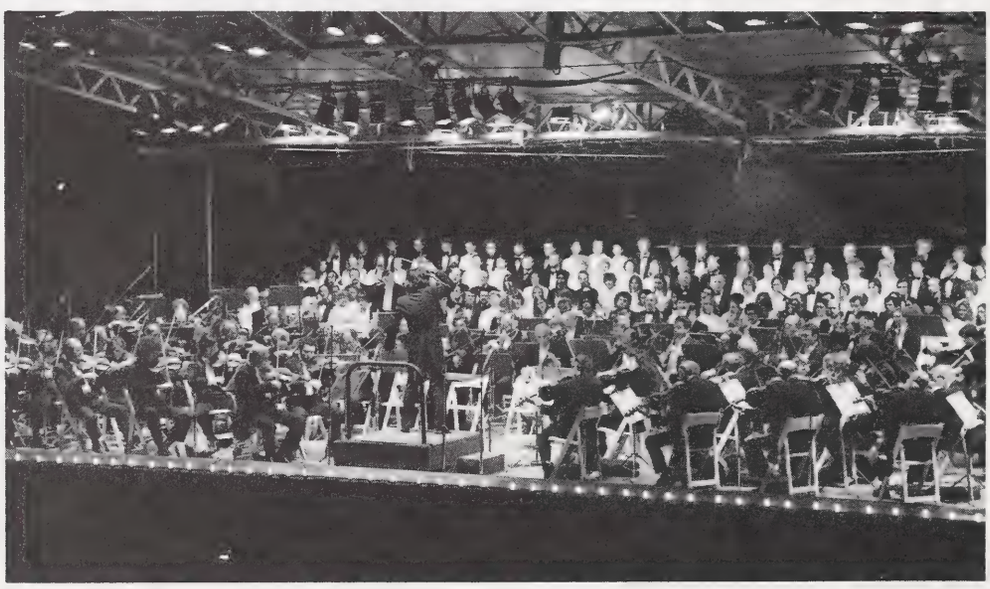
my experience with, for instance, the Berlin Philharmonic, is absolutely important, invaluable. It is a completely different way of making music than is found in American musical life. In Berlin, they have very much their own color. Vienna is that same way, as well as Paris. Also, I have grown from studying opera in opera houses, which has expanded even my basic conducting techniques. I would have to ask my colleagues here, but I think that my experience with opera has broadened my relationship with my orchestra. I think my vocabulary is fuller, richer, expanded in ways I couldn't have achieved without opera. I haven't done too many operas yet, but I can sense how important opera conducting is for symphonic conducting.

CS: *The city of Boston is relatively small compared to many of the major cities that have great orchestras. What do you think is unique about Boston that enables it to support a world-class orchestra?*

SO: From my first impression of Boston, one thing was very clear—Boston is a very musical city. The Boston area has many musicians, many chamber groups and musical associations, music schools, and composers right here. And also, I think that historically, Boston has supported the arts—not just music, but culture in general—with its great museums and universities. It seems to me that some of the Boston families are really connected with art, and there is a tradition of this that gives a great orchestra the chance to exist. I'm not sure we have enough economic power in Boston. I don't think Boston is the business center that New York, Chicago, and Los Angeles are, or that Houston is becoming. But what we lack in economic power, Boston makes up for in its love toward art. Our own supporters are really extraordinary in their support of the orchestra. If you talk about dollars, there's no question we need more support for the future. Where to find this, I'm not sure. That is a constant worry. But I'm sure we'll find the answer in the people who support and love the orchestra.

CS: *Aside from the financial worries that plague orchestras today, there are those who question the very notion of the symphony orchestra, who call it a dinosaur. How would you respond to that?*

SO: Yes, I hear these things, I hear people say that the symphony orchestra is passé. People ask why we have to stay in the concert hall, why we don't go out into the community and play, why we don't take those stupid tails off. But I am not anxious because the beauty of music hasn't changed. We have wonderful



Beethoven's Ninth Symphony on the Boston Common, 22 October 1981, the orchestra's 100th birthday

new music, but this doesn't change in our minds the beauty of Beethoven, the beauty of Mozart, the beauty of Brahms; I don't think that will ever change. I'm not saying that I think a symphony orchestra will forever wear tails. Who knows? But I think that kind of issue is quite small. And perhaps in a society where there is so much change, it is good to have something that remains a symbol, a tradition. That you can sit down in Symphony Hall and listen to beautiful music in one place, even one seat, that is still beautiful, and to know that this was the same fifty or eighty or 100 years ago, that is important.

CS: *Do you have a sense of what shape you would like the Boston Symphony to take?*
SO: Yes. I want to keep the balance between the hard work the orchestra does, and the feeling of living a warm life together. The work this orchestra does is very concentrated and intense, whether at Tanglewood or Symphony Hall, and especially on tour, when things can be really tough. But I hope this orchestra can keep the sense of a family having fun together and enjoying each other. I hope that will be this orchestra's character forever. Many orchestras who are working very hard have a tendency to become dry, and they lose the sense of enjoyment. Or, the opposite, some orchestras are very family-like and things become too easy, and then the artistic level goes down.

I would also like to have more flexibility in our lives. American symphonic life is very routine—rehearsals every week, same time, same day, with concerts the same. At this time, we don't have the flexibility to concentrate on a recording or be able to rehearse a little longer than usual. I hope in the future that we could be allowed a more flexible schedule, so if we wanted to extend rehearsal for a very important work we could, or if we wanted to have a very special program for television we could do it for three or four days, and then the television director and everyone involved could go crazy and really get into it. With music, too much routine is not good. With a 52-week-a-year schedule, often it is not our own life anymore. There has to be variety and the flexibility to make music more at our own pace.

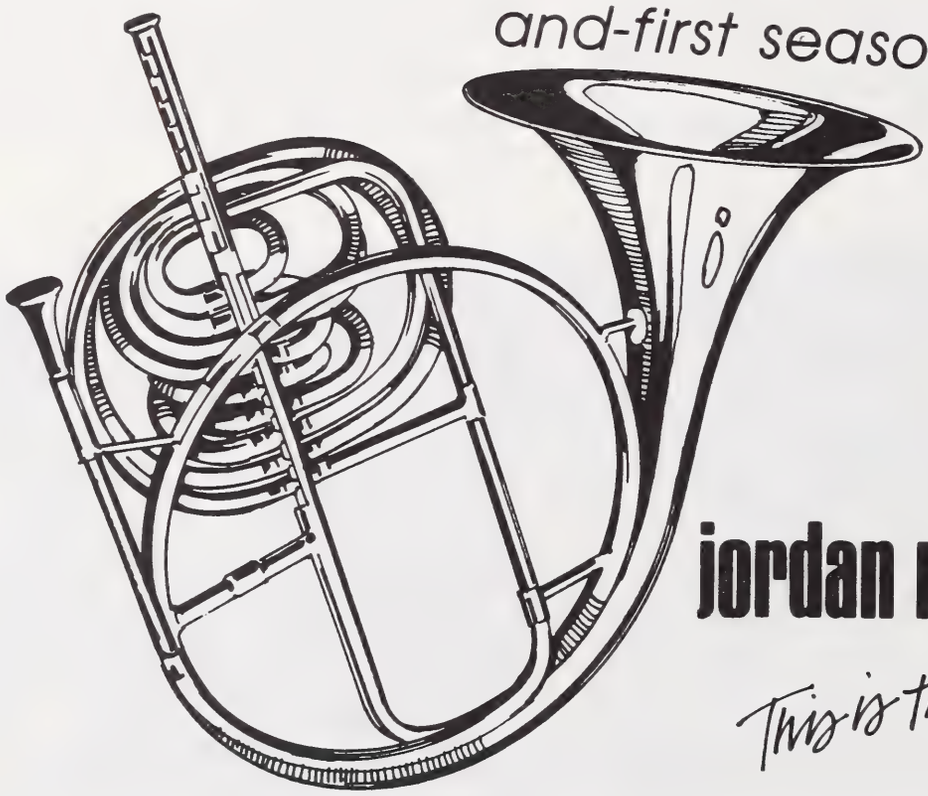
CS: *How would you say the BSO is regarded from an international standpoint?*
SO: I think it is at the very top, and it should be. That is our work, to keep it there. And it's not easy because an orchestra is not just one person, but 100 together. On top of that, you need many conditions—the right working conditions, stimulation, the right repertoire—to build a great orchestra. And a great orchestra must and should be exposed to world audiences. This is why it is so important that we should tour, and perform in other cities' music halls, and maintain a national and international standing. It is also very important that we continue to have wide distribution of our recordings and that televised performances of our concerts be broadcast to as wide an audience as possible.

CS: *Are you optimistic about the future of orchestras in this country?*
SO: I think that the general state of orchestras in this country is very strong. I think the number of orchestras in this country, including some of the smaller community orchestras and the half-amateur ones, is huge. But I worry that staying among the very top is so difficult. Just to *have* an orchestra is perhaps not so hard, but to build and maintain a great orchestra, that is difficult. The economy is against it. Also, life today has become so fast-



With Dietrich Fischer-Dieskau at the Salzburg Festival, September 1979

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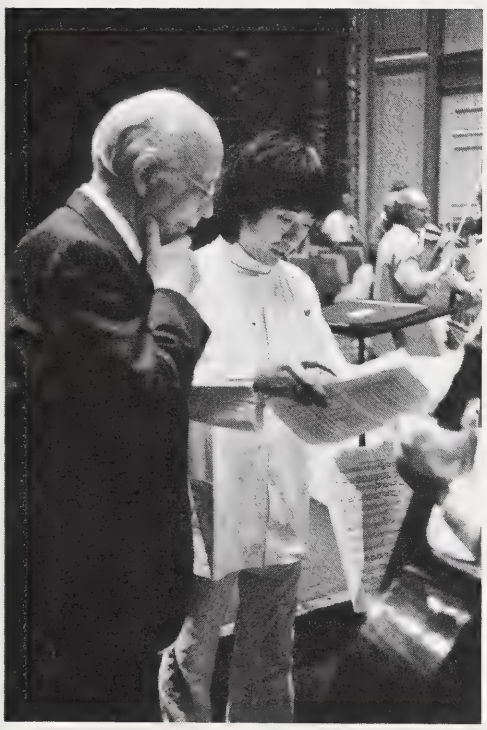
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paced and hectic, that often it is hard to create a suitable atmosphere for the highest artistic work. My job, and the job of my colleagues, is to say, yes, we're living a very busy life, and yes, we're exposed to high technology, but still, we must keep pure, high, artistic standards inside of our musical mind. If we can keep that, if we have the energy to keep that, then yes, I believe in a future for the orchestra.

CS: *What is the outlook for American orchestras as compared to European orchestras?*

SO: The greatest orchestras in Europe feel it is their duty to maintain their standards of excellence. And the governments there also think of the orchestras as their symbol. In America, it doesn't really happen that way, but that's all right, because here private individuals who love music donate their time and money, and the orchestra responds to this. Here in Boston, we feel it is our absolute strong duty to give our audience a great orchestra and great performances. But I remind you that I and my colleagues in the orchestra must have a high standard in our mind, and we *cannot* break that. And to do that in today's world, with all of its noise and many distractions, is not very easy. In fact, many things are against us. And music is so pure and so fragile that to keep it at its absolute highest level, we need lots of concentration, and lots of love towards our work. I feel a very strong responsibility to do this and I *love* to do this. And my colleagues, they understand too. They are absolute angels, strong angels. So I have, and *we* have, a strong future with the Boston Symphony.



With Rudolf Serkin, September 1980

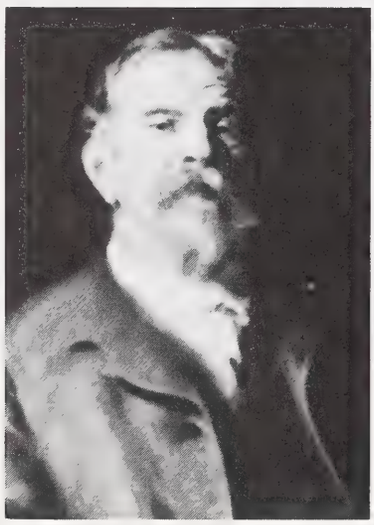


Acknowledging applause with Leontyne Price at the Centennial Concert Celebration, 18 October 1981

A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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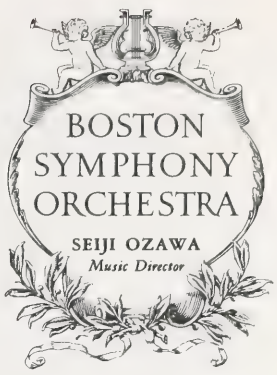
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William Walton
Cello Concerto



William Turner Walton, knighted by King George VI in 1951, was born in Oldham, Lancashire, England, on 29 March 1902 and now lives on Ischia in the Bay of Naples. He wrote his Cello Concerto between February and October 1956 for Gregor Piatigorsky, who gave the first performances on 25 and 26 January 1957 with Charles Munch and the Boston Symphony Orchestra. Piatigorsky also introduced the work in Europe, playing it with Sir Malcolm Sargent and the BBC Symphony on 13 February 1957 in London. Since the premiere, the only other Boston Symphony performances were given by Zara Nelsova under the direction of Bernard Haitink in April 1973. The orchestra consists of two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets (second doubling bass clarinet), two bassoons and contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, vibraphone, suspended cymbal, bass drum, xylophone, snare drum, tambourine, celesta, harp, and strings.

Walton has, at wide intervals, written three string concertos, each for a most eminent virtuoso—a Viola Concerto in 1929 for Lionel Tertis,* ten years later a Violin Concerto for Heifetz, and seven years after that the Cello Concerto for Piatigorsky. The Viola Concerto, the finest example of its genre, was an important way station on Walton's conquest of maturity, a deliberate sort of voyage, whose culmination was the completion in 1935 of the powerful Symphony No. 1. The Violin Concerto, Walton's most popular orchestral work, is his only major composition between the Symphony No. 1 and the A minor string quartet of 1945-47. The Cello Concerto is the first—and arguably the most eloquent—of the fairly sparse series of orchestral works that follows his Chaucer opera, *Troilus and Cressida* (1950-54).

The twenty-seven-year-old composer of the Viola Concerto was already famous—or notorious—because of *Façade,* the recitation to dazzlingly apt chamber-musical accompaniment of Edith Sitwell's crackling and nostalgic poems heard in 1923 by a London audience part delighted and part scandalized. *Façade* had already had a number of private performances in 1922, and a string quartet, which has not survived in the repertoire, put the clearly brilliant young man's name on the map internationally when it was selected as one of three British works to be played at the first festival of the International Society for Contemporary Music at Salzburg in 1923.

*Lionel Tertis (1876-1975), a great musician and instrumentalist, the partner in concert of such players as Kreisler, Bauer, Huberman, and Casals (whose contemporary he was to the day), is generally given credit for having, through his tenacity almost as much as through his artistry, established the viola as a solo instrument. Very conservative, he shied away from Walton's concerto at first, ceding the premiere to Paul Hindemith, but within a year had taken the work into his repertory, thereafter playing it often and with distinction.

Walton's parents were singers (and his father a choirmaster) in the Lancashire textile town of Oldham. They sent their son to Christ Church Cathedral School at Oxford, more because it would provide a better general education than was available at Oldham than because of any large and farsighted musical ambition they harbored for him. He turned out sufficiently precocious to matriculate as an undergraduate at sixteen. He subsequently flunked out, or, as the English say so much more nicely, was sent down, but not before he had read many scores and had formed some crucial friendships, particularly among literary colleagues like Ronald Firbank and the three Sitwells, who "adopted, or elected," him as a younger brother. As Walton's biographer, Frank Howes, puts it, "the Oxford connection was ratified many years later by the conferment of an honorary D.MUS. in 1942 and an honorary Studentship of Christ Church."

As a musician, Walton was essentially self-taught, though once in a while he went for advice to Busoni, to Ernest Ansermet, and, specifically on matters to do with conducting, Eugene Goossens. *Façade* was followed by the vigorous *Portsmouth Point* Overture (1925) after a print by the early nineteenth-century caricaturist Thomas Rowlandson*; a *Sinfonia concertante* for orchestra with piano obbligato (1927); the Viola Concerto; and the gaudy oratorio *Belshazzar's Feast* (1931), for which Osbert Sitwell had drawn a libretto from Psalms and the Book of Daniel. And by time Walton had completed his Symphony No. 1 after three years' labor, he had taken his first plunge into the activity that was to bring him his widest audience, namely the writing of film scores. His first film was *Escape Me Never,* an Elisabeth Bergner weepie, the most famous of his later ones being *Major Barbara* and Laurence Olivier's Shakespeare films, *As You Like It* (1936, also with Bergner), *Henry V, Hamlet,* and *Richard III.* Both Walton and Egk wrote music for weighty radio plays about Christopher Columbus, Walton's being a setting of a text by Louis MacNeice.

*In 1921 Walton wrote but later scrapped a Pedagogic Overture *Doctor Syntax,* named for a character who appears in many of Rowlandson's drawings.

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In the apt words of David Cox, "William Walton began like a seventh member of *Les Six*. The style was marked continental, pointed with wit and satire, bursting with exuberance. Nothing folky." But the Andante of the *Sinfonia concertante* introduces a new tone of voice, a new color of sentiment, and what is begun there is pursued and splendidly fulfilled in the Viola Concerto. In the Symphony No. 1, Walton attained a level of ambition, concentration, and sheer human urgency and strength for which he seems rarely to have tried again. Certain later compositions of masterful facture like the Violin Concerto and *Troilus and Cressida* are not devoid of either charm or sentiment, but their sugar content is high for many a digestive system. Except as a young man barely into his twenties, Walton was never a facile composer and he came more and more to enjoy (and to be able to afford) the luxury of taking ample time over his elegantly crafted scores. He also gave himself the pleasure of leaving damp and chilly England and settling after a late marriage in Forio d'Ischia (the Sitwells had inculcated an early love for Italy). Walton's later works, of which the most impressive are surely the Cello Concerto, *A Song for the Lord Mayor's Table* (1962), and the Variations on a Theme by Hindemith (1962-63), were responses to carefully sifted commissions and requests. (One of these came from San Francisco, the Improvisation on an Impromptu of Benjamin Britten having been commissioned for the San Francisco Symphony by Dr. Ralph Dorfman and



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first performed by the San Francisco Symphony under Josef Krips in January 1970.)

Writing his Cello Concerto, Walton returned to the formal scheme he had devised for the Viola Concerto and had found satisfactory as well in his concerto for Heifetz—a first movement in slow-to-medium tempo and of considerable gravity, a scherzo for second movement, and a finale with contemplative episodes looking back to the first movement. (Walton may well have picked this plan up from the Violin Concerto No. 1 of Prokofiev, which Szigeti played all over Europe in 1924-25.)

Walton begins with a softly dissonant chord, C major, blurred by two shades from the darker world of C minor, E-flat and A-flat. Several instruments, including harp and vibraphone, sound the chord all at once; woodwinds and plucked violins lay it out in gently moving eighth-notes; the solo cello, which enters in the third measure, translates those notes into the horizontal and spins from them an inspired and spacious melody. What makes the melody beautiful is its wide-ranging contour and also its internal rhythmic variety (particularly striking is the little "drum" figure just after the beginning). A contrasting theme, sung by the cello against a spare accompaniment with the occasional sympathetic comment from this or that woodwind instrument, is more conjunct. These themes and the major-minor ambiguity proposed in the first chord dominate this lyric moment.

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The scherzo is full of surprises in harmony and motion; the solo part is full of sixteenth-note patterns that will remind some listeners (and nearly all cellists) of the corresponding movement in Elgar's concerto. For the close of this brilliant movement Walton has invented a delightful throwaway cadence.

Both these movements are preparatory to the finale, which Walton calls *Tema con improvvisazioni.* In his San Francisco piece based on a theme from Britten's Piano Concerto, Walton also fancies designating as improvisations what most composers would call variations. This movement in fact shares another characteristic both with the Britten Improvisations and the somewhat earlier Hindemith Variations, and that is a predilection for working with long themes. The theme in the finale of the Cello Concerto is his own and it is a spacious melody, all tensile strength, in a slow tempo. For the first improvisation, the melody is transformed—simplified really, and strangely accented—in a setting of piquant coloration (woodwinds, with strings either plucked or bowed at the bridge so as to produce a bony sound, with stopped horns and an ensemble of vibraphone, xylophone, celesta, and harp) against which the cello plays scale figurations in repeated notes. The next improvisation is for cello alone, in quick triple meter, varied in dynamics, range, and modes of attack, and marked "*risoluto . . . , brioso, con bravura.*" Then comes a vigorous variation without the soloist, and it is in fact the first passage in the concerto for the full orchestra fortissimo. After this summit of volume and speed there is a turning back, another improvisation for the cello alone, more cadenza-like than the previous one (Walton marks it "*rapsodicamente*") and built on even more dramatic contrast. This quasi-cadenza concludes in a chain of trills, under which the orchestra steals in for the meditative epilogue, which is based on material from the first and last movements.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on the Walton Cello Concerto first appeared in the program book of the San Francisco Symphony copyright © 1982 and is used here by permission of that orchestra.



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Richard Strauss
An Alpine Symphony, Opus 64



Richard Georg Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. The composer's earliest sketches for An Alpine Symphony (Eine Alpensinfonie) *date from 1911. He began the orchestration on 1 November 1914 and completed the score on 8 February 1915, himself leading the first performance with the orchestra of the Dresden Hofkapelle on 28 October 1915 at the Philharmonie in Berlin. The score is dedicated to Count Nicolaus Seebach, director of the Royal Opera in Dresden. The first performance of* An Alpine Symphony *in the United States was given by the Philadelphia Orchestra under Leopold Stokowski on 28 April 1916; by the end of that year it had also been played by the New York Philharmonic, the Chicago Symphony, and the Minneapolis Symphony. Serge Koussevitzky gave the first Boston Symphony performances on 18 and 19 December 1925, with repetitions the first week of January 1926 both in Boston and New York. Koussevitzky programmed the work again in March 1930, and it has not been heard here since that time. The score of* An Alpine Symphony *calls for two flutes, two piccolos (doubling third and fourth flute), two oboes, English horn (doubling third oboe), and heckelphone (bass oboe at these performances), E-flat clarinet, two clarinets in B, one in C, and bass clarinet in B, three bassoons and contrabassoon (doubling fourth bassoon), four horns, four tenor tubas (doubling fifth through eighth horns), four trumpets, four trombones, two bass tubas, two harps ("doubled if possible"), organ, wind machine, thunder machine, glockenspiel, cymbals, bass drum, side drum, triangle, cowbells, tam-tam (three players), celesta, timpani (two players), and strings. Strauss asks for at least twelve first and sixteen second violins, twelve violas, ten cellos, and eight double basses. Also required, offstage, are twelve horns, two trumpets, and two trombones which, "if necessary," may be taken from the main orchestra. Strauss asks that the flute, oboe, E-flat clarinet, and C clarinet parts be doubled from rehearsal number 94 (just before "The Fog Rises") to the end of the score. He also recommends use of "Samuel's Aerophon" to assist the wind players with their long sustained notes.* The organist at these performances is James David Christie.*

Upon his return to Boston in September 1911 from summering in Europe, where he had spent time visiting with Richard Strauss at the composer's home in Garmisch,

*Writing for the Boston Symphony program in 1925, Philip Hale noted that "the aërophor, or Tonbinde Appar[a]t, an invention of one Samuels, a court musician of Schwerin, is a sort of pump, a bellows worked by the foot of the player, and connected with the wind instrument by a length of rubber tube, so that the sound of a tone can be protracted." Norman Del Mar, in his biography of Strauss, writes that "this alas long-extinct device seems to have supplied oxygen to the distressed player by means of a foot-pump with a tube stretching up to the mouth."

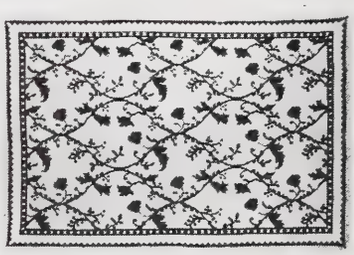
Boston Symphony music director Max Fiedler told an interviewer:

> I only wish that I were going to be able to perform this winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. The work will be one of large dimensions, in two movements. The first is sketched in pencil and not yet scored, while the second is still in the mind of the composer and there is no possibility of its being finished in the next six or eight months. Besides working on this, Strauss is writing a motet for 20 voices, he is composing stage music for one of Rheinhardt's stage plays and is at work on a one-act opera.
>
> He has played for me so far as he could the first movement of his symphony and I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestra rehearsal. He will probably call it the "Alps Symphony." In the first movement he goes up a lofty peak and comes down again. He passes Alpine farms and pastures, huntsmen, peasants singing in the fields and finally he reaches the lofty snow-capped peak.
>
> Then, like the true Strauss that he is, he uses the same music to descend with but with everything diminished to make the descent faster than the ascent. Altogether I think it is going to be a most notable work.

Strauss was at this time concerned with that curious hybrid project which would couple a staging of Molière's *Le Bourgeois gentilhomme* with his own one-act opera *Ariadne auf Naxos* to a text by Hugo von Hofmannsthal, and which would have its none too successful premiere on 25 October 1912 at Max Reinhardt's Kleines Deutsches Theater in Berlin—only the first stage in a rather long and complicated history of composition and performance.* It was at Reinhardt's theater that Oscar Wilde's *Salome* and, shortly after, the stage version of Hofmannsthal's *Elektra* had been produced; both, of course, provided the source material for Strauss's operas. Also by this time, the first performance of *Der Rosenkavalier,* again to a libretto by Hofmannsthal, on 26 January 1911 at the Court Opera in Dresden had won the heart of the public, and the second great phase of Strauss's composing career—as a composer for the operatic stage—was well established. Behind him was the series of tone poems with which he had secured his reputation as the leading German composer—*Macbeth* (1886; revised 1890 and 1891), *Don*

*The motet to which Fiedler refers is likely the *Deutsche Motette,* Opus 62, for sixteen-part unaccompanied double chorus plus four solo voices, to a text by Friedrich Rückert and completed in 1913.





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Juan (1889), *Death and Transfiguration* (1889), *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spake Zarathustra* (1896), *Don Quixote* (1897), *Ein Heldenleben* (1898), and, adding insult to injury, as far as his critics were concerned, after the effrontery of portraying himself as *Heldenleben*'s composer-hero, the *Symphonia domestica* (1903), in which the resources of Strauss's huge orchestra were employed to depict a typical day in the life of the composer's family.

It would be another dozen years before the last of Strauss's tone poems appeared. *An Alpine Symphony* would ultimately be composed while Strauss was awaiting from Hofmannsthal material for what after *Ariadne* would be their next major undertaking—*Die Frau ohne Schatten*—although the germ for this final large-scale symphonic work can be traced to a much earlier time, specifically to a boyhood mountain-climbing expedition during which his group lost the way heading up and was drenched in a storm coming down. In 1900, following the completion of *Heldenleben,* Strauss wrote his parents that he had an idea for a symphonic poem "which would begin with a sunrise in Switzerland." But only after he had used the royalties from *Salome* to build his villa at Garmisch with its spectacular Alpine views in 1908, and where he and his wife Pauline* lived for the rest of their lives, did he finally begin sketching the work. On 15 May 1911 he wrote

*Strauss fell in love with soprano Pauline de Ahna during his summer holiday in 1887. She sang Isolde when Strauss conducted *Tristan* with the opera company at Weimar in January 1892, and she sang the heroine of his first opera, *Guntram,* at its first performance under his baton and also in Weimar, in May 1894. They married on 10 September that year; his gift to her were the four songs of Opus 27 (*Morgen, Cäcilie, Ruhe, meine Seele,* and *Heimliche Aufforderung*). Pauline plays an important part in both *Ein Heldenleben* and the *Symphonia domestica. Im Abendrot,* the last of Strauss's posthumously published *Four Last Songs,* is a reflection upon their life together. She died in May 1950, less than a year after her husband.



Strauss's villa at Garmisch



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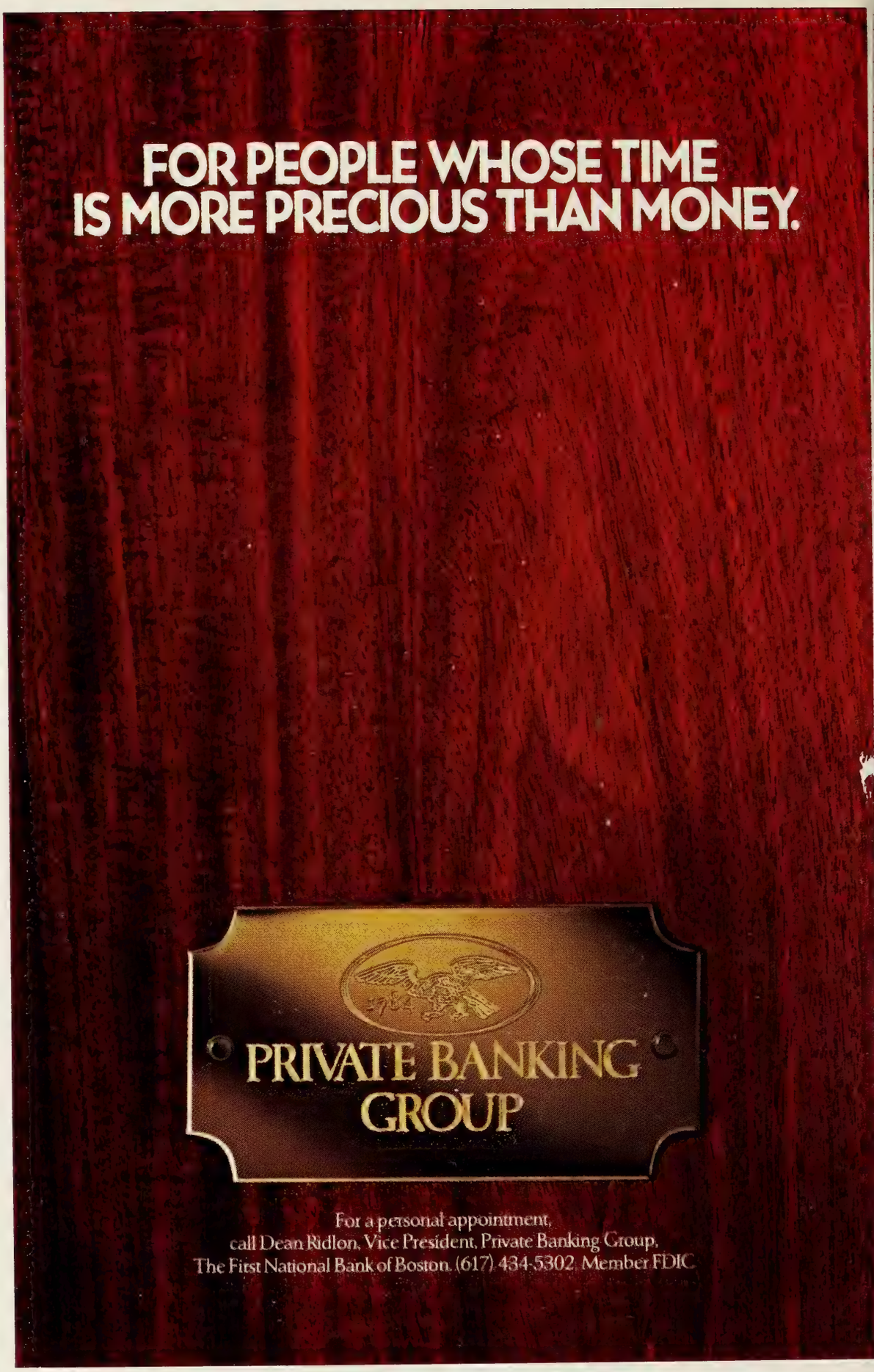
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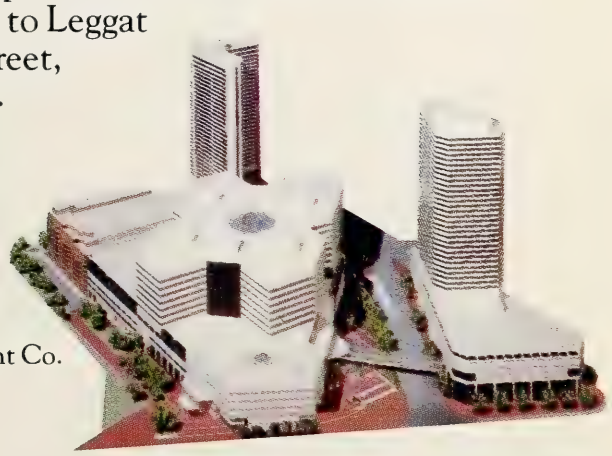
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to Hofmannsthal from Garmisch, inquiring how *Frau* was doing, wondering what was happening with the Molière, and complaining that, while waiting, he was in the meantime "torturing [himself] with a symphony—a job that, when all's said and done, amuses me even less than chasing cockroaches." The other project with which Strauss was likewise busying himself as a stopgap was the ballet *Josephslegende,* to a scenario by Hofmannsthal, on which he worked from 1912 to 1914, and which was given its premiere at the Paris Opéra by Diaghilev's Russian Ballet on 14 May 1914 (one year after Diaghilev's troupe had danced the first performance of Stravinsky's *Le Sacre du printemps).*

Strauss completed the score of his *Alpine Symphony* on 8 February 1915, dedicating it "in profound gratitude" to Count Nicolaus Seebach, director of the Royal Opera in Dresden, where had been given the premieres of his second opera, *Feuersnot* (1901), then *Salome* (1905), *Elektra* (1909), and *Der Rosenkavalier;* the first performance was given by the Dresden Hofkapelle, but in Berlin, where Strauss was conductor of the Berlin Opera from 1898 to 1908, and where he also conducted concerts with the Berlin Tonkünstler Orchestra and the Berlin Philharmonic (it should be remembered that, like Mahler, Strauss was regarded equally as both composer and conductor). Among the guests invited to the final rehearsal were Humperdinck, Schnabel, Dohnányi, Lhevinne, Lilli Lehmann, and Max Fiedler—no longer music director of the Boston Symphony Orchestra—and it was during rehearsals for the *Alpine Symphony* that the composer commented that he had at last learned how to orchestrate(!).

The premiere went largely unnoticed, but with World War I then in its second year, there were larger issues on people's minds. Strauss was not dissatisfied; on 10 November

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1915 he wrote to Hofmannsthal of his plans to visit Vienna with Pauline the following month, adding that "You must hear my *Alpine Symphony* on 5 December: it is really good!" And years later, when he was invited to London for a festival of his music in October 1947, he wrote that, of all his orchestral works, he would most have preferred to conduct the *Alpine Symphony,* though in the event—owing to difficulties with the size of the orchestra—he settled for the *Symphonia domestica.*

When *An Alpine Symphony* was first heard in Boston in December 1925, the reviews were not particularly favorable. "But for the fact that it is played without intermission, going on and on for an hour, it would probably have been heard by a gradually shrinking audience," commented the reviewer for the *Advertiser,* whose bottom line was that "it is not Strauss as his best. In fact, it is rather high-class movie music." The *Globe* observed that "a brilliant performance, of deafening sonority, was greeted with remarkably enthusiastic applause," but also noted that whatever the work's programmatic virtues, "Strauss has every musical gift save only the one most needful, thematic originality. There is not in 'An Alpine Symphony' even a single really great theme. The musical ideas in the work are all derivative and often commonplace." Philip Hale, in the *Herald,* wrote that "the audience is supposed to climb, personally conducted by good Mr. Strauss as guide—

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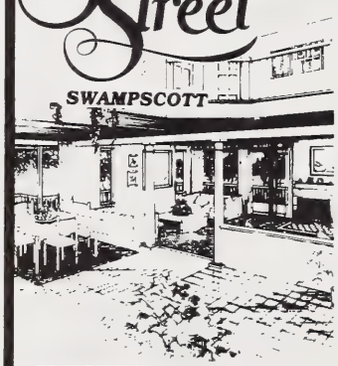
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though the audience is not securely roped to him . . . . Strauss neglected, unfortunately, to allude musically to the celebrated Edelweiss, nor did he, like Baedeker, point out places of rest and refreshment on the way that are 'well recommended,' with moderate prices." Of course, none of this prevented Koussevitzky from performing the piece again just two weeks later.

General opinion has for a long time held that *An Alpine Symphony* represents, with respect to the quality of the tone poems, an even greater decline in Strauss's creative powers than the *Symphonia domestica* before it, just as *Ein Heldenleben* had already suggested to certain minds something of a falling off before that. This notion, coupled with the requirement of a gargantuan orchestra, has resulted in its being only rarely performed.* But *An Alpine Symphony* holds a special place in the composer's output: it brings to a close the entire series of purely orchestral pieces begun even earlier than *Macbeth* with the travelogue-in-music, *Aus Italien,* of 1886—thus ending with a return

*Del Mar suggests that Strauss's instrumentation reflects the composer's taking for granted the resources of the Wagnerian opera orchestra, citing the twelve offstage horns of *Tristan* and *Tannhäuser,* as well as the twelve offstage trumpets and various wind and percussion ensembles of *Lohengrin.*



Hugo von Hofmannsthal and Richard Strauss



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to the same sort of geographical nature-painting he had attempted some thirty years earlier; and it benefits from and is a measure of Strauss's experience with the large-scale operatic orchestras of *Salome, Elektra,* and *Der Rosenkavalier,* while serving at the same time as rather grand preparation for *Die Frau ohne Schatten.* It is a spectacular piece of musical pictorialism with numerous clearly and aptly characterized themes and ideas from a composer for whom producing this kind of music was virtually second nature.* And it has an added spiritual dimension, which the composer himself recognized: the death of his friend and contemporary Gustav Mahler (whose music Strauss championed, and in whose music nature-painting plays an extremely significant role) on 18 May 1911 affected Strauss very deeply, and in his notebook Strauss wrote that his *Alpine Symphony* represented "the ritual of purification through one's own strength, emancipation through work, and the adoration of eternal, glorious nature." Following the specific and extremely subjective pictorialism of the *Alpine Symphony*'s mountain-climbing course from sunrise to sunset, the final two sections of the piece—"*Ausklang*" (not readily translatable; "the dying away of sound" gives some idea) and the return of "*Night*"—suggest that the composer has stepped back, is viewing the mountain, and nature, from outside himself, as it were, from some spiritual distance or remove, and the music closes with an aura of spiritual acceptance and then, finally, awe-inspired objectivity.

---

*Strauss remarked that he went about composing the *Alpine Symphony* "just as a cow gives milk." According to Del Mar, the composer also "made the extravagant claim in conversation at about this time that he could, if necessary, describe a knife and fork in music."
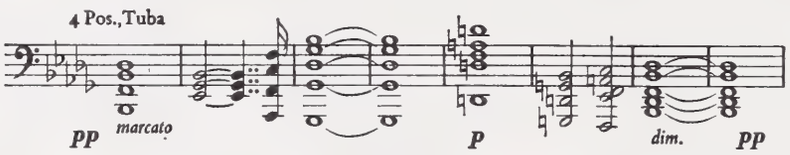


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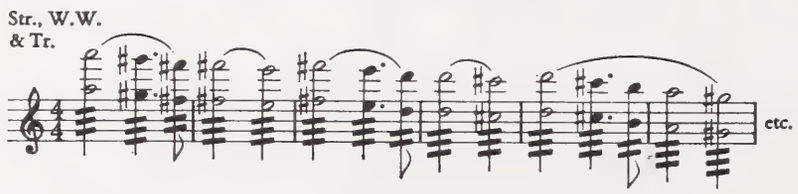


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But to begin at the beginning—Strauss's *Alpine Symphony* is in a single large movement some fifty minutes in length and divided by headings in the score into twenty-two sections. The first two of these set the scene for the Alpine climbing expedition depicted in the course of the work; the summit of the mountain is reached midway through the journey, and, following the descent through a drenching downpour, the final sections serve as a coda to the whole. Here is a sort of "trail guide":
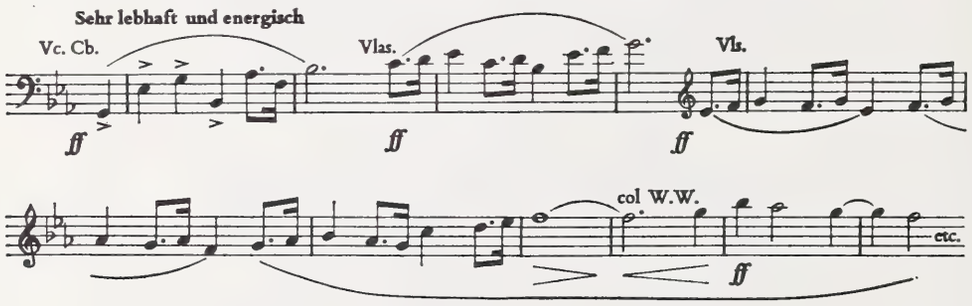
Strauss begins by depicting deep, mysterious **Nacht** ("Night") with a dark, descending B-flat minor scale through which each added note is sustained so that all sound simultaneously. Trombones and bass tuba solemnly declaim the theme of the mountain, noble, imposing, majestic:
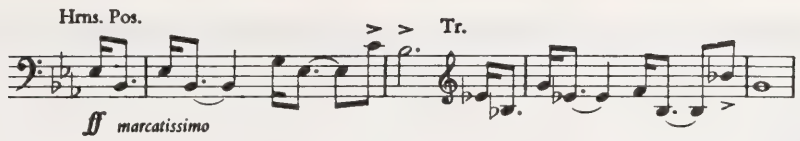


A softly undulating figure in low strings and bassoons leads to a tremendous buildup through the full orchestra (the opening of Wagner's *Rheingold* cannot have been far from the composer's mind) and night gives way to **Sonnenaufgang** ("Sunrise"). The theme of the sun, as heard here, is a glorious melodic outburst built, like the earlier depiction of night, on a descending scale, but now in the major mode, for full orchestra, and punctuated by cymbal crashes:



The texture is enriched by a broad countertheme energized by motion in triplets and taken up by each section of the orchestra. Another buildup, an *accelerando,* and a brief, dramatic pause now set us on our actual journey up the mountain with a quick marching theme (marked "very lively and energetic"):
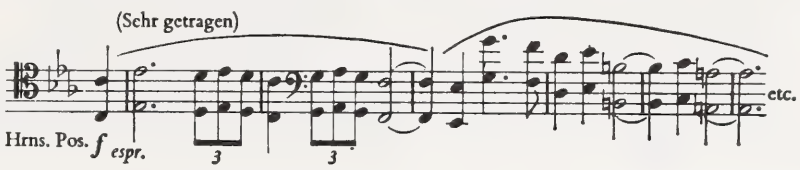


This begins the section of the score headed **Der Anstieg** ("The Ascent") and serves as a sort of "main theme" for the symphonic movement to follow. This theme is developed, leading to a full E-flat major cadence and the entry of another important idea, a pointed fanfare-like motive which Strauss will use to characterize other aspects of the ascent to the peak, particularly during the more rugged moments of the climb:



Now, however, it serves to introduce the sound of a distant hunting party: twelve horns, two trumpets, and two trombones are heard from afar.

A sudden change of texture and mood brings our **Eintritt in den Wald** ("Entry into the Wood"), in which this broad additional theme for the brass:



and then a more relaxed version of the marching theme are heard against a background of string arpeggios. The music here is broad and expansive, serving as a sort of relaxed second-theme unit in contrast to the faster, march-like theme introduced earlier. Birdcalls are heard, the leisurely pace continues, the marching theme is given a soft, gentle rendering by the strings, and solo string quartet initiates the passage which will lead us to the next section of the score.

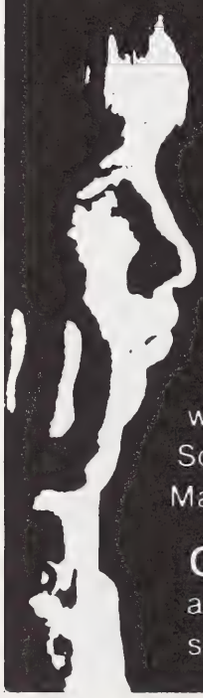


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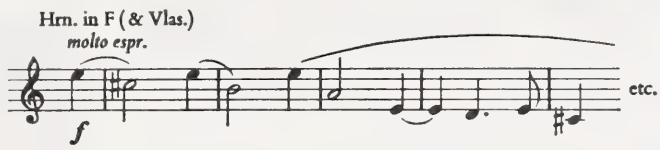
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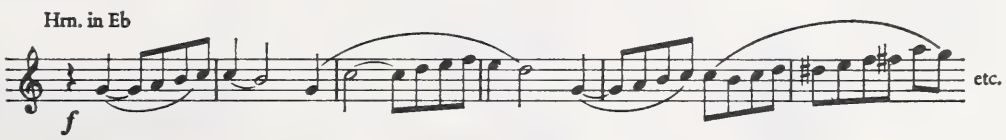
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Now we have a large development-like section which encompasses several phases of the climb: **Wanderung neben dem Bache** ("Wandering by the Brook") is marked by an increase in fluid passagework. The energy level increases still further, and cascading figures in the winds and strings tell us that we are **Am Wasserfall** ("At the Waterfall"), one of the most vividly specific moments of Strauss's nature-painting in this score. A segment marked **Erscheinung** ("Apparition")—depicting, according to Del Mar, "the Fairy of the Alps appearing beneath the rainbow formed by the spray of the cascading water"—brings yet another broad theme, richly romantic, destined for a later important reappearance, and here given to horns and violas:



This brings us to the next section, **Auf blumige Wiesen** ("On Flowery Meadows"): the march theme is heard softly in the cellos, the higher strings provide a soft backdrop, and isolated points of color (winds, harps, and pizzicato violas) dot the landscape. The pace quickens, and we have reached the expansive landscape **Auf der Alm** ("On the *Alm*"), the Alpine pastureland, where cowbells, bird song, sheep, and shepherds piping distract us from the climb which still remains, lulling us to relaxation.

A shrill cry from the woodwinds and yet another broad, airy theme begun by the horns



propel us on our way. But now the going gets rough, and the shifting character of the music brings us **Durch Dickicht und Gestrupp auf Irrwegen** ("Through Thicket and Undergrowth on the Wrong Path"). A sudden sounding of the mountain theme on trumpets and trombones, and the climbers are **Auf dem Gletscher** ("On the Glacier"), where the course of their progress through the **Gefahrvolle Augenblicke** ("Dangerous Moments") which follow is charted by appearances of the original marching theme and the pointed fanfare-like climbing theme introduced at the outset of the ascent.

Suddenly we are **Auf dem Gipfel** ("On the Summit"), the centerpiece of the score: the atmosphere is one of wonder and tense anticipation, as trombones proclaim the *Zarathustra*-like peak motive and then the solo oboe stammers a hesitant tune. There is a large buildup based on a succession of themes—the peak motif just introduced, the theme of the mountain from the beginning, and the broad horn tune from the "*Apparition*" section of the score—and a great climax for full orchestra, punctuated by the fanfare-like climbing theme, brings the recapitulation of the sun theme, gloriously proclaimed in C major. This initiates another development-like section labelled **Vision,** based largely on the peak theme and the "Apparition" theme and characterized by shifting tonalities, with appearances of the sun theme and mountain theme preparing the way for the next, transitional part of the score.

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steigen auf), and we hear soft fragments of the sun theme as "The Sun Gradually becomes Obscured" **(Die Sonne verdüstert sich allmählich).** This atmosphere of mounting tension continues through a brief section marked **Elegie** ("Elegy"), and suddenly the "Calm Before the Storm" **(Stille vor dem Sturm)** sets in: a rumble of timpani and bass drum, and the stammered woodwind tune heard earlier, perfectly capture the rarified pre-storm atmosphere. There are isolated raindrops, ever-increasing gusts of wind, flashes of lightning, thunder, and suggestions of darkness (by allusion to the night theme). Then he full fury of the storm is unleashed.

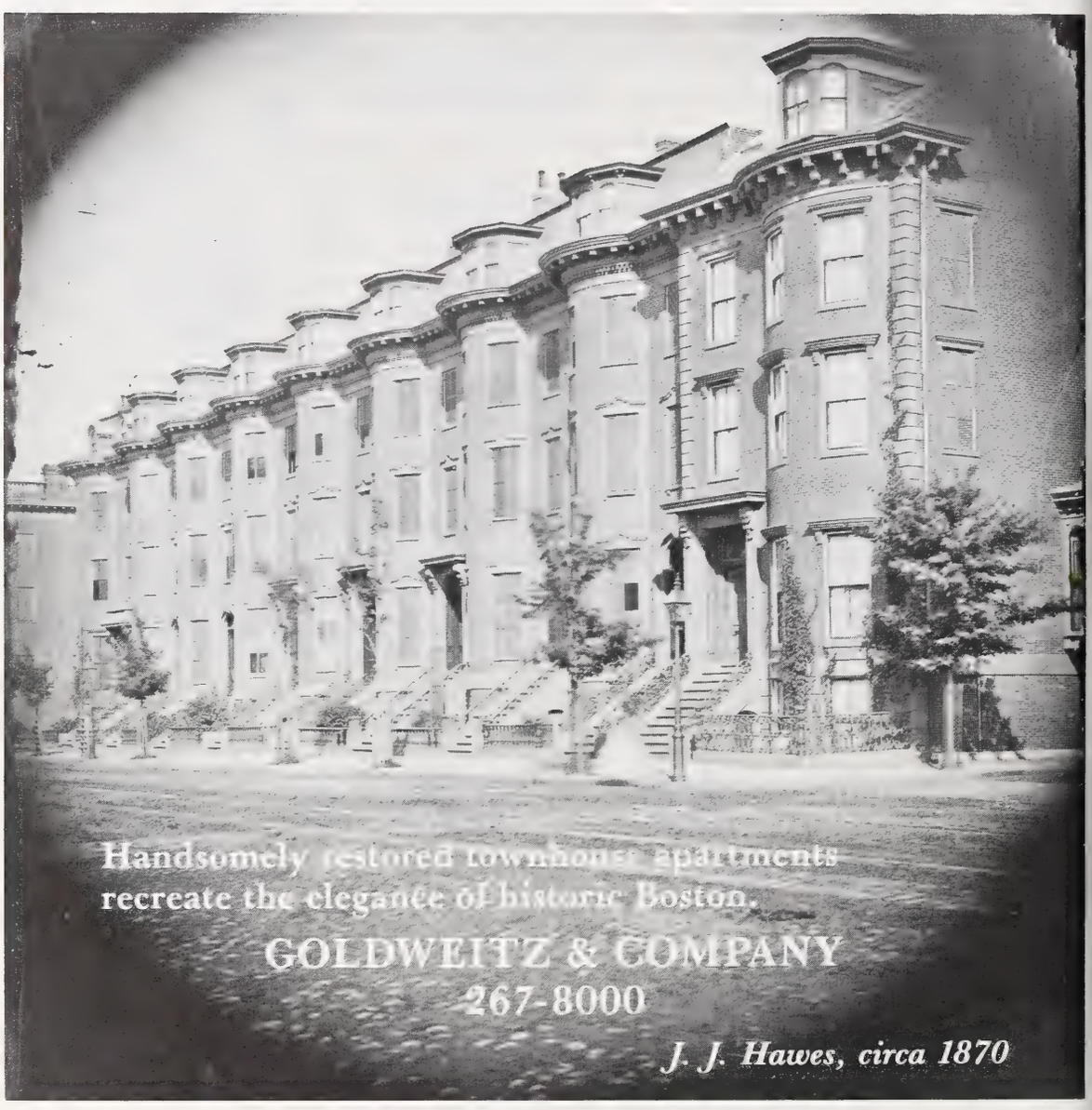
This part of the score, **Gewitter und Sturm, Abstieg** ("Thunderstorm, Descent"), marks the last phase of the mountain-climbing expedition, and in it Strauss couples the climbers' descent through the tempest with the recurrence of many of the ideas heard earlier—in reverse order, and at a very quick pace, as the mountaineers hurriedly retrace their steps. Easily recognizable are reappearances of the marching theme (now heard, appropriately enough for the descent, with its contours inverted), the pointed fanfare-like motif, the waterfall music, the "Apparition" theme, and the woodland theme. The storm subsides—there is a final gust of wind followed by some isolated raindrops—the noble theme of the mountain is proclaimed once more by the brass, and the organ, which has been assuming increasing prominence, enters to introduce a ceremonial phrase proclaimed by brass and harps. It is "Sunset" **(Sonnenuntergang),** and spacious treatment is given to developments of the sun theme, heard in strings and winds in long-held note values with soaring embellishments in the violins.

Chorale-like phrases on solo organ, again taking the sun theme as point of departure, usher in the next-to-last section of the score, labeled **Ausklang** ("Dying Away of Sound"). In a passage parallel to the earlier "*Vision*" section, but in tones much softer and more relaxed, and marked to be played "in gentle ecstasy," winds and brass develop the yearning "Apparition" theme. The strings return to bring yet another development of the marching theme, heard both in its original form and in inversion. The final pages of this section are marked by a sudden reappearance of the shrill woodwind theme and further soft appearances of the marching theme, the violins rising higher and higher until the E-flat tonality of this section suddenly gives way to B-flat minor and the return of **Nacht** ("Night"). The descending scale which opened the symphony is heard once more, the brass proclaim the mountain theme one last time, and a haunting, very slow variant of the marching theme is given out by the violins, ending with a final, dying glissando to the last note. We leave the mountain as we encountered it, shrouded in mystery and darkness.

—Marc Mandel

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Hugh Ottaway's article on Walton in The New Grove is a good place to start; fuller discussion may be found in the standard study of Walton's music by Frank Howes (Oxford). The March 1982 issue of *Musical Times* carried a thoughtful eightieth-birthday tribute, "In Search of Walton," by the English critic Bayan Northcott. Ralph Kirshbaum has recorded the Walton and Elgar cello concertos with the Scottish National Orchestra conducted by Sir Alexander Gibson (Chandos). The very earliest recording, made only three days after the premiere, features the dedicatee, Gregor Piatigorsky, with the Boston Symphony under Charles Munch; it has recently been reissued (RCA Gold Seal) coupled with Bloch's *Schelomo,* and is of historical interest, but the performers, in the nature of things, can hardly have lived with the piece before making the recording. Paul Tortelier's splendid recording with the Bournemouth Symphony under Paavo Berglund, coupled with the Shostakovich Concerto No. 1, is available as an EMI import.

—S.L.

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Barrie and Rockliff, London); *An Alpine Symphony* is given detailed consideration in Volume 2. Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music,* edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy has also provided the article on Strauss in The New Grove. Zubin Mehta's recording of *An Alpine Symphony* with the Los Angeles Philharmonic is absolutely first-rate (London). Richard Strauss's 1941 recording with the Bavarian Radio Orchestra is also very good, and very well-recorded for its time (Seraphim mono). Rudolf Kempe's recording with the Royal Philharmonic is well played, but rather cold and uninvolved, an approach which does disservice to the music (RCA, out of print). There is a recent recording with Herbert von Karajan and the Berlin Philharmonic (DG) and a brand-new one with Andrew Davis and the London Philharmonic (CBS).

—M.M.

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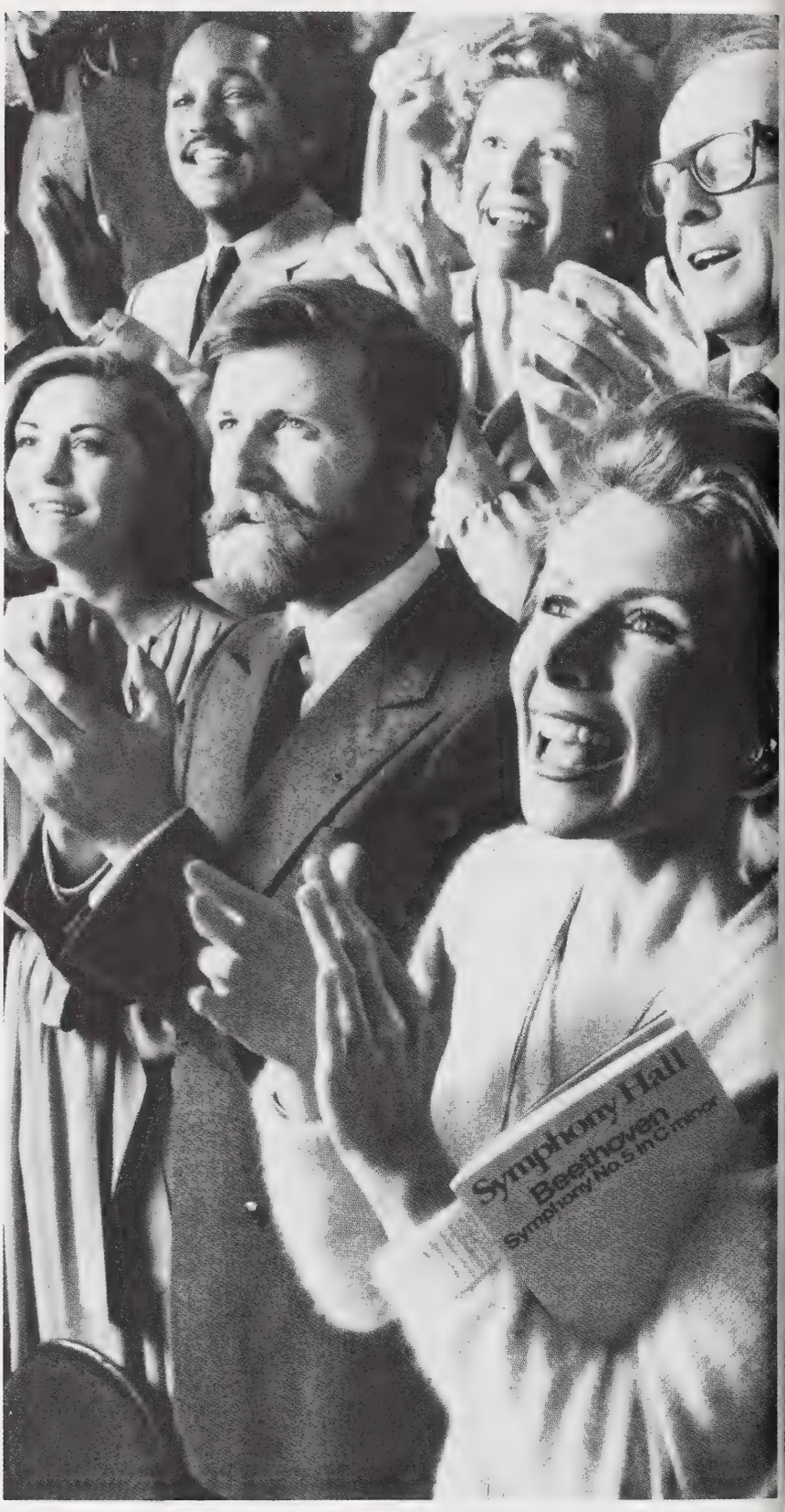
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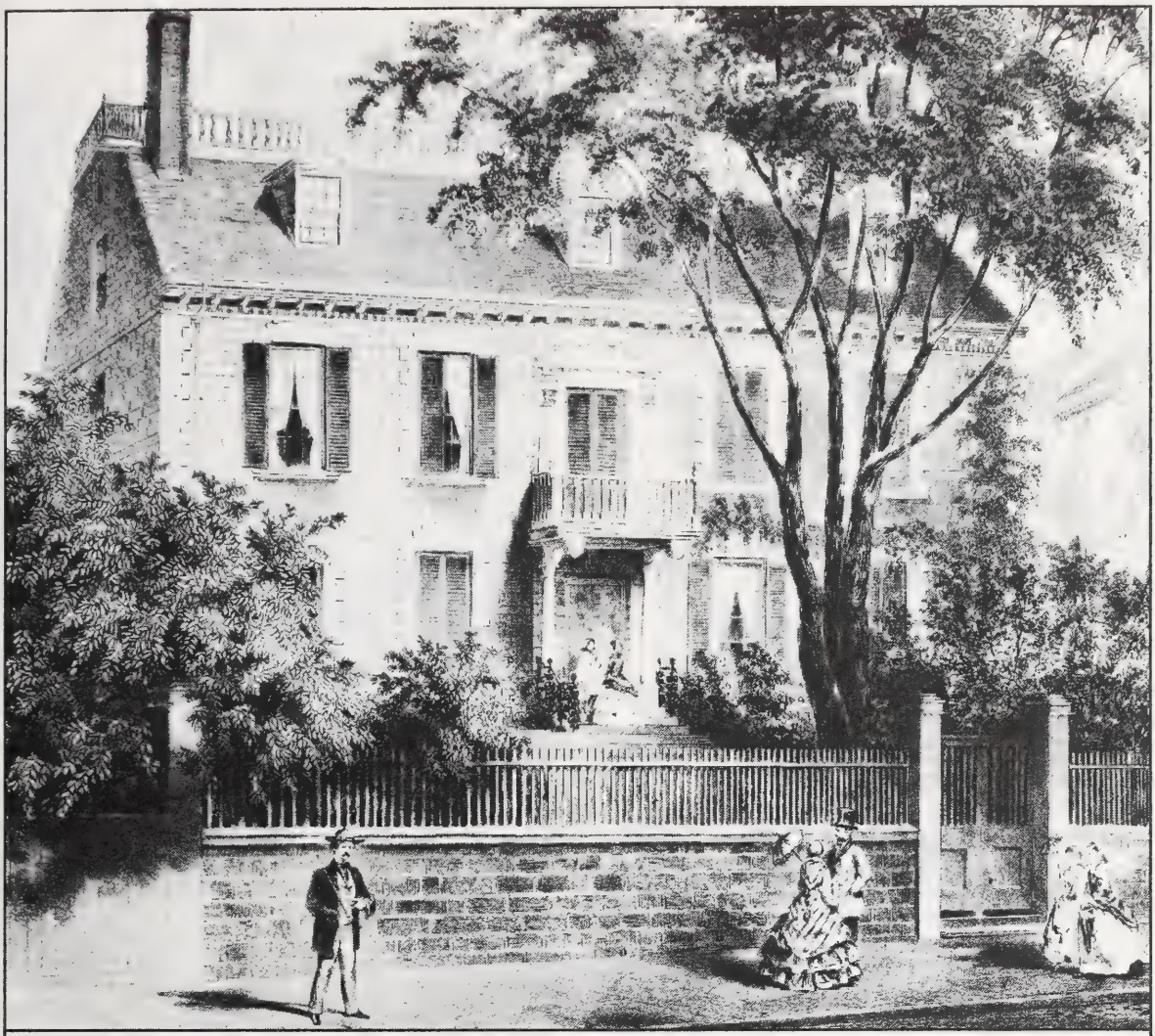


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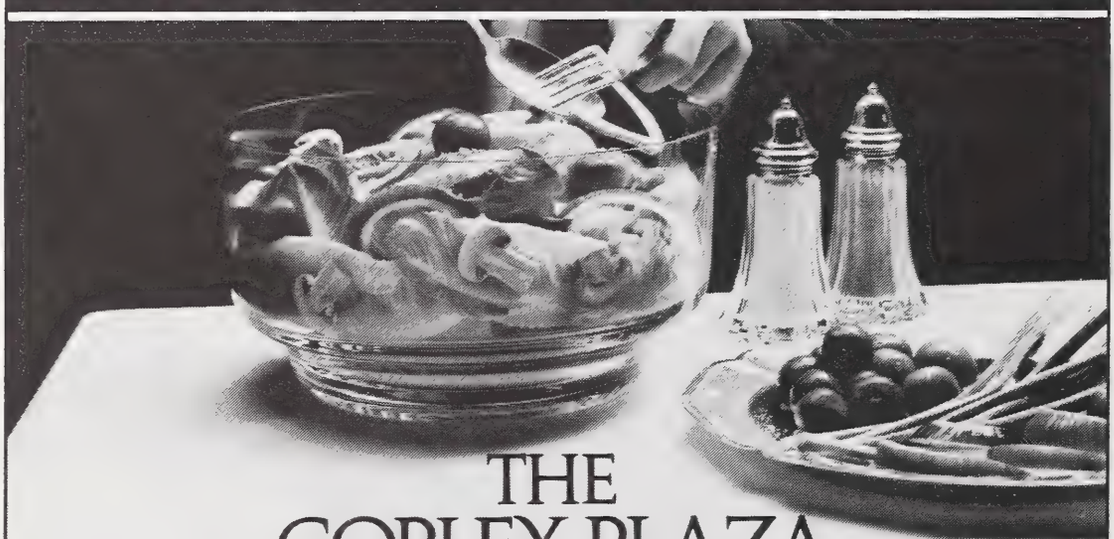
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André Previn



Music director of the Pittsburgh Symphony since 1976, André Previn is known worldwide as one of today's finest conductors and also for his achievements as pianist, composer, and television personality. Mr. Previn studied classical music as a child in his native city of Berlin, and later, in California, where the Previn family moved in the early 1940s, he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. While still a teenager, Mr. Previn joined the MGM Studio Music Department; he eventually became head of that department, winning four Academy Awards. During that Hollywood period, Mr. Previn's talents were noticed by violinist Joseph Szigeti, who encouraged Mr. Previn's interest in chamber music, and by 1960 Mr. Previn began to devote his efforts exclusively to classical music. Since 1960, Mr. Previn has been sought as a guest conductor by the world's major orchestras, including those of New York, Boston, Chicago, Philadelphia, Los Angeles, Amsterdam, Vienna, Berlin, Paris, Prague, and Copenhagen. From 1967 to 1969 he was music director of the Houston Symphony Orchestra, succeeding John Barbirolli, and in 1968 he was appointed principal conductor of the London Symphony Orchestra, a post he retained until 1979, when he was named conductor emeritus. In September 1971 he made his debut at the Edinburgh Festival, to which he has returned many times. He also conducts regularly at the Salzburg Festival. From 1972 to 1974 Mr. Previn was artistic director of the South Bank Music Festival in London, and in 1977 he was artistic director for the Queen's Jubilee Festival.

Mr. Previn assumed the post of Pittsburgh Symphony music director in August 1976, succeeding William Steinberg. His impact was felt immediately with the expansion of the symphony's subscription concert schedule, reinstatement of the orchestra into the recording business, and additional exposure via the PBS series "Previn and the Pittsburgh," for which Mr. Previn has earned two Emmy nominations. In May and June of 1978, Mr. Previn led the Pittsburgh Symphony on a five-country European tour, and he returned with them this year for a six-country, twelve-city tour which included stops in Paris, Berlin, Vienna, and London. Mr. Previn's recordings number nearly 100 major works and albums currently available, including an extensive catalogue with the London Symphony for Angel records. In 1977 Angel began recording Mr. Previn with the Pittsburgh Symphony; he and the Pittsburgh also record for Phonogram International for release on the Philips label. Mr. Previn has a long-term contract with BBC Television and won the British Critics Award for TV Music Programs in 1972 and 1976. Mr. Previn has been a guest conductor with the Boston Symphony Orchestra at Tanglewood in 1977 and for the past three summers; these are his first appearances with the orchestra in Symphony Hall.



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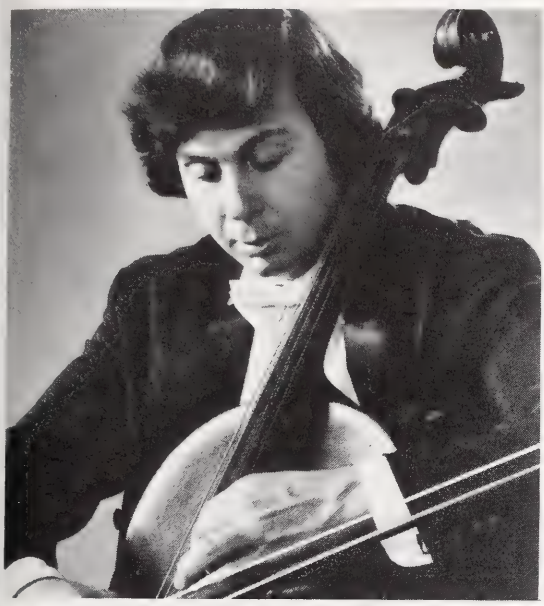
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Ralph Kirshbaum



Born in Texas and now living in London, cellist Ralph Kirshbaum made his first appearances with the Boston Symphony Orchestra last season in the Tippett Triple Concerto under the direction of Sir Colin Davis. He returns to America this year for performances with the Boston Symphony, the Minnesota Orchestra, and the Houston and San Diego symphonies, as well as for recital engagements. Across the Atlantic, Mr. Kirshbaum is heard regularly in an increasing number of European countries and at the famous music festivals. In London this season his schedule includes Tippett's Triple Concerto with the BBC Symphony in Festival Hall; he was a soloist in the premiere of this work in 1980 with the London Symphony, and he has recorded it for Philips records under the direction of Sir Colin. Mr. Kirshbaum's appearances with orchestras in the United States have also included the Chicago Symphony, the San Francisco Symphony, and the Pittsburgh Symphony. Last year, in celebration of Sir William Walton's eightieth birthday, he programmed the Walton Cello Concerto whenever possible; his recording of the work with Sir Alexander Gibson and the Scottish National Orchestra for Chandos records, coupled with the Elgar Cello Concerto, was a "Critic's Choice" of *High Fidelity* magazine in November 1980. Shortly before his American tour he played the Walton in London's Festival Hall with the BBC Symphony; also in London he has appeared with the London Philharmonic under Sir Georg Solti, the Royal Philharmonic, the London Philharmonia, and the London Symphony.

Mr. Kirshbaum comes from a musical family. His parents were both professional musicians who attended the Yale School of Music; he himself graduated Phi Beta Kappa and *magna cum laude* from Yale in 1968. There he studied cello with Aldo Parisot and was principal cellist with the New Haven Symphony, also taking honors in sports and highest departmental honors in musical theory. From Yale he went to Paris for further musical studies on a special grant from the French government. In 1969 he was top prize winner in the First International Cassado Competition in Florence, and the following year he was the only cellist from the West to win a prize at the Fourth International Tchaikovsky Competition. Mr. Kirshbaum made his orchestral debut in London in 1972 with the New Philharmonia Orchestra; he has since appeared in recitals and as soloist with orchestras in Europe, South Africa, Australia, and North America, as well as at such European festivals as Edinburgh, Lucerne, and the South Bank Festival of London. Mr. Kirshbaum appears frequently on television in England and has made several recordings for EMI and Chandos.



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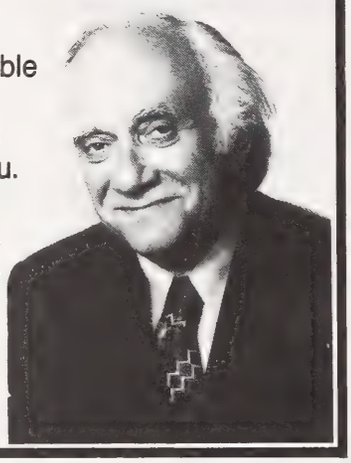
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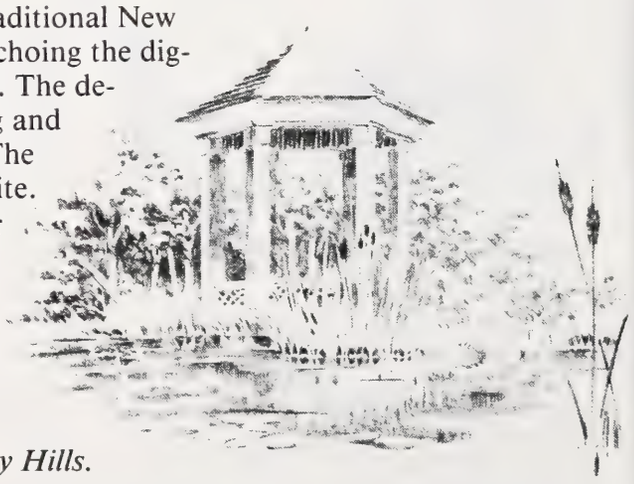
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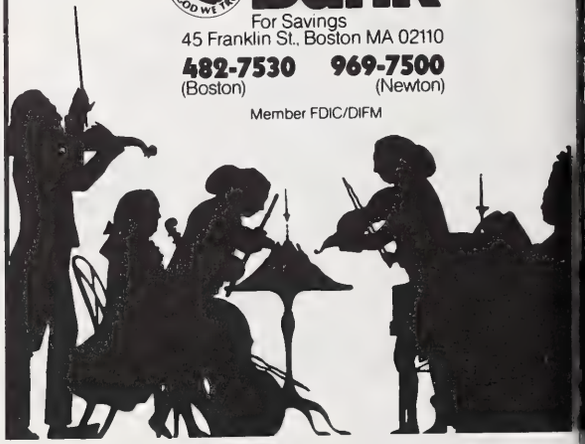
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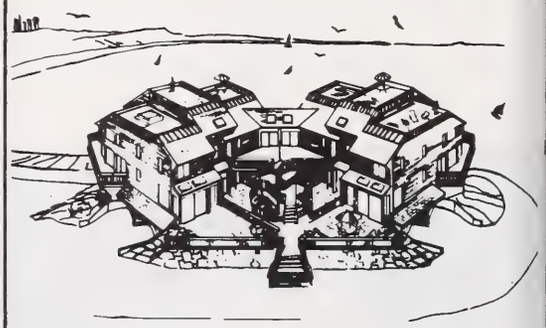
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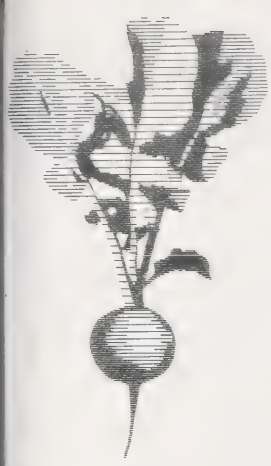
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Thursday '10' series
Friday, 5 November—2-3:55
Saturday, 6 November—8-9:55
ANDRÉ PREVIN conducting

Mendelssohn	*Ruy Blas* Overture
Haydn	Violin Concerto No. 1
	JOSEPH SILVERSTEIN
Britten	*Spring* Symphony
	KATHLEEN BATTLE, soprano
	LINDA FINNIE, mezzo-soprano
	PHILIP LANGRIDGE, tenor
	TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
	BOSTON BOY CHOIR, THEODORE MARIER, director

Wednesday, 17 November at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday, 18 November—8-9:55
Thursday 'A' series
Friday, 19 November—2-3:55
Saturday, 20 November—8-9:55
Tuesday, 23 November—8-9:55
Tuesday 'B' series
CHARLES DUTOIT conducting

Mozart	Overture to *The Magic Flute*
Honegger	Symphony No. 2
Rimsky-Korsakov	*Scheherazade*

Friday, 26 November—2-3:55
Saturday, 27 November—8-9:55
JOSEPH SILVERSTEIN conducting

Mozart	Divertimento No. 10 in F, K.247
Piston	Symphony No. 6
Sibelius	Symphony No. 1



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THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are supporters of the Boston Symphony, active in all of its endeavors. Friends receive *BSO,* the orchestra's newsletter, as well as priority ticket information. For information, please call the Friends' Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and would like to change your address, please send your new address ***with your newsletter label*** to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.


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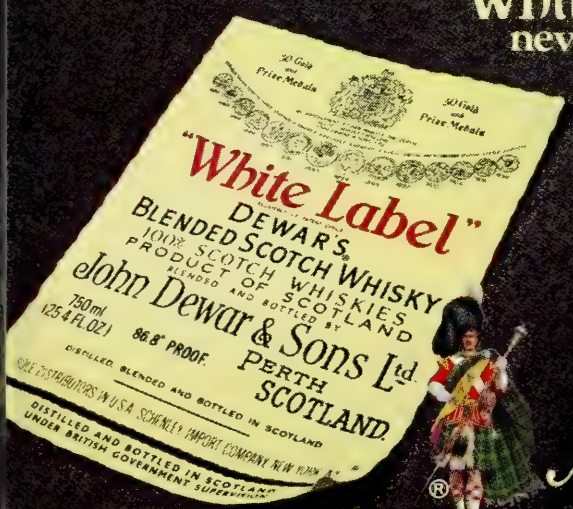
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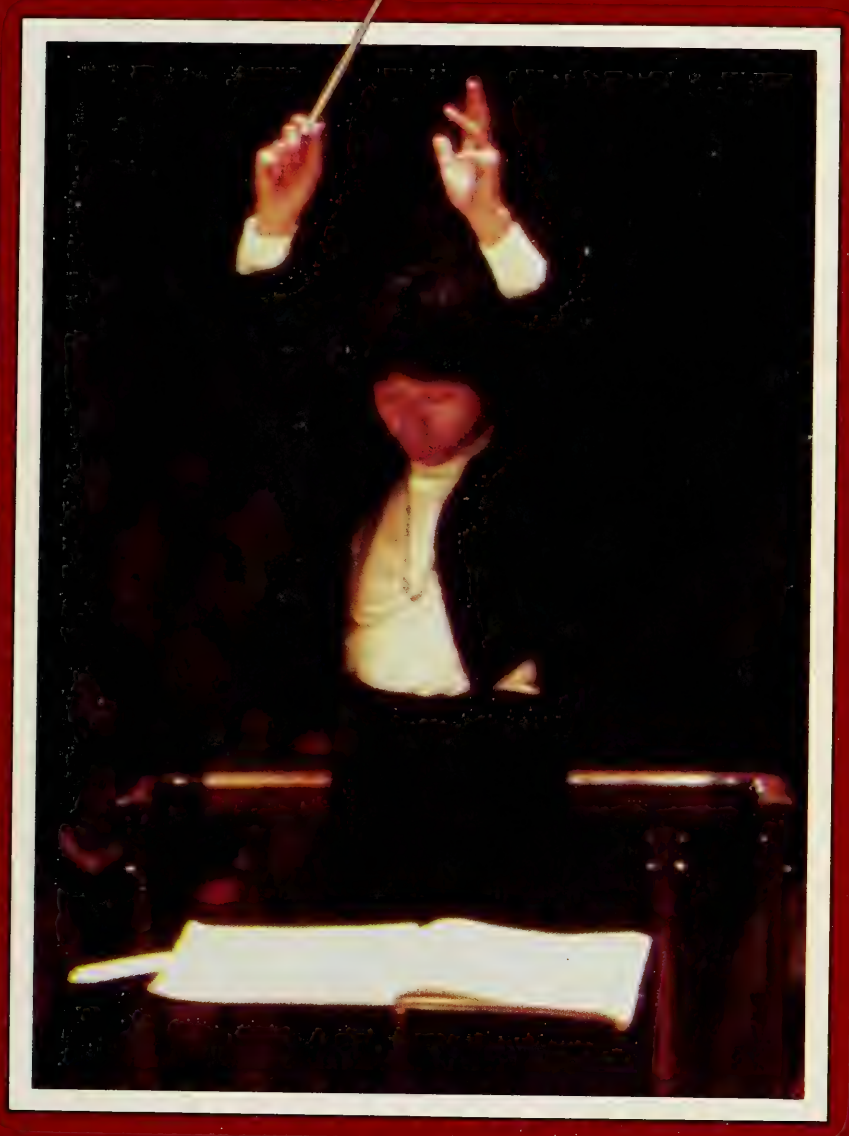
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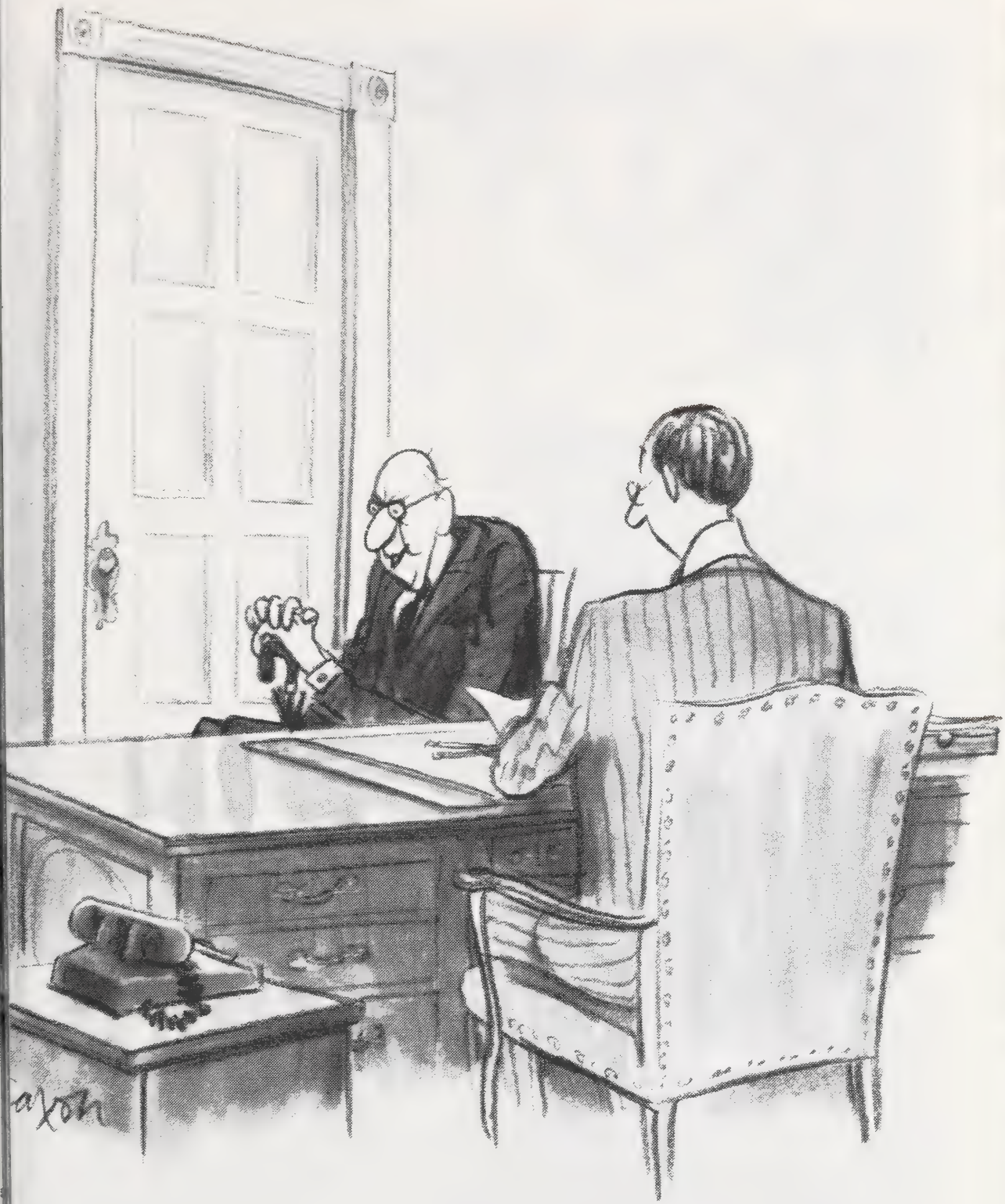
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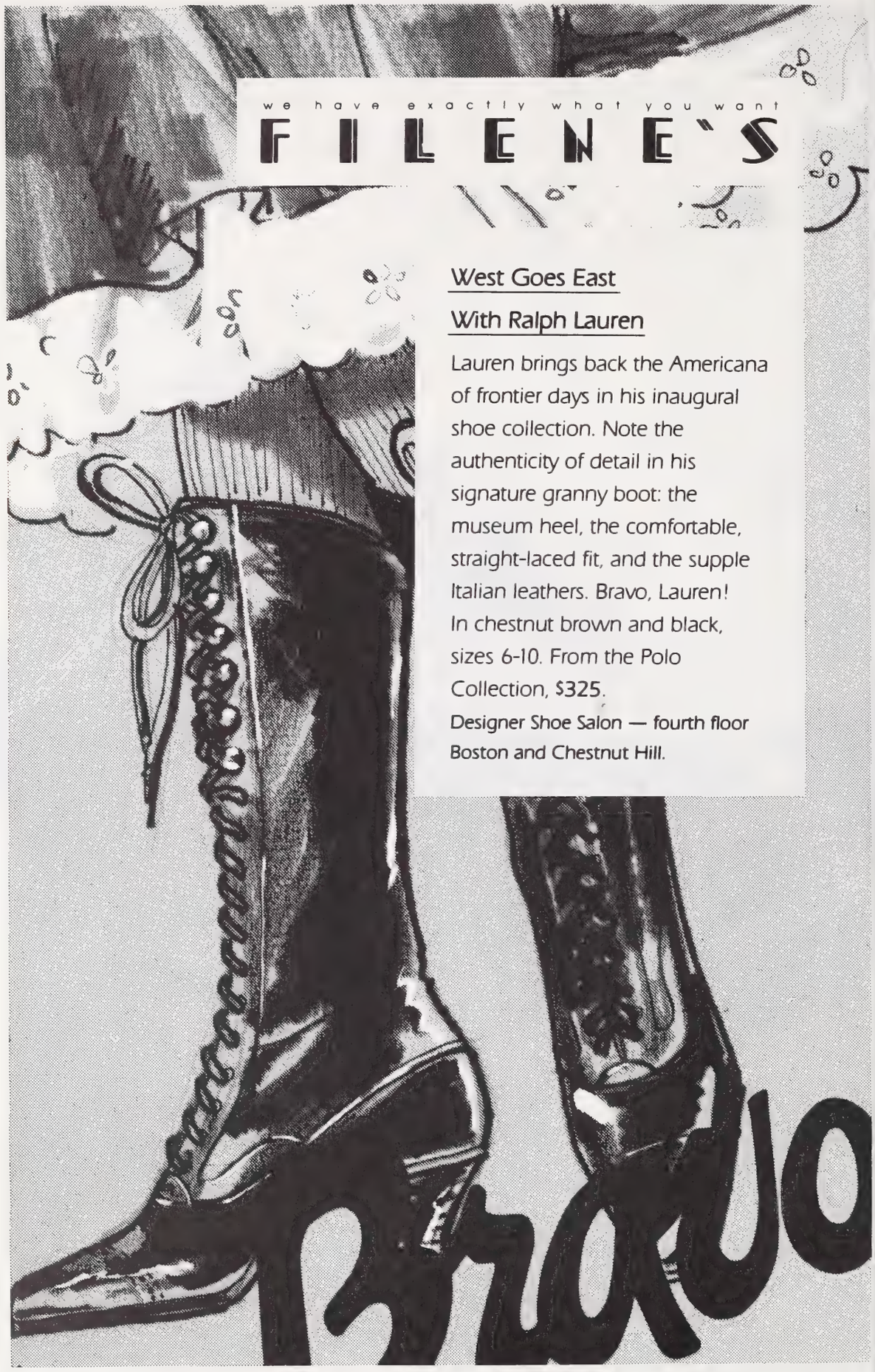
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BSO

Farewell and Thanks

Following this week's concerts, Paul Fried leaves the Boston Symphony Orchestra to become co-principal flute of the Pittsburgh Symphony. Mr. Fried joined the Boston Symphony Orchestra as assistant principal flute in 1970. We wish him well for this new phase of his career.

"Presidents at Pops" 1983

"72 and growing," said BSO Overseer Harvey Chet Krentzman, general chairman for the 21 June 1983 "Presidents at Pops" gala fundraiser for the BSO. That's the number of participating company sponsors who have subscribed to the event as of 15 October. "We are out to top last year, when more than $405,000 was raised," continued Krentzman. "This program endeavors to develop closer communication between the business community and the Symphony, broaden the base of corporate support, and create a fun and entertaining evening." Co-chairmen Vincent O'Reilly and Malcolm Sherman, and a committee of more than 100 BSO Trustees, BSO Overseers, and members of the business community, are making a special effort to ensure a sell-out and to secure advertising for the special program book. Plans are being formulated for an even more spectacular evening than last year's.

Sponsor packages at $3,000 include ten table seats and ten balcony seats to the concert on 21 June, plus two tickets for the Presidents Dinner to be held this year on 9 May at Symphony Hall. Program book advertising is priced at $1,000 per full page, $500 per half-page, and $250 per quarter-page. For further information, please contact Eric Sanders, Director of Corporate Development, Development Office, Symphony Hall, Boston, MA 02115, or telephone (617) 266-1492.

Share the BSO With the Kids!

The first program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, will focus on the concerto with music of Handel, Mozart, Mendelssohn, and Brahms. The featured soloists will be Berj Zamkochian, organ; BSO assistant concertmaster Emanuel Borok, violin; and BSO principals Charles Kavalovski, horn, and Jules Eskin, cello. Dates for this program are Wednesday, 10 November at 10:15 a.m.; Friday, 12 November at 10:15 a.m.; and Saturday, 13 November at 10:30 a.m. and again at 2:00 p.m. For tickets and complete information about the 1982-83 Boston Symphony Youth Concerts subscription series, call the Youth Activities Office in Symphony Hall at (617) 266-1492.

With Thanks

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PROKOFIEV Quintet in G minor for oboe, clarinet, violin, viola, and double bass, Op. 39
BRAHMS Quartet No. 1 in G minor for piano and strings, Op. 25

SUNDAY, MARCH 6, 1983
Benita Valente, SOPRANO
SCHUBERT Trio in B flat for strings, D.471
SCHUBERT 'Der Hirt auf dem Felsen,' for soprano, clarinet, and piano, D.965
FAURÉ Quartet in C minor for piano and strings, Op. 15
EARL KIM 'Exercises en Route'

SUNDAY, APRIL 24, 1983
BOCCHERINI Quintet for oboe and strings, Op. 45, No. 3
LOUËL Trio for trumpet, horn, and trombone
MENDELSSOHN Concert piece in F for clarinet, bassoon, and piano, Op. 113
DOHNÁNYI Quintet No. 2 in E flat minor for piano and strings, Op. 26

NEW SUBSCRIBER FORM. There are a limited number of seats available for the 1982/83 season. You may become a subscriber by indicating your choice of location and price and by returning this form to: New Subscriber, Symphony Hall, Boston, Ma. 02115.

SUBSCRIPTION PRICES. $27.50, $21.00, $16.00. The 3 prices listed are for both orchestra & balcony. Select according to your requirements.

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THE BOSTON SYMPHONY CHAMBER PLAYERS

BSO Members in Concert

BSO violinist Ronald Knudsen leads the Newton Symphony Orchestra, of which he is music director and conductor, in an all-Beethoven program at Charles Brown Junior High School in Newton on Sunday, 7 November at 8 p.m. The program includes the *Fidelio* Overture, the *Pastoral* Symphony, and the Third Piano Concerto with soloist Ursula Oppens. For ticket information, call 332-7495. Mr. Knudsen is also guest conductor with the Brockton Symphony Orchestra on Sunday evening, 14 November at 7:30 p.m. The featured work on the program is the Dvořák Cello Concerto with BSO principal Jules Eskin as soloist. For ticket information, call 1-587-4793.

BSO principal horn Charles Kavalovski will perform the Brahms Horn Trio with violinist Roman Totenberg and pianist Luis Batlle on a benefit concert for the Longy School of Music in Cambridge on Monday evening, 8 November at 8 p.m. For ticket information, call the Longy School at 876-0956.

Mr. Kavalovski will also perform the Brahms Horn Trio with violinist Joseph Scheer and pianist David Deveau at the First Baptist Church in Needham on Sunday evening, 14 November at 7:30 p.m. Also included on the program is music of Mozart, Schumann, and Chopin. The concert is presented by the Needham Concert Society and the Needham Piano Association. Sponsor tickets are $5, student tickets are $3; for reservations, call 444-6080.

BSO violinist Max Hobart, in his capacity as music director of the North Shore Philharmonic, conducts Rezniček's *Donna Diana* Overture, the Mozart D minor piano concerto with Ilan Rechtman, and the Beethoven *Pastoral* Symphony at Salem High School on Sunday, 21 November at 7:30. For ticket information, call 1-631-6513. Mr. Hobart is also music director of the Civic Symphony Orchestra, which will perform music of Brahms, Ravel, and Hindemith on Friday, 3 December at 8 in Jordan Hall. For tickets, call the Jordan Hall box office at 536-2412.

BSO violist Michael Zaretsky will perform William Walton's Viola Concerto with the Boston University Orchestra conducted by Victor Yampolsky at the BU School for the Arts, 855 Commonwealth Avenue, on Monday, 22 November at 8 p.m. Also on the program: Thea Musgrave's Concerto for Orchestra, conducted by the composer.

On Sunday, 5 December at 7:30 p.m., BSO concertmaster Joseph Silverstein will appear in recital to benefit Equinox Institute and Hospice, Inc. The concert will take place at the First Parish Church in Brookline at 382 Walnut Street (corner of Walnut and Warren). The program is dedicated to the memory of Boston Pops soloist Harriet Shirvan-Kass, who enjoyed a career as pianist and teacher and in 1978 joined the faculty of Boston University. This recital tribute reflects Harriet's tremendous commitment to music and the Equinox Hospice, which fosters a program of health care for the terminally ill and their families. For additional information and tickets, call 232-8112.

Art Exhibits in the Cabot-Cahners Room

Once again this season, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries will display their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

28 September–25 October	Westminster Gallery
25 October–22 November	Kezar Gallery
22 November–20 December	Museum of the American China Trade
20 December–17 January	Gallery on the Green

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

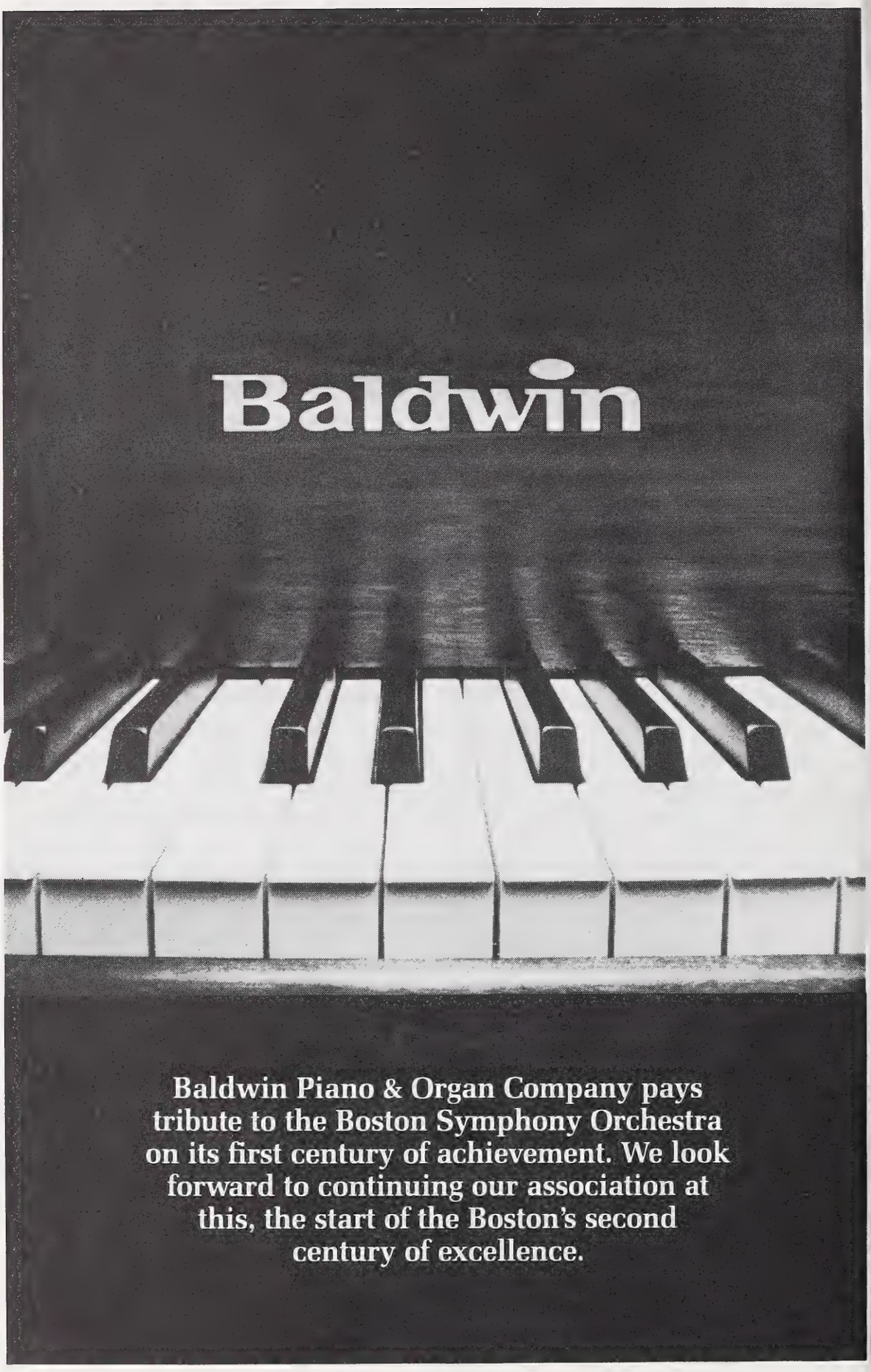
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records.





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BOSTON SYMPHONY ORCHESTRA 1982/83

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Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
Michael Vitale
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
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Participating in a system of rotated seating within each string section.

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Mrs. David Stoneman chair

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Robert Barnes
Jerome Lipson
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Joseph Pietropaolo
Michael Zaretsky
* Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair

Vernon and Marion Alden chair

Mischa Nieland
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Robert Ripley
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* Martha Babcock

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
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Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
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Paul Fried

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Daniel Katzen
Richard Sebring
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith

Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot

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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

BRAVO, BUSINESS!

"Presidents at Pops" succeeds to the tune of $405,000



The Boston Symphony's 1982 "Presidents at Pops" program, which concluded June 15 with a very special evening at Pops, has raised $405,000 for the orchestra. The BSO would like to express thanks and hearty congratulations to the 104 sponsoring companies and program advertisers for making the 1982 "Presidents at Pops" program a resounding success. Businesses take note—the dates for next season's "Presidents at Pops" program have been announced:

Presidents Dinner Monday, May 9, 1983
Presidents at Pops Concert Tuesday, June 21, 1983

Don't miss the opportunity to participate in next year's festivities with John Williams and the Boston Pops as they salute the business community with the 1983 "Presidents at Pops" program.

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
One Hundred and Second Season, 1982-83

Thursday, 4 November at 8
Friday, 5 November at 2
Saturday, 6 November at 8

ANDRÉ PREVIN conducting

MENDELSSOHN — Overture to *Ruy Blas,* Opus 95

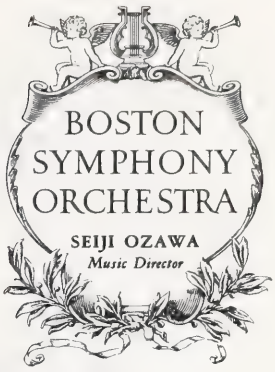
HAYDN — Violin Concerto No. 1 in C, Hob. VIIa:I
Allegro moderato
Adagio
Finale: Presto
JOSEPH SILVERSTEIN

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BRITTEN — *Spring Symphony,* Opus 44, for soprano, alto, and tenor soli, mixed chorus, boys' choir, and orchestra
(American premiere given by the Boston Symphony Orchestra on 13 August 1949)

Part I
Introduction (Anonymous)
Mixed Chorus
The Merry Cuckoo (Edmund Spenser)
Tenor Solo
Spring, the Sweet Spring (Thomas Nashe)
Soprano, Alto, and Tenor Soli, Mixed Chorus
The Driving Boy (George Peele, John Clare)
Soprano Solo and Boys' Choir
The Morning Star (John Milton)
Mixed Chorus

Thursday's and Saturday's concerts will end about 9:55 and Friday's about 3:55.
Philips, Telarc, CBS, Deutsche Grammophon, and RCA records.
Baldwin piano



Part II

Welcome Maids of Honour (Robert Herrick)
Alto Solo

Waters Above (Henry Vaughan)
Tenor Solo

Out on the Lawn I lie in Bed (W.H. Auden)
Alto Solo and Mixed Chorus

Part III

When will my May come (Richard Barnefield)
Tenor Solo

Fair and Fair (George Peele)
Soprano and Tenor Soli

Sound the Flute (William Blake)
Male Chorus, Female Chorus, and Boys' Choir

Part IV

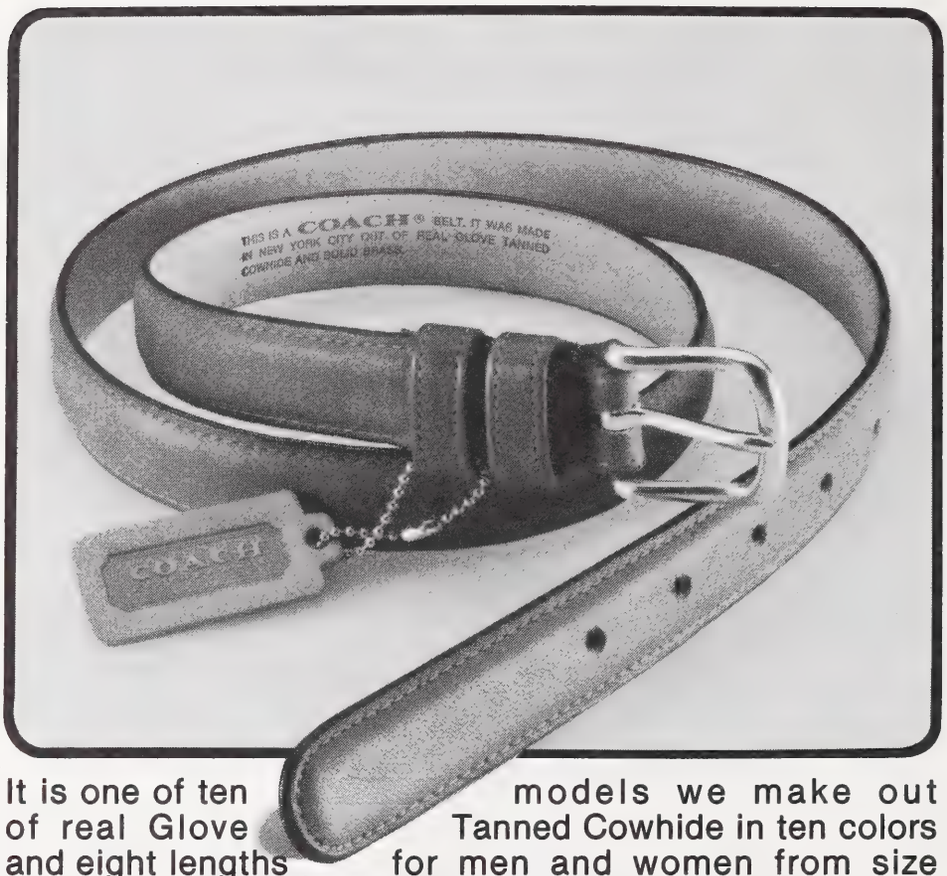
Finale. London, to Thee I do present (Beaumont and Fletcher)
Soprano, Alto, and Tenor Soli, Mixed Chorus, and Boys' Choir

KATHLEEN BATTLE, soprano
LINDA FINNIE, mezzo-soprano
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TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
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Felix Mendelssohn-Bartholdy
Overture to *Ruy Blas,* Opus 95



Jakob Ludwig Felix Mendelssohn was born in Berlin on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he had bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

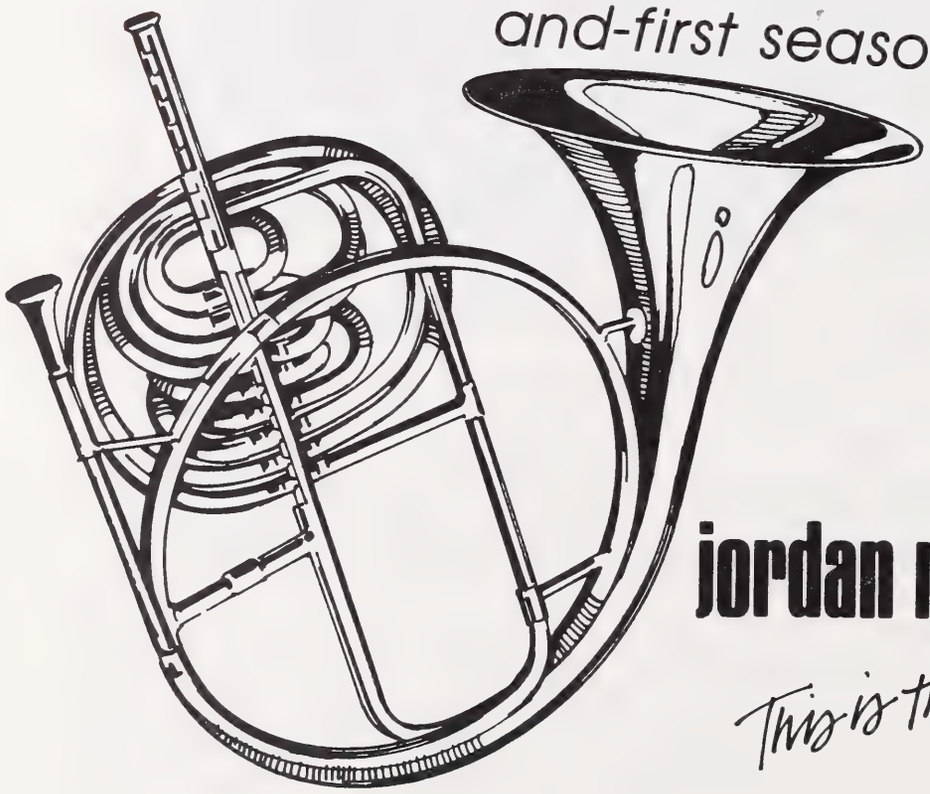
The overture to Victor Hugo's play Ruy Blas *was composed in Leipzig between 5 and 8 March 1839 and first performed on 11 March as part of a performance of the play that was being put on in Leipzig to celebrate the fiftieth anniversary of the Theatrical Pension Fund. The first performance in America took place at the Melodeon in Boston, at a concert of the Germania Musical Society under the direction of Carl Bergmann on 3 January 1852. Georg Henschel conducted the first Boston Symphony performances in October 1882. The overture was very popular here before the end of the nineteenth century, appearing on BSO programs at home and on tour some seventeen times before 1900 under the direction of Wilhelm Gericke, Arthur Nikisch, and Emil Paur. Since then it has only been performed five times: in 1903 (Gericke), 1923 (Pierre Monteux), 1969 (Daniel Barenboim), 1974 (Joseph Silverstein), and most recently during the 1975 Tanglewood season (Seiji Ozawa). The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Of all nineteenth-century composers who might have been asked to write music for a Victor Hugo play, Felix Mendelssohn is perhaps the least likely. The great impassioned French romantic author, whose vigorous and emotional dramas proved revolutionary enough to cause riots in the theater, could only be antipathetic to the young classicizing musician, who as a youth had sat at the feet of the aging Goethe. Hugo was an author prolific in every medium during his long lifetime; he was one of the major French poets of the romantic era, a successful—if controversial—playwright, and a novelist whose most important works *(Notre-Dame de Paris,* usually translated as *The Hunchback of Notre Dame,* and *Les Miserables)* were also powerful social commentaries. The theatrical effectiveness of his best plays was recognized by one of the great dramatic geniuses of the century, Giuseppe Verdi, who turned Hugo's *Hernani* (1830) into his opera *Ernani* and Hugo's *Le Roi s'amuse (The King Amuses Himself)* (1832) into *Rigoletto. (Ruy Blas* has several times been turned into an opera as well, but by such forgotten composers as Prince Poniatowski, Ferdinando Besanzoni, Howard Glover, Max Zenger, and Filippo Marchetti; no operatic version has survived in the repertory.)

Ruy Blas, produced in the Théâtre de la Renaissance in Paris on 8 November 1838, is a supercharged drama of passionate love and vengeance. An iron-willed minister of state in

who

put the art in Mozart . . .
the beat in Beethoven . . .
the verve in Verdi?
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Spain, offended at being banished by the queen, secretly advances his servant, Ruy Blas, who is enamored of the queen, to a high state office under a different name, in order that he may win the queen's affection and that she may in turn be disgraced by the exposure of her lowly passion. In the climactic moments, Ruy Blas saves the queen from this scandal by killing the ex-minister, then taking poison and dying in her arms. She, now learning his identity for the first time, throws herself on his body and calls his name: "Ruy Blas!" He, at the point of death, rouses himself just long enough to utter the dying words, "I thank you."

Hugo's drama was only two months old when the Theatrical Pension Fund of Leipzig decided, in late January 1839, that it would make an excellent choice for a fiftieth anniversary production. The notoriety that always attached to Hugo's dramas was sure to attract a large audience. But they wanted some music to go along with the production; to that end they approached the Kapellmeister of Leipzig, the thirty-year-old Mendelssohn. He reported what happened then in a letter to his mother dated 18 March 1839:

> They came to me to write an overture, and in addition they asked me to compose a Romanza, because they thought the thing would succeed better if my name were connected with it. I read the play; it is really of no value, absolutely below contempt; and I told them I had no time to write an overture, but I did compose the Romanza.

There the matter might have stood. Mendelssohn's literary taste was fastidious to the point of priggery, and he might never have composed the overture but for a chance remark (calculated, perhaps?) which he chose to interpret as a challenge:

> Monday (a week ago) was to be the day of the performance. On the Tuesday before [5 March], the people came, thanking me warmly for the Romanza, and said they were sorry that I had written no overture, but they saw perfectly that for such work time was needed, and next year would be more thoughtful and give me a longer time. They stirred me up. I took the thing in hand at once that same evening, and blocked out my score. Wednesday morning was rehearsal [of his orchestra], Thursday was concert, and yet on Friday the overture was ready for the copyist; Monday it was given three times in the concert-room, then rehearsed once in the theater, and in the evening was given in connection with the wretched play, and has made me as much fun as anything I ever did in my life.

Despite the pleasure this spur-of-the-moment act of composition apparently gave him, Mendelssohn never published the score in his lifetime, and he even seems to have suppressed the title of the play on his manuscript, calling it simply "Overture for full orchestra, composed for the Theatrical Pension Fund at its fiftieth anniversary, 11 March 1839." He did try the overture at a rehearsal that he held with the London Philharmonic Society in 1844, but withheld it from performance because it did not go to his satisfaction, even declaring to an admirer that he was much displeased with the work, that he intended to burn it, and that he would never let it be performed in public. The admirer in question was a violinist named George Frederick Anderson, who happened also to be the conductor of the Royal Private Band ("Band" here being the British term for orchestra), which played privately for Mendelssohn's great admirers Queen Victoria and Prince Albert. Anderson intimated to Mendelssohn that the Prince would dearly love to hear a new work by his favorite composer; Mendelssohn loaned him the original orchestral parts on condition that the work never be performed in public. It did become something of a favorite in Buckingham Palace and Windsor Castle, however, and when the composer died, just three years later, Anderson wrote to his widow explaining the circumstances and asking for permission to perform it at his wife's next concert (she was the first woman pianist to play at a Philharmonic Society concert). The permission was given for

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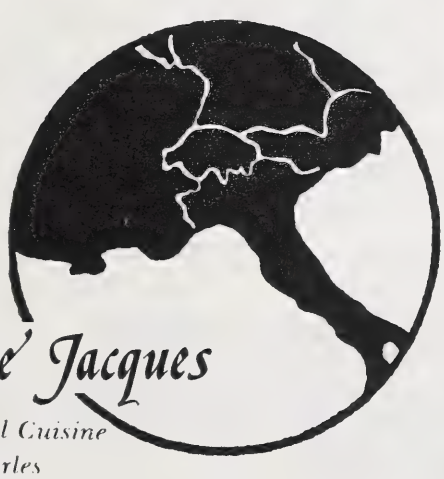
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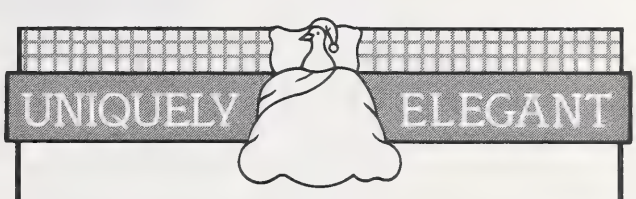
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what seems to have been the first public performance of the score after its premiere at the pension fund concert.

It is true that the *Ruy Blas* Overture may lack the poetry of Mendelssohn's *Hebrides (Fingal's Cave)* Overture, and it is not nearly so appropriate to the play it precedes as the *Midsummer Night's Dream* Overture. But it is filled with touches of pure Mendelssohn, working delightedly at a musical challenge, creating a lively interplay of strings and winds in the composer's characteristically deft scoring. One of Mendelssohn's many English admirers attempted to link the music thematically to the play: according to this view, the opening sombre and imperious wind chords represent the offended minister, the Allegro suggests the "extravagant aspiration of the servitor hero," and the second theme, richly sung by clarinets and bassoons in unison over staccato chords in the strings, hints at "the guileless lady who is the dupe and victim of her minister's machinations." But it is unlikely that Mendelssohn thought much about the play while writing the music, especially given his distaste for the whole subject and its treatment. He simply wanted to produce a tasteful introduction that stood on its own merits as a well-constructed piece of music. Vigorous assertiveness was never his musical strength; the closest he comes to it in the *Ruy Blas* Overture is in the fortissimo descending eighth-note figure first heard at the first orchestral tutti—a far cry from the wild-eyed romanticism of Victor Hugo. He seems to have felt that the mere assertion of a busy C minor would be dramatic enough, and for the middlebrow listeners who adored this music in the last century, that may well have been the case. For us, though, Mendelssohn's music can scarcely avoid sounding merely chipper and even a little smug. But if we don't attempt to link it to the rapturous ecstasies of Victor Hugo, we can enjoy it on its own terms as a lively and well-wrought concert opener replete with those delightful touches of color and brilliance that we always look forward to in Mendelssohn.

—Steven Ledbetter


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Joseph Haydn
Violin Concerto No. 1 in C, Hob. VIIa:I



Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed the C major violin concerto between 1761 and 1765; we have no more precise date either for the composition or the first performance, which almost certainly took place at Esterháza under Haydn's direction, with Luigi Tomasini as soloist. The present performances are the first by the Boston Symphony Orchestra. In addition to the solo violin, the concerto calls for an ensemble of strings, plus a harpsichord for the usual continuo. The harpsichordist for this performance is Mark Kroll.

Unlike Bach or Mozart, Haydn was not a virtuoso performer on any instrument, though he did once report that he could manage more than capably as a harpsichordist or singer and that he could even play a violin concerto acceptably. His early training consisted of the kind of all-around experience that would best suit a young musician to make a living, though a modest one—as a jack-of-all-trades who could fill in wherever needed in the musical ensemble of some nobleman. Only the greatest virtuosi could be expected to limit themselves to the one instrument that was the basis of their fame, and composers usually made their living in large part as performers (J.S. Bach, Handel, Mozart, and Beethoven, to name the other four biggest names of the eighteenth century, all played both keyboard and stringed instruments at one time or another).

The virtuoso player who was also a composer was naturally likely to compose works for himself. There were two advantages to this procedure: his music could exactly suit his strengths (and avoid any weaknesses of technique), and it belonged to him alone, giving him a monopoly on performances if the work should prove popular. Haydn, who never claimed to be a virtuoso, did not have that kind of impetus. His concerto output, as eighteenth-century composers go, was unusually modest (even allowing for a number of works that have been lost). But he did have occasion to compose for virtuosi who were under his direction in the service of the Eszterházy family. The most notable of these was the violinist Luigi Tomasini (1741-1808), who was already first violinist in the orchestra when Haydn arrived in 1761, and who was later given the title of concertmaster. Sometime before 1765 Haydn wrote several violin concertos for Tomasini, as indicated by the fact that he entered the opening bars of the work into his private thematic catalogue (the so-called *Entwurf Katalog)* with the comment "*fatto per il luigi*" ("made for Luigi").

The C major concerto was not published in Haydn's lifetime. Not until 1909, a full century after his death, was it printed, when a manuscript (not Haydn's own autograph, which is lost) of the forgotten work was discovered in the archives of the music publisher Breitkopf & Härtel, who had offered to sell manuscript copies as far back as 1769, but didn't get around to printing the work for another 140 years. It was probably not

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unusually popular even in Haydn's own day (though manuscript parts survive in half a dozen monastery libraries), since neither the composer nor the virtuoso for whom it was written toured to build its popularity.

Haydn is justly considered one of the prime creators of the new musical language of the classical era, but his concertos—especially those for strings—tend to be stylistic throwbacks to the Baroque. The concerto form was the great artistic success of the high Baroque, employed not only in works that we call concertos, but also in everything from solo keyboard pieces to opera arias. In the hands of any number of composers from Vivaldi on, it became so firmly established both in form and style that the better part of the eighteenth century was required to overcome that powerful influence. Among the early classical composers, even those who were forward-looking innovators in their symphonies tended to fall back on stock phrases and familiar textures when writing concertos. In Haydn's case, it was not until the time of his very last symphonies that he wrote a concerto (the one for trumpet) that was stylistically completely up-to-date.

This is not to belittle the C major violin concerto in any way; it is simply to prepare the listener for something of a surprise. The lack of winds in the orchestra, the frequent dotted rhythms, the musical gestures that mark individual beats rather than longer phrases, the Italianate sequences and chains of triplet figures all suggest a composer rather earlier than Haydn (though we need to remember, too, that the symphonies, oratorios, and chamber music that we hear most frequently come from at least twenty years later!). Haydn's concerto, in the expected three-movement pattern of fast-slow-fast, plays to all the strengths of a superb violinist of the day. Tomasini was especially renowned for both his brilliant technique and his beautiful Italianate tone. Haydn makes special demands on the former in the outer movements (in particular various passages bowing across the strings in the finale), while the slow movement, much of which calls for pizzicato in the orchestra, allows the soloist to sing his lyrical serenade to his heart's content.

—S.L.



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Benjamin Britten

Spring Symphony, Opus 44, for soprano, alto, and tenor soli, mixed chorus, boys' choir, and orchestra



Edward Benjamin Britten was born in Lowestoft, Suffolk, England, on 22 November 1913 and died in Aldeburgh on 4 December 1976. He composed the Spring Symphony *in the autumn and winter of 1948-49, completing it in June of the latter year, though he had been planning it for two years before he actually started composing. The score is headed "For Serge Koussevitzky and The Boston Symphony Orchestra," but the first performance took place at the Holland Festival in Amsterdam on 9 July 1949 (see below); Eduard van Beinum conducted the Concertgebouw Orchestra, the mixed chorus of the Dutch Radio, the Boys' Choir of the St. Willibrorduskerk in Rotterdam, and soloists Jo Vincent, Kathleen Ferrier, and Peter Pears. The only previous Boston Symphony performance was the American premiere of the work, which Serge Koussevitzky conducted at Tanglewood on 13 August 1949 with soloists Frances Yeend, Eunice Alberts, and David Lloyd, the Festival Chorus, and a boys' chorus from Camp Mah-Kee-Nac. In addition to soprano, alto, and tenor soloists, a mixed chorus, and a boys' chorus, the score calls for three flutes (third doubling alto flute and piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, cow horn, timpani, side drum, tenor drum, tambourine, cymbals, bass drum, gong, bells, whip, block, xylophone, castanets, vibraphone, two harps, and strings.*

Benjamin Britten spent several years in America, beginning in 1939, with the possible intention of immigrating permanently. It was in this country that he came to his artistic maturity, not only in the sense of composing such scores as *Les Illuminations,* the *Sinfonia da Requiem,* and the *Michelangelo Sonnets* here, but especially because he found himself thrown back on Europe and on his native England, largely through the happenstance of his picking up a copy of George Crabbe's poem *The Borough,* in which he found the subject of his first opera, *Peter Grimes,* and realized at the same time how much he needed the Suffolk coast where he had been born and where Crabbe's poem was set. But his years in America brought him into contact with a number of future spokesmen for his music. One of the most important of these, as it turned out, happened almost by accident. Serge Koussevitzky performed the *Sinfonia da Requiem* with the Boston Symphony in January 1942. Britten had planned to return to England before that, but the difficulty of obtaining passage during the war kept him here until March, so he was able to attend the Boston performances and to meet the conductor, who asked him why a composer with so obvious a natural feeling for drama had not written an opera. Britten explained the usual financial and technical reasons: it took a long time to compose something so elaborate as an opera, and he needed to support himself; moreover, even when it was finished, there was the problem of finding a performance. Yet, he told Koussevitzky, he *had* found a subject that interested him, from Crabbe's poem. Not long

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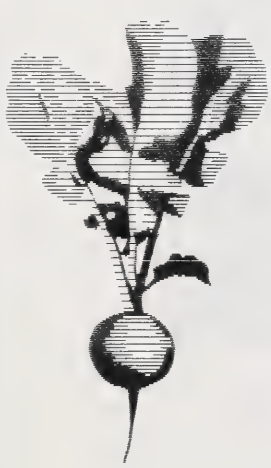
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after, Britten heard from the Koussevitzky Music Foundation that it would provide the money he would need to allow himself the time to write an opera. The result, of course, was *Peter Grimes,* the foundation and cornerstone of contemporary British opera, and one of the first and most successful of the Koussevitzky Foundation commissions. The opera was premiered with great success in Britain, then given its first American performance at Tanglewood on 6 August 1946 under Koussevitzky's protégé Leonard Bernstein.

It is possible that Britten and Koussevitzky took the occasion of the composer's presence at Tanglewood to discuss the question of whether he would now compose a symphony for Boston. The earliest document suggesting that such a discussion took place comes from early the following year, but it is clear from the way Britten phrases his comments that "the Symphony position" is a matter that has been talked about before. The composer wrote to Koussevitzky on 12 January 1947 to tell him of the founding of the English Opera Group, of which he was one of the organizers and directors, and to explain that he was hard at work on his new opera (which happened to be his third, *Albert Herring;* his second, *The Rape of Lucretia* had already been performed the preceding year):

> . . .The opera plans also affect the Symphony position slightly. As you know, I am desperately keen to do it for you, & I have elaborate & exciting ideas for it! But all the same I am keen not to do it in a hurry. I want it to be my biggest and best piece so far & after a short tour in Italy in April, I hope to get down to the Symphony in early May. If it will be ready in time for the Berkshire Festival it is impossible to say. If all my ideas work out easily, perhaps; but if not, as I said, I am particularly keen not to hurry it, as I want it to be good! I think the best thing is to let you know how it progresses, & so that you can make your plans accordingly. By-the-way, I am planning it for chorus and soloists, as I think you wanted; but it is a real symphony (the emphasis is on the orchestra) & consequently I am using Latin words.

This last sentence comes as a surprise! The *Spring Symphony* as it stands has English words, and although the orchestra plays an important part throughout, I think it fair to say that the emphasis is on the voices. In any case, Britten did not finish the work in time for the 1947 Berkshire Festival—his estimate was off by a good two years. Part of the delay may well have come from what was evidently a change of plan. He had actually begun putting together a selection of Medieval Latin poems for the work, ". . . but a re-reading of



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much English lyric verse and a particularly lovely Spring day in East Suffolk, the Suffolk of Constable and Gainsborough, made me change my mind." The work that emerged grew out of a personally selected and carefully crafted anthology of English poetry relating to spring, to be turned into ". . . a symphony not only dealing with Spring itself, but with the progress of Winter to Spring and the reawakening of the earth and life which that means." These comments, which Britten printed in the *Music Survey* of Spring 1950 as a kind of brief program note to his work, go on to explain concisely how he ordered the poems to produce his symphony:

> . . . It is in the traditional four movement shape of a symphony, but with the movements divided into shorter sections bound together by a similar mood or point of view. Thus after an introduction, which is a prayer, in Winter, for Spring to come, the first movements deal with the arrival of Spring, the cuckoo, the birds, the flowers, the sun and "May month's beauty"; the second movements paint the darker side of Spring—the fading violets, rain and night; the third is a series of dances, the love of young people; the fourth is a May-day Festival, a kind of bank holiday which ends with the great 13th Century traditional song "Sumer is i-cumen in," sung or rather shouted by the boys.

By 19 November 1948, Britten had made enough progress to write to Koussevitzky with the promising news that the work should be ready for performance by the Boston Symphony before the end of the 1948-49 season.

> I am working hard on this and have sketched more than half of it—and am fairly pleased with the result. I am hopeful that it will be done in time for you to play the work in April.
>
> I will let you have bulletins from time to time so that you can make your programmes accordingly. I am sorry to be so difficult and so unwilling to commit myself, but the work is one of the biggest and most serious that I have ever undertaken and I do not want it to come out unless I am entirely satisfied with every semiquaver!

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But delay—in the form of illness—intervened. The score was not ready in time for the spring, though Britten was prepared to deliver it for a Tanglewood performance that summer. Still, another difficulty made for a temporary coolness between composer and conductor. Britten knew that he would not be able to come to the Tanglewood performance; yet he was so eager to hear the work that he arranged for a performance at the Holland Festival which, as it turned out, preceded the first performance by the man who had commissioned the piece and who would, normally, receive the honor of the premiere. On 19 April 1949 Britten wrote to Koussevitzky, attempting to pour oil on troubled waters:

> Dear Dr. Koussevitzky,
>
> Ralph Hawkes [Britten's publisher] has just forwarded to me a copy of your letter about the Spring Symphony. I am so very sorry that you feel as you do about the proposed Holland Festival performance, but I quite understand—and certainly my long silence has not in any way helped matters! The truth is, that with my illness, the work has become somewhat of a bogey—and there was nothing to write to you but doubts and miseries! But now it is finished, (although I still have plans to add a new movement) I think I can be more cheerful about it. But the "doubts & miseries" are the reasons for my wanting to hear the work as soon as possible. As you know I should have dearly loved to come to Tanglewood for your performance, but the fact of my commitments here (intensified by the illness) and my later tour in U.S.A. preclude that, and I just have to agree to the Dutch performances (otherwise it would be Spring 1950 at best before I heard it). But under the circumstances I absolutely understand if this will make you revise your Tanglewood plans; but, with your permission, I should like to retain the proposed dedication, hoping to hear one day a performance of unequalled brilliance & understanding by yourself.

Koussevitzky did conduct the *Spring Symphony* a few weeks after the world premiere, but Britten never got a chance to hear his performance, because that was the only time



Serge Koussevitzky with Benjamin Britten in January 1942 for Boston Symphony performances of Britten's "Sinfonia da Requiem"



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he ever programmed the work. Still, the composer wrote a belated thank-you note on 23 February 1950 (so long delayed, he explained, because of a concert tour):

> I was so happy that you had pleasure in presenting the Symphony at Tanglewood; I should much have liked to have been present. We also had a good performance, with much warmth of reception, in Amsterdam . . . Now, next month, is the premiere in England, and it will be interesting to see how this novel kind of symphony fares in this rather conservative country!

The letter was also intended to express the composer's thanks at receiving an honorarium for the score; he was surprised to learn that he was receiving it, but he assured Koussevitzky that he could put it to good use in shoring up a struggling music festival

> which some friends & I run in my home town [this is now the world-famous Aldeburgh Festival], & which specialises in fine (if small) music. It is always desperately hard up, especially because the town—being almost washed away by the sea—is very poor.

As many commentators have pointed out, Britten makes no attempt to make of the *Spring Symphony* a Mahler's Eighth, in which the choral and solo vocal forces join with the orchestra in the most elaborate and far-reaching processes of thematic or harmonic unification. Rather, it is more like *Das Lied von der Erde,* a song-symphony whose unity grows out of carefully balanced and organized diverse elements. As Britten indicated in his program note, the text is not simply a hodge-podge of spring poems (listeners who know any of the composer's song cycles know how careful and refined is his selection of texts). It begins with the chill of winter and a choral plea, "*Shine out, fair sun.*" Each section of the orchestra is introduced individually as an interlude between the choral sections—first percussion, then strings, then woodwinds, and finally brass, each with

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different (but related) musical ideas emphasizing the intervals of the tritone and the semitone. After each has been introduced, a full orchestral outburst combining all the previously heard sections leads to a great choral outburst, which then dies away with lingering echoes of the interval of a minor third, A to F-sharp, in the soprano.

That minor third is the characteristic musical sound of the cuckoo's call. It keeps reappearing in the three trumpets that accompany the tenor's lively song, *"The Merry Cuckoo."* Now Spring bursts onto the scene in a swinging ostinato waltz pattern as chorus and soloists sing of all her attributes, momentarily interrupted by a cadenza of bird calls sung *(ad lib.)* by the soloists. The boys' chorus sings for the first time in the next movement, impersonating *"The Driving Boy"* singing a lively song, and continuing to whistle it while the soprano solo sings of his "fits of song/And whistle as he reels along." The boys are accompanied by woodwinds, tuba, and tambourine, the soprano by violins divided into four parts. Part I ends with Milton's *"The Morning Star"* with chorus, brass, and timpani suggesting the welcome dances of Spring.

By this point, one characteristic feature of Britten's scoring has begun to be clear: though he calls upon large forces for the work as a whole, each individual section features a carefully selected small ensemble—even, sometimes, virtually a chamber group—

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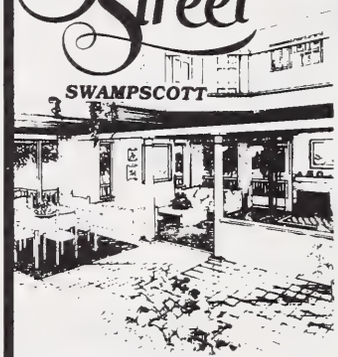
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within that large orchestra. Britten's experience in composing *The Rape of Lucretia* and *Albert Herring* for a chamber orchestra of scarcely more than a dozen instruments showed him extraordinarily rich in ideas for coloristic variety even with a limited palette. The presence of a large orchestra inspires him to similar feats of virtuosic timbre, but now enlarged to include the soloistic use of entire families of instruments as well as combinations of soloists.

Part II is the traditional "slow movement" of the symphony, built of poems of more contemplative and sober character. Splashes of delicate woodwind and harp color introduce the stanzas of the alto soloist's song, while divided violas, cellos, and basses provide a rich underpinning for the voice. The violins, which refrain from playing a single note in "*Welcome Maids of Honour,*" provide the sole accompanying forces in the tenor's song, their constant sixteenth-note triplets in unison offering a subdued background to the tenor's equally subdued raptures. The last section of Part II, a setting of the only contemporary poem in the score, four stanzas selected from a poem by Britten's friend W.H. Auden, is a complex and sultry movement alternating wordless singing by the chorus with the alto solo and an ever-changing orchestral character to suit each stanza: alto flute and bass clarinet in the first stanza suggest the cool, dark, windless night; oboes and bassoons are still pastoral in the second stanza; a nervous solo flute part, punctuated by wind and brass chords, is more unsettling; and the last stanza breaks out in heavy, warlike fanfares before ending, as it began, with the unaccompanied chorus.

Part III is direct and joyous. The tenor sings impetuously of his passion, accompanied by equally impetuous figures in the string section. The song leads directly into an Elizabethan text, the setting of which is more explicitly influenced by Elizabethan song



In Amsterdam for the first performance of the "Spring Symphony" on 9 July 1949 (from left): Benjamin Britten, soprano Jo Vincent, conductor Eduard van Beinum, mezzo-soprano Kathleen Ferrier, and tenor Peter Pears



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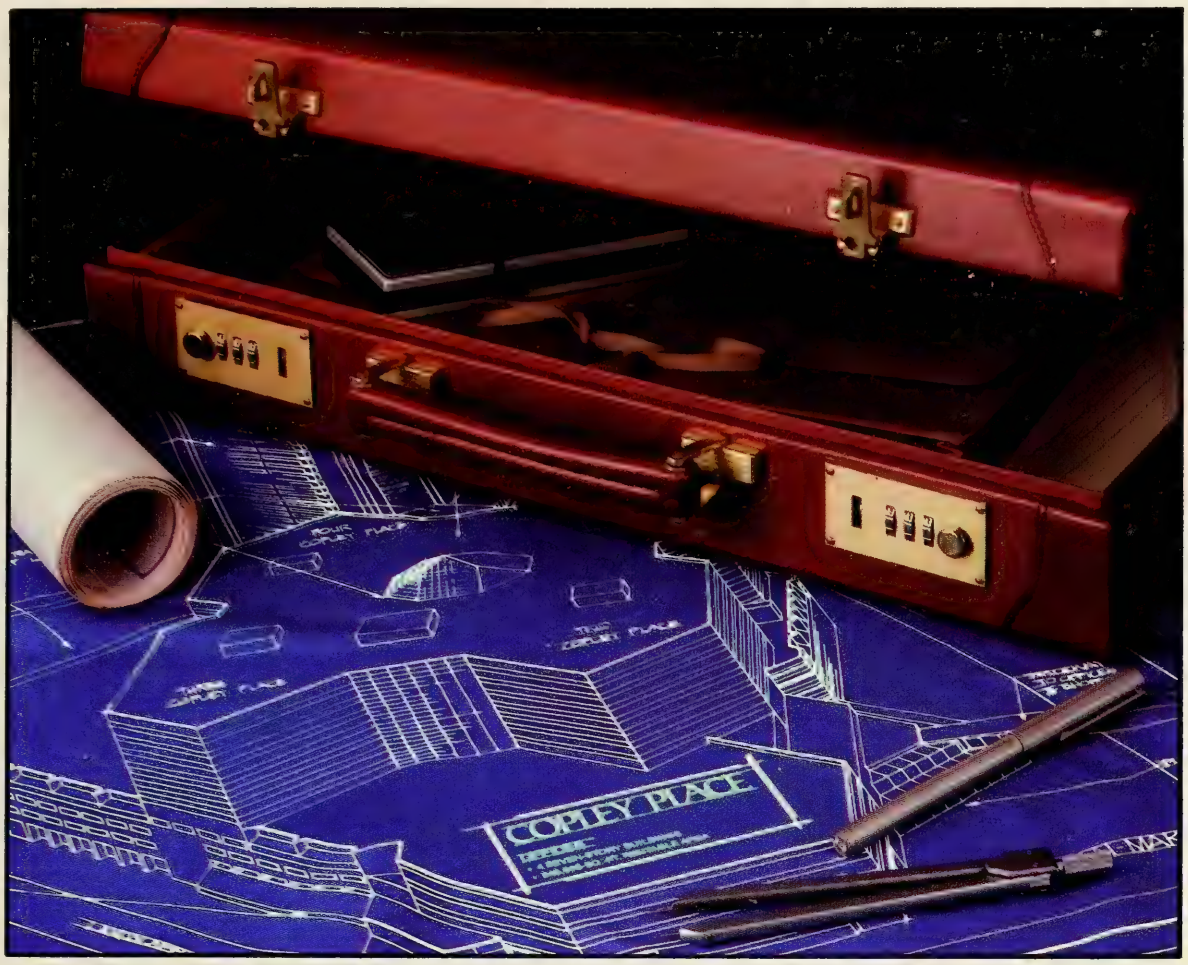
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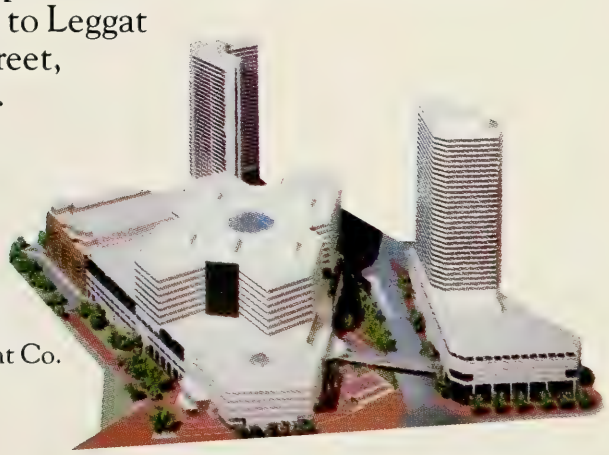
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(with its characteristic rhythmic freedom of phrases against a steady metrical pattern of 6/8) than anything else in the symphony. The third song of this part is built up of a series of lively duets between chorus tenors and basses (with the brasses), then chorus sopranos and altos (with the woodwinds), then boys (with the strings), all singing against chattering rhythmic figures in the instruments, which take over for a brief coda.

Part IV is a single movement in a large ternary form. The final section is the only passage in the entire symphony in which all the forces—solo, orchestral, and choral—are performing simultaneously. Britten described the movement as a "May-day Festival," and he chose the comic monologue of the Maylord from Beaumont and Fletcher's 1610 farce *The Knight of the Burning Pestle.* The Maylord summons all to celebrate on behalf of each person's town or city. The series of absurd couplets describing the wonders of spring are set to music with a lively sense of rhythm and appropriate (or parodistic) orchestral color. At the end, everyone swings into a rollicking waltz (first adumbrated in the orchestra behind the tenor solo at the beginning of the movement), and the boys chime in with the old English spring song, "*Soomer is icoomen in*" (the spelling given here is Britten's phonetic spelling from the score), and as the waltz dies away, the Maylord announces the end of the festivities—and of Britten's symphony.

—S.L.

The text of Britten's *Spring Symphony* begins on page 41.

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PART I

INTRODUCTION

Shine out, fair sun, with all your heat,
Show all your thousand-coloured light!
Black winter freezes to his seat;
The grey wolf howls he does so bite;
Crookt age on three knees creeps the street;
The boneless fish close quaking lies
And eats for cold his aching feet;
The stars in icicles arise:
Shine out, and make this winter night
Our beauty's spring, Our Prince of Light!

—*Anon. 16th century*

THE MERRY CUCKOO

The merry cuckoo, messenger of spring,
His trumpet shrill hath thrice already sounded;
That warns all lovers wait upon their king,
Who now is coming forth with garlands crowned:
With noise whereof the quire of birds resounded
Their anthems sweet devised of love's praise,
That all the woods their echoes back rebounded.
As if they knew the meaning of their lays.
But 'mongst them all, which did love's honour raise,
No word was heard of her that most it ought,
But she his precept proudly disobeys,
And does his idle message set at nought.
Therefore O love, unless she turn to thee
Ere cuckoo end, let her a rebel be.

—*Edmund Spenser*

SPRING

Spring, the sweet spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing:
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay:
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit;
In every street these tunes our ears do greet:
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring, the sweet Spring!

—*Thomas Nashe*

THE DRIVING BOY

When as the rye reach to the chin,
And chopcherry, chopcherry ripe within,
Strawberries swimming in the cream,

—Please turn the page quietly.—

And school-boys playing in the stream;
Then O, then O, then O, my true love said,
Till that time come again,
She could not live a maid.

—*George Peele*

The driving boy, beside his team
Of May-month's beauty now will dream,
And cock his hat, and turn his eye
On flower, and tree, and deepening sky;
And oft burst loud in fits of song,
And whistle as he reels along,
Cracking his whip in starts of joy—
A happy, dirty, driving boy.

—*John Clare*

THE MORNING STAR

Now the bright morning star, day's harbinger,
Comes dancing from the East, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip, and the pale primrose.

Hail, bounteous May that doth inspire
Mirth and youth, and warm desire,
Woods and groves, are of they dressing,
Hill and dale, doth boast thy blessing.
Thus we salute thee with our early song,
And welcome thee, and wish thee long.

—*John Milton*

PART II

WELCOME MAIDS OF HONOUR

Welcome Maids of Honour,
You doe bring
In the Spring;
And wait upon her.

She has Virgins many,
Fresh and faire;
Yet you are
More sweet than any.

Y'are the Maiden Posies,
And so grac'd,
To be plac'd,
'Fore Damask Roses.

Yet though thus respected,
By and by
Ye doe lie,
Poore Girles, neglected.

—*Robert Herrick*

WATERS ABOVE

Waters above! eternal springs!
The dew, that silvers the Dove's wings!
O welcome, welcome to the sad:
Give dry dust drink; drink that makes glad!
Many fair ev'nings, many flowers
Sweeten'd with rich and gentle showers
Have I enjoy'd, and down have run
Many a fine and shining sun;
But never till this happy hour
Was blest with such an evening-shower!

—*Henry Vaughan*

OUT ON THE LAWN I LIE IN BED

Out on the lawn I lie in bed,
Vega conspicuous overhead
In the windless night of June;
Forests of green have done complete
The day's activity; my feet
Point to the rising moon.

. . . . .

Now North and South and East and West
Those I love lie down to rest;
The moon looks on them all:
The healers and the brilliant talkers,
The eccentrics and the silent walkers,
The dumpy and the tall.

. . . . .

To gravity attentive, she
Can notice nothing here; though we
Whom hunger cannot move,
From gardens where we feel secure
Look up, and with a sigh endure
The tyrannies of love:

And, gentle, do not care to know,
Where Poland draws her Eastern bow,
What violence is done;
Nor ask what doubtful act allows
Our freedom in this English house,
Our picnics in the sun.

. . . . .

—*W.H. Auden*

—Please do not turn the page until the music has stopped.—

PART III

WHEN WILL MY MAY COME

When will my May come, that I may embrace thee?
When will the hour be of my soules joying?

If thou wilt come and dwell with me at home;
My sheepcote shall be strowed with new green rushes;
We'll haunt the trembling prickets as they roam
About the fields, along the hawthorn bushes;
I have a piebald cur to hunt the hare:
So we will live with dainty forest fare.

And when it pleaseth thee to walk abroad,
(Abroad into the fields to take fresh aire:)
The meads with Flora's treasures shall be strowed,
(The mantled meadows and the fields so fair.)
And by a silver well (with golden sands)
I'll sit me down, and wash thine iv'ry hands.

But if thou wilt not pitie my complaint,
My tears, nor vowes, nor oathes made to thy Beautie:
What shall I do? But languish, die, or faint,
Since thou doth scorne my tears, and soule's duetie:
And tears contemned, vowes, and oathes must fail:
For when tears cannot, nothing can prevaile.

—*Richard Barnefield*

FAIR AND FAIR

Fair and fair, and twice so fair,
As fair as any may be;
The fairest shepherd on our green,
A love for any lady.
Fair and fair, and twice so fair,
As fair as any may be;
Thy love is fair for thee alone,
And for no other lady.
My love is fair, my love is gay,
As fresh as bin the flowers in May;
And of my love my roundelay,
My merry, merry, merry, roundelay,
Concludes with Cupid's curse:
They that do change old love for new,
Pray gods they change for worse.

Fair and fair, and twice so fair,
As fair as any may be;
The fairest shepherd on our green,
A love for any lady.
Fair and fair, and twice so fair,
As fair as any may be;

Thy love is fair for thee alone,
And for no other lady.
My love can pipe, my love can sing,
My love can many a pretty thing,
And of his lovely praises ring
My merry, merry, merry, roundelays,
Amen to Cupid's curse:
They that do change old love for new,
Pray gods they change for worse.

—*George Peele*

SOUND THE FLUTE

Sound the flute!
Now it's mute.
Birds delight
Day and night.
Nightingale
In the dale,
Lark in sky
Merrily,
Merrily, merrily, to
welcome in the year.
Little boy
Full of joy.
Little girl
Sweet and small.
Cock does crow
So do you.
Merry voice
Infant noise
Merrily, merrily, to
welcome in the year.
Little lamb
Here I am.
Come and lick
My white neck.
Let me pull
Your soft wool.
Let me kiss
Your soft face.
Merrily, merrily, we
welcome in the year.

—*William Blake*

—Please turn the page quietly.—

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PART IV

FINALE

London, to thee I do present the merry month of May;
Let each true subject be content to hear me what I say:
With gilded staff and crossed scarf, the Maylord here I stand.
Rejoice, O English hearts, rejoice! rejoice, O lovers dear!
Rejoice, O City, town and country! rejoice, eke every shire!
For now the fragrant flowers do spring and sprout in seemly sort,
The little birds do sit and sing, the lambs do make fine sport;
And now the birchen-tree doth bud, that makes the schoolboy cry;
The morris rings, while hobby-horse doth foot it feateously;
The lords and ladies now abroad, for their disport and play,
Do kiss sometimes upon the grass, and sometimes in the hay;
Now butter with a leaf of sage is good to purge the blood;
Fly Venus and phlebotomy, for they are neither good;
Now little fish on tender stone begin to cast their bellies,
And sluggish snails, that erst were mewed, do creep out of their shellies;
The rumbling rivers now do warm, for little boys to paddle;
The sturdy steed now goes to grass, and up they hang his saddle;
The heavy hart, the bellowing buck, the rascal, and the pricket,
Are now among the yeoman's peas, and leave the fearful thicket;
And be like them, O you, I say, of this same noble town,
And lift aloft your velvet heads, and slipping off your gown,
With bells on legs, with napkins clean unto your shoulders tied,
With scarfs and garters as you please, and "Hey for our town!" cried,
March out, and show your willing minds, by twenty and by twenty,
To Hogsdon or to Newington, where ale and cakes are plenty;
And let it ne'er be said for shame, that we the youths of London
Lay thrumming of our caps at home, and left our custom undone.
Up, then, I say, both young and old, both man and maid a-maying,
With drums, and guns that bounce aloud, and merry tabor playing!

[Soomer is icoomen in,
Loode sing cuckoo.
Groweth sayd and bloweth mayd
And springth the woodë new;
Sing cuckoo!
Awë blayteth after lamb,
Lowth after calvë coo;
Bullock stairteth, bookë vairteth;
Mirry sing cuckoo,
Cuckoo, Cuckoo,
Well singës thoo, cuckoo,
Nay sweek thoo nayver noo.]

—*Anon. 13th century*

Which to prolong, God save our King, and send his country peace,
And root out treason from the land? and so, my friends, I cease.

—*Beaumont and Fletcher*



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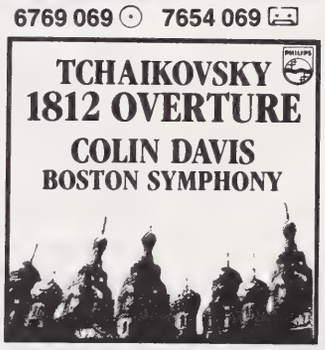
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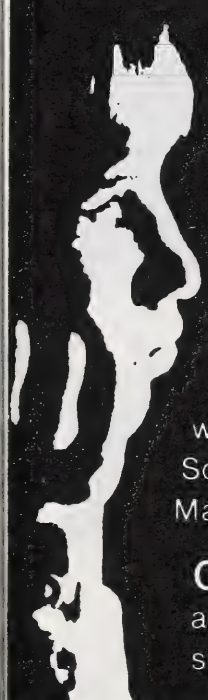
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More...

Philip Radcliffe's *Mendelssohn* in the Master Musicians series (Littlefield paperback) is a good introductory life-and-works treatment. Eric Werner's *Mendelssohn: A New Image of the Composer and his Age* is the most recent serious biography, especially good on the period, often trivial on the music (Macmillan). Mendelssohn's own letters are delightful, but the published versions are frightfully bowdlerized; a much-needed new critical edition is in the works. The *Ruy Blas* Overture is available in two recordings from André Previn and the London Symphony Orchestra; one (RCA) is coupled with Mendelssohn's *Italian* Symphony and Prokofiev's *Classical*; the other (Angel) contains the *Italian* Symphony and the *Hebrides* and *Midsummer Night's Dream* overtures. Kurt Masur leads the descendant of Mendelssohn's own orchestra, the Gewandhaus ensemble of Leipzig, in a fine performance of *Ruy Blas* and four other Mendelssohn overtures *(Hebrides,* the "Trumpet Overture" in C, *Fair Melusina,* and *Calm Sea and Prosperous Voyage)* on a Musical Heritage Society disc (available by mail only from Musical Heritage Society, 14 Park Road, Tinton Falls, N.J. 07724). Of historical interest, at least, is an abridged recording made on an Edison cylinder about 1909 by Victor Herbert and his orchestra; this version, made at a time when few orchestral works were recorded (the primitive state of recording apparatus generally limited the orchestra to providing accompaniments for Caruso or other popular singers), helps document the popularity of *Ruy Blas* as a concert piece earlier in the century. It has been reissued on a disc of Victor Herbert's Edison cylinder recordings (mostly of his own music) by Mark 56 records, number 795.

Books on Haydn are either very large or very small. The best short introduction is Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback); at the opposite end of the scale is the mammoth five-volume study by H.C. Robbins Landon, *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference

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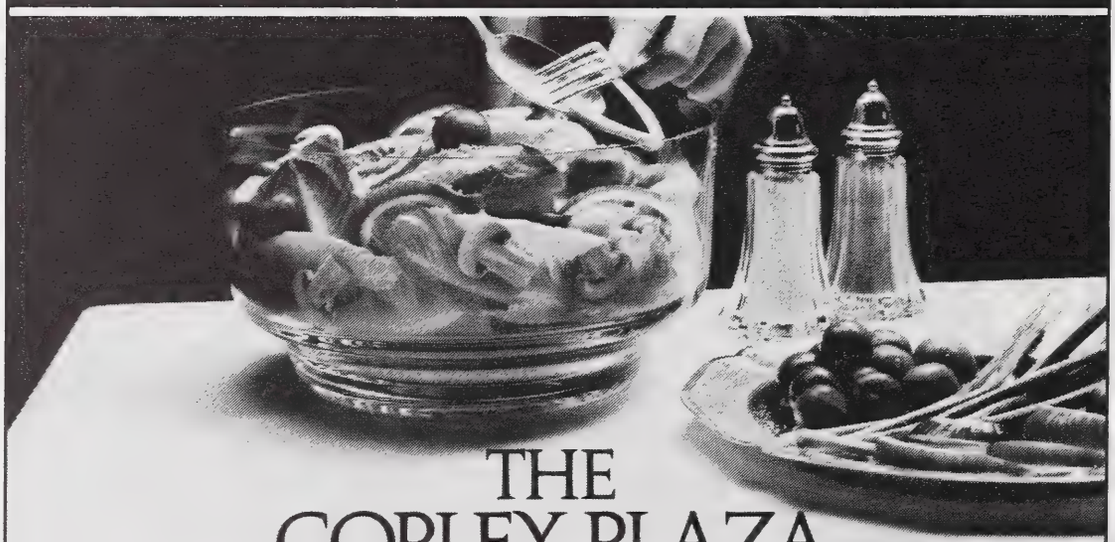
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work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it sometimes rather hard to digest. The violin concerto in C is discussed in the first volume. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). For all that it was virtually unknown until the last couple of decades, Haydn's C major violin concerto is now well represented in the record catalogue. Salvatore Accardo has recorded it with the English Chamber Orchestra in a two-record set containing four Haydn violin concertos and the *Sinfonia concertante* (Philips). Two notable single-disc readings are those by Arthur Grumiaux with the English Chamber Orchestra under Raymond Leppard (Philips, coupled with Bach's two violin concertos) and by Pinchas Zuckerman with the Los Angeles Philharmonic (DG, coupled with the *Sinfonia concertante).*

The letters from Britten to Serge Koussevitzky quoted in the program note are located in the Koussevitzky Foundation Archive at the Library of Congress; as far as I know, they have not been published before now. The biggest and fullest book about Britten's music is a recent volume by Peter Evans, *The Music of Benjamin Britten* (U. of Minnesota), which provides extended studies of the major scores and some discussion of just about everything. For informed and enthusiastic discussion of the composer up to the early 1950s, the symposium volume edited by Donald Mitchell and Hans Keller, *Benjamin Britten: A Commentary on his Work by a Group of Specialists,* is first-rate. An evocative photographic study has been prepared by Donald Mitchell and John Evans: *Benjamin Britten: Pictures from a Life, 1913-1976* (Scribners). The only recording currently available of the *Spring Symphony* is the fine reading by André Previn with the London Symphony Orchestra and soloists Sheila Armstrong, Janet Baker, and Robert Tear (Angel).

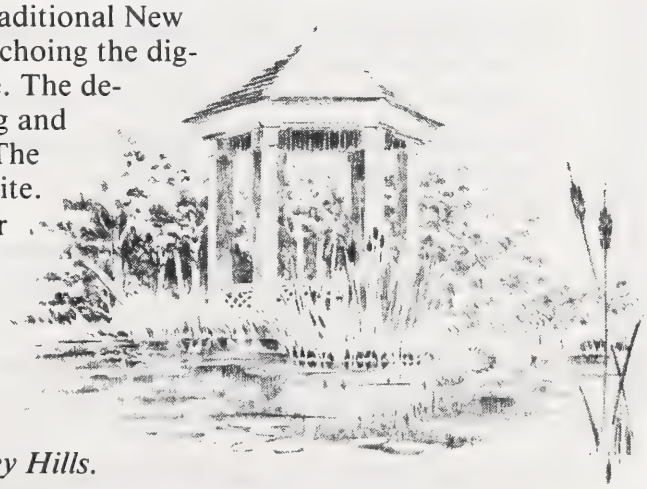
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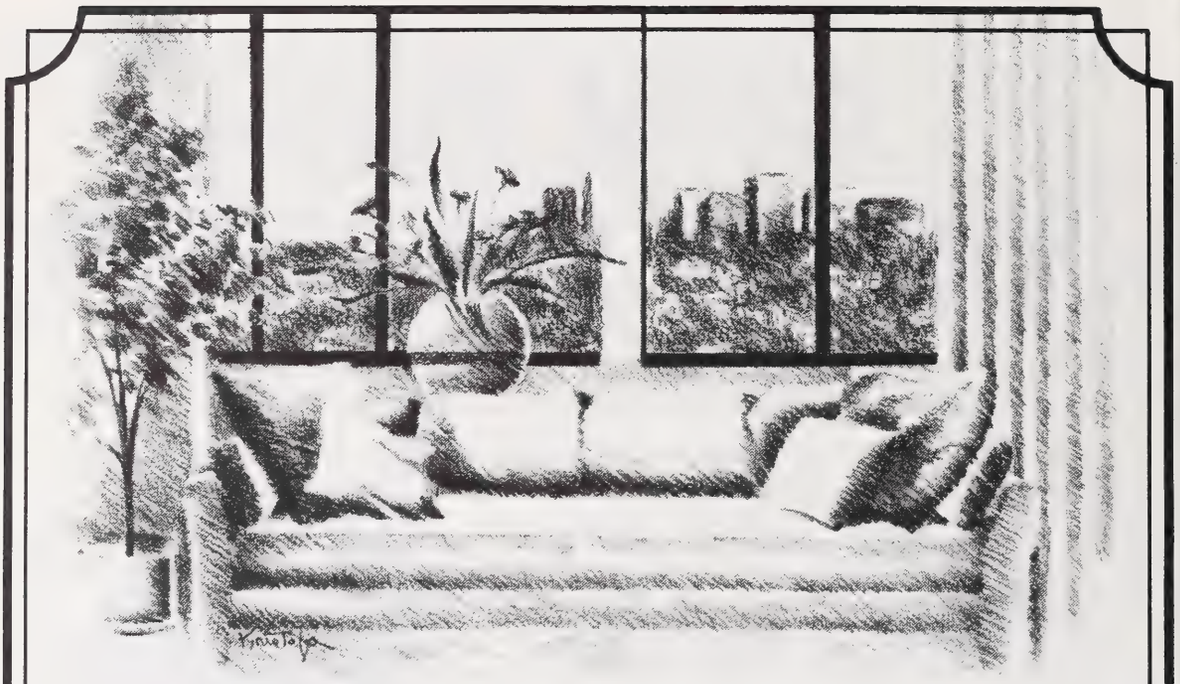
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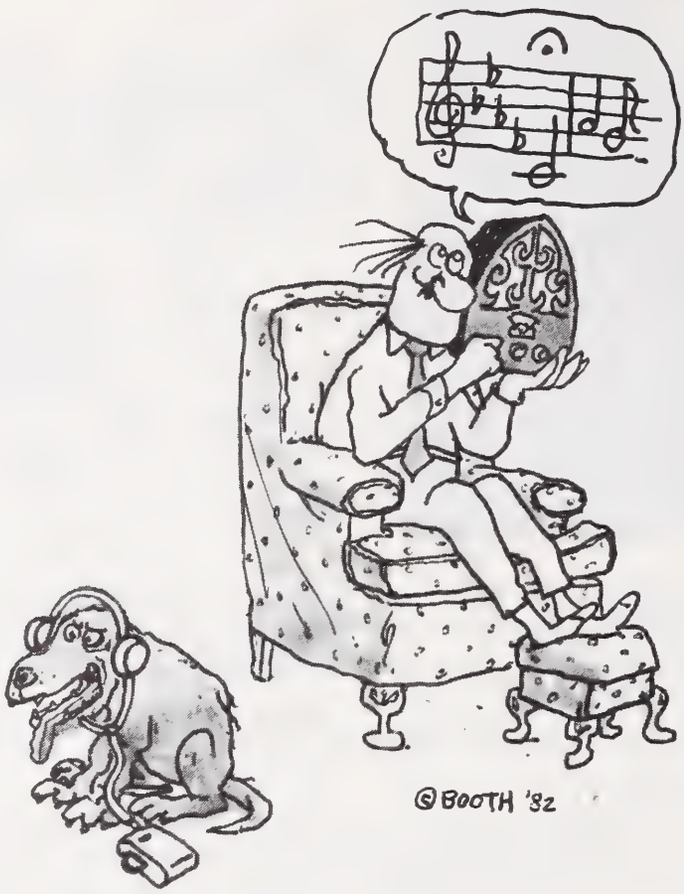
André Previn



Music director of the Pittsburgh Symphony since 1976, André Previn is known worldwide as one of today's finest conductors and also for his achievements as pianist, composer, and television personality. Mr. Previn studied classical music as a child in his native city of Berlin, and later, in California, where the Previn family moved in the early 1940s, he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. Since 1960, Mr. Previn has been sought as a guest conductor by the world's major orchestras, including those of New York, Boston, Chicago, Philadelphia, Los Angeles, Amsterdam, Vienna, Berlin, Paris, Prague, and Copenhagen. From 1967 to 1969 he was music director of the Houston Symphony Orchestra, succeeding John Barbirolli, and in 1968 he was appointed principal conductor of the London Symphony Orchestra, a post he retained until 1979, when he was named conductor emeritus. In September 1971 he made his debut at the Edinburgh Festival, to which he has returned many times. He also conducts regularly at the Salzburg Festival. From 1972 to 1974 Mr. Previn was artistic director of the South Bank Music Festival in London, and in 1977 he was artistic director for the Queen's Jubilee Festival. In 1984, while still retaining the music directorship of the Pittsburgh Symphony, he will become music director of the Royal Philharmonic Orchestra in London.

Mr. Previn assumed the post of Pittsburgh Symphony music director in August 1976, succeeding William Steinberg. His impact was felt immediately with the expansion of the symphony's subscription concert schedule, reinstatement of the orchestra into the recording business, and additional exposure via the PBS series "Previn and the Pittsburgh," for which Mr. Previn has earned two Emmy nominations. In May and June of 1978, Mr. Previn led the Pittsburgh Symphony on a five-country European tour, and he returned with them this year for a six-country, twelve-city tour which included stops in Paris, Berlin, Vienna, and London. Mr. Previn's recordings number nearly 100 major works and albums currently available, including an extensive catalogue with the London Symphony for Angel records. In 1977 Angel began recording Mr. Previn with the Pittsburgh Symphony; he and the Pittsburgh also record for Phonogram International for release on the Philips label. Mr. Previn has a long-term contract with BBC Television and won the British Critics Award for TV Music Programs in 1972 and 1976. Mr. Previn has been a guest conductor with the Boston Symphony Orchestra at Tanglewood in 1977 and for the past three summers; this season brings his first appearances with the orchestra in Symphony Hall.

Mr. Previn is also a composer whose music includes a cello concerto, a guitar concerto, a song cycle for Dame Janet Baker, two suites of preludes commissioned and performed by pianist Vladimir Ashkenazy, and a music drama, *Every Good Boy Deserves Favour,* on which he collaborated with playwright Tom Stoppard and which was presented in a command performance for Queen Elizabeth II during the 1977 Silver Jubilee celebrations. His recent compositions include orchestral works commissioned by the Philadelphia Orchestra, the Vienna Philharmonic, and the Pittsburgh Symphony.



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Joseph Silverstein



This year, Joseph Silverstein celebrates his twentieth anniversary as concertmaster of the Boston Symphony Orchestra. He joined the BSO in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter N. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.

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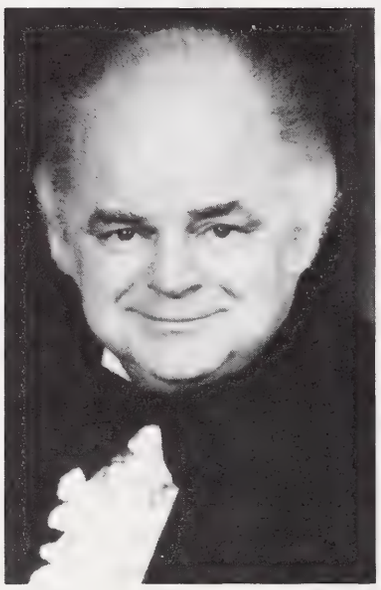
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Kathleen Battle



Soprano Kathleen Battle has emerged as a major international singer, receiving accolades for every performance. She is a regular guest with the orchestras of New York, Chicago, Boston, Cleveland, and Philadelphia, she is a frequent performer at the Ravinia and Cincinnati May festivals, and she returns regularly to such major opera houses as the Metropolitan and San Francisco. At the Metropolitan Opera during the 1981-82 season, Ms. Battle scored singular successes as Pamina in *The Magic Flute,* as Despina in a new production of *Così fan tutte,* as Rosina in a new production of *The Barber of Seville,* and as Blondchen in *The Abduction from the Seraglio,* a role with which she had had great success the previous year. Ms. Battle was honored by the New York Philharmonic with the invitation to appear as soloist in Mahler's Second Symphony under Zubin Mehta for both the opening concert of last season and to celebrate that orchestra's ten-thousandth concert; she also appeared later in the same season as soloist in the Mozart *Requiem.* In 1981-82, she gave her first New York solo recital at Lincoln Center, with James Levine, music director of the Metropolitan Opera, at the piano, and in May 1982 she appeared in Haydn's *Creation* with the Berlin Philharmonic under the direction of Seiji Ozawa; this December she returns to that orchestra for the Bach cantata *Jauchzet Gott in allen Landen.* This past summer, Ms. Battle appeared in a new production of *Così fan tutte* at the Salzburg Festival with Riccardo Muti conducting. On records, she may be heard in the recent recording of Verdi's *Un ballo in maschera* under Sir Georg Solti on Decca, and she is scheduled to record Mahler's Fourth Symphony for CBS with Lorin Maazel and the Vienna Philharmonic. This fall brought Ms. Battle's return to San Francisco in three guises: as solo recitalist, as soloist with the San Francisco Symphony in Haydn's *The Seasons,* and as Oscar in the San Francisco Opera production of *Un ballo in maschera.* She closes the calendar year 1982 with appearances in Paris and Berlin, and the current season brings her return to the Metropolitan Opera in a new production of Richard Strauss's *Arabella* conducted by Erich Leinsdorf and directed by Otto Schenk.

Born in Portsmouth, Ohio, Kathleen Battle received her bachelor's and master's degrees in music from the College-Conservatory of Music at the University of Cincinnati. She made her professional debut at the invitation of the late Thomas Schippers, appearing in the Brahms *German Requiem* at the Festival of Two Worlds, Spoleto, Italy. Ms. Battle has been the recipient of many awards, among them the Martha Baird Rockefeller Fund and Chicago's WGN-Illinois Opera Guild "Audition of the Air." She first appeared with the Boston Symphony Orchestra in the Mozart C minor Mass in March 1978 under the direction of James Levine. She has since returned for performances of Mahler's Fourth Symphony under André Previn and the Mozart *Requiem* under Sir Colin Davis, both at Tanglewood in 1980.



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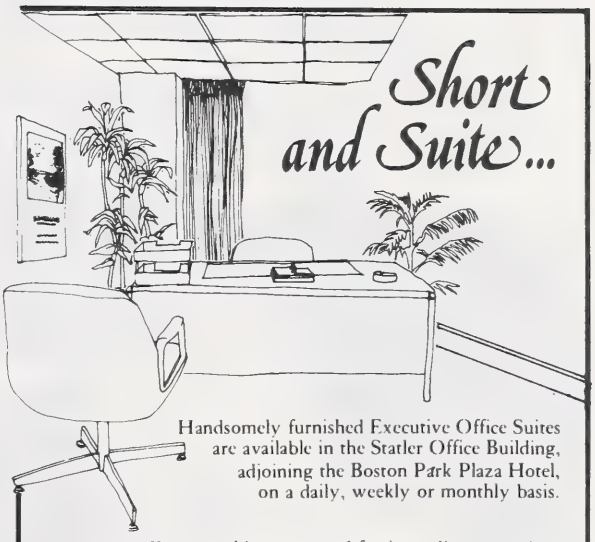
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Linda Finnie



Mezzo-soprano Linda Finnie was born in Scotland and studied at the Royal Scottish Academy of Music, where she was awarded the Sir James Caird Scholarship. Winner of the Kathleen Ferrier Memorial Award and the Countess of Munster Award in 1974 and 1976, Ms. Finnie first gained international recognition by winning the Kathleen Ferrier Prize in the 'sHertogenbosch International Competition in 1977. In 1976 she made her debut with Scottish Opera, in 1978 her debut with both the Royal Opera, Covent Garden and the English National Opera, and in 1979 her debut with the Welsh National Opera. She has also appeared at the Paris Opera, the Bordeaux Opera, the Madrid Opera, the Ludwigsburg Festival, and with the L'Opera de Lyons at the Chatelet Theatre in Paris.

On the concert platform, Ms. Finnie is in growing demand in Great Britain and overseas. In 1981 her concert appearances included a tour of Australia and New Zealand, France, Germany, and Spain, as well as many appearances at the Royal Festival Hall and Royal Albert Hall in London. Recent recordings include an album of sacred music by Vivaldi under the direction of Vittorio Negri for Phonogram, the Beethoven Ninth Symphony conducted by Kurt Sanderling, Ravel's *L'Enfant et les sortilèges* conducted by André Previn for EMI/Angel, and Puccini's *La rondine* with Placido Domingo and Kiri Te Kanawa conducted by Lorin Maazel for CBS. Future engagements include a return to the Royal Opera, Covent Garden, and her debut in Buenos Aires. This week's performances of Benjamin Britten's *Spring Symphony* mark Ms. Finnie's first appearances with the Boston Symphony Orchestra.



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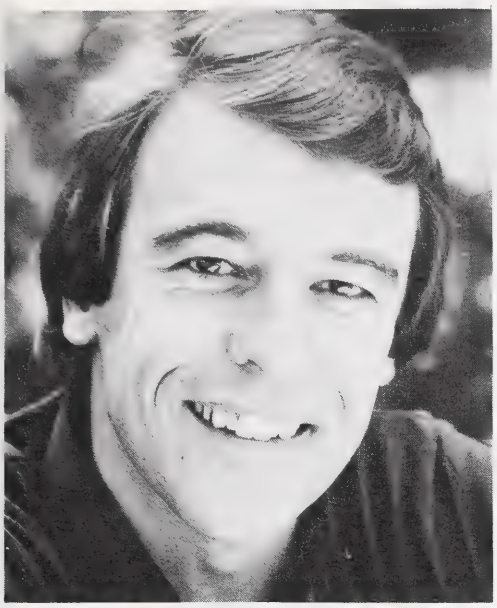


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Philip Langridge



Tenor Philip Langridge came to prominence as an opera singer when he accepted the title role in Georg Lavelli's famous production of Mozart's *Idomeneo* in Anger. He later sang this role in Basel and Budapest, and he was reengaged by Lavelli to sing in Handel's *Alcina* at the Aix-en-Provence Festival. International recognition was confirmed when he was invited by La Scala, Milan, to sing Rakewell in their production of Stravinsky's *The Rake's Progress.* This success was immediately followed by an invitation from Claudio Abbado to sing Shuisky in La Scala's new production of *Boris Godunov,* leading to further engagements with Abbado at the Edinburgh and Flanders festivals and his debut with the Chicago Symphony Orchestra. He has also appeared at the opera houses of La Fenice, Bologna, and Palermo, where he recently sang the title role in Rossini's *Otello.* Additional operatic appearances have included the Ponnelle production of Monteverdi's *Coronation of Poppea* and the Frankfurt Opera production of Rameau's *Castor and Pollux,* both under Nikolaus Harnoncourt; the Duke in *Rigoletto* and Belmonte in *Abduction from the Seraglio* also at Frankfurt; performances for Welsh National Opera, Scottish Opera, and the Glyndebourne Festival, where he sang Don Ottavio in Peter Hall's production of *Don Giovanni;* and Florestan in Peter Hall's touring production of *Fidelio.* He sang Don Ottavio in a new production of *Don Giovanni* in Paris with Ponnelle and Barenboim in June 1982, he is scheduled for his Covent Garden debut in the fall of 1983 as Shuisky in *Boris Godunov* under Claudio Abbado, and he will sing the title role in Glyndebourne's new production of *Idomeneo* also in 1983.

Mr. Langridge also pursues a prestigious career on the concert platform. He has recently performed with the Concertgebouw of Amsterdam, the Orchestre de la Suisse Romande, and at the international festivals of Berlin, Salzburg, and Montreux. He has performed throughout Europe under such conducters as Karl Richter, Helmuth Rilling, and Neville Marriner. In Britain he has appeared with most of the leading orchestras and at the major music festivals, and he appears regularly for the BBC and at Royal Festival Hall. He has also achieved a distinguished career as a recital artist: his duo partner is John Constable, and their performances of song cycles by Sir Michael Tippett have been singled out for particularly high praise and recorded for L'Oiseau Lyre. His more than forty recordings for such major labels as Decca, CBS, Phonogram, EMI, and RCA include Berlioz's *L'Enfance du Christ* with Sir Colin Davis, Handel's *Messiah* with Neville Marriner, Monteverdi's *Poppea* with Nikolaus Harnoncourt, Tippett's *King Priam* with David Atherton, and Ravel's *L'Enfant et les sortilèges* with André Previn. These are his first performances with the Boston Symphony Orchestra.

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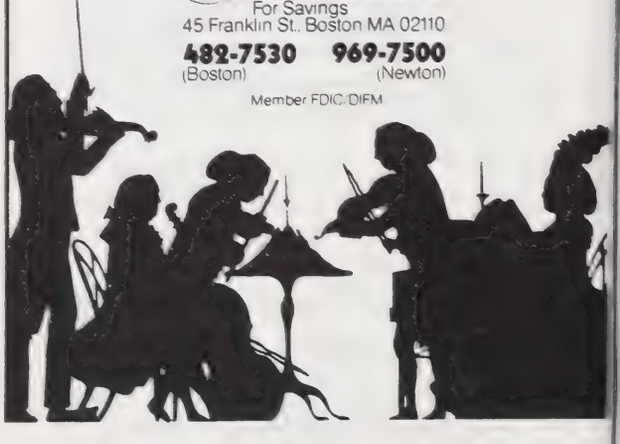
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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Under the direction of conductor John Oliver, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, André Previn, Eugene Ormandy, and Gunther Schuller.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. In addition, Mr. Oliver and the chorus have recently completed a record for Nonesuch, featuring music of Dallapiccola and Weill, and scheduled for release in 1983.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand.* Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its sixth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

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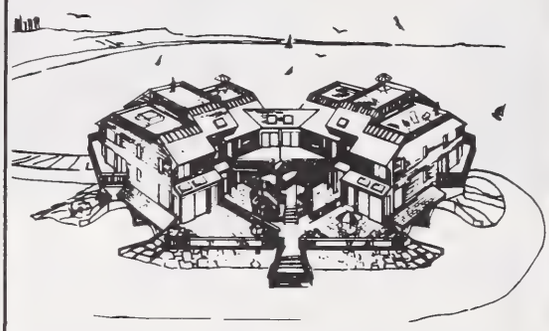
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John Oliver, Conductor

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Jody Bailey
Ingrid Bartinique
Susan Cavalieri
Nancy H. Chittim
Mary Robin Collins
Jeanne Jones Conboy
Margo Connor
Lou Ann David
Susan Rose Edelman
Shelia F. Egan
Rebecca Shellman Flewelling
Victoria Hart
Lisa J. Hoitsma
Alice Honner-White
Gailanne Cummings Hubbard
Paula J. Jacobson
Frances V. Kadinoff
Ann F. Kilmartin
Holly Loring
Carol McKeen
Maureen T.M. Monroe
Diana Noyes
Fumiko Ohara
Christine M. Pacheco
Nancy Lee Patton
Lisa Ann Pickett
Jennifer M. Pigg
Charlotte C.R. Priest
Joan Pernice Sherman
Kim W. Smith
Jane Stein
Carole J. Stevenson
Pamela Wolfe

Mezzo-sopranos

Maisy Bennett
Christine Billings
Barbara Clemens
Barbara A. Cooper
Ethel Crawford
Mary A.V. Crimmins
Catherine Diamond
Kitty DuVernois
Mary F. Ellis
Evelyn M. Eshleman
Dorrie Freedman
Dorrie Fuchs
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Dean Stevens
John D. Sullivan
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David J. Ashton
Paul Bernstein
W. Douglas Bond
Daniel E. Brooks
Ronald J. Chibaro
Neil Clark
William H. DeVane
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Boston Boy Choir
Theodore Marier, Director

Now in its nineteenth year, the Boston Boy Choir has been acclaimed from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Berlioz's *Damnation of Faust,* Mendelssohn's *Elijah,* and Mahler's Eighth Symphony, as well as stagings at Tanglewood of Puccini's *Tosca* and scenes from Mussorgsky's *Boris Godunov,* all under the direction of Seiji Ozawa. With Seiji Ozawa and the Boston Symphony, the Boston Boy Choir may be heard on recordings of *The Damnation of Faust* for Deutsche Grammophon and Mahler's Eighth Symphony for Philips. Members of the chorus recently participated in a recording of Kurt Weill's *Recordare* with John Oliver and the Tanglewood Festival Chorus for Nonesuch records.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.

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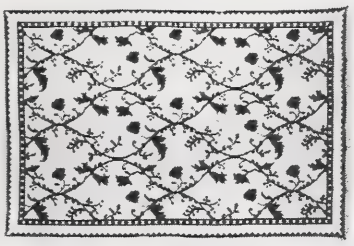
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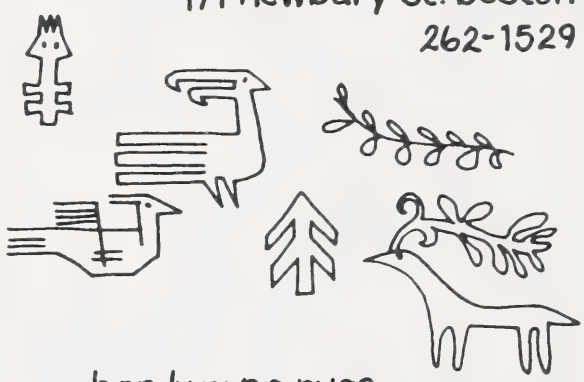
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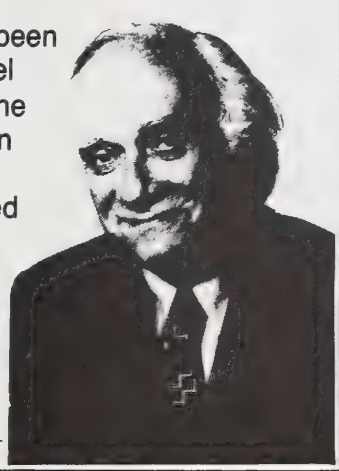


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Thursday 'A' series
Friday, 19 November—2-3:55
Saturday, 20 November—8-9:55
Tuesday, 23 November—8-9:55
Tuesday 'B' series
CHARLES DUTOIT conducting

Mozart	Overture to *The Magic Flute*
Honegger	Symphony No. 2
Rimsky-Korsakov	*Scheherazade*

Friday, 26 November—2-3:55
Saturday, 27 November—8-9:55
JOSEPH SILVERSTEIN conducting

Mozart	Divertimento No. 7 in D, K.205
Piston	Symphony No. 6
Sibelius	Symphony No. 1

Thursday, 2 December—8-10:10
Thursday '10' series
Friday, 3 December—2-4:10
Saturday, 4 December—8-10:10
Tuesday, 7 December—8-10:10
Tuesday 'B' series
SIR COLIN DAVIS conducting

Elgar	*The Dream of Gerontius*

JESSYE NORMAN, soprano
STUART BURROWS, tenor
JOHN SHIRLEY-QUIRK, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Thursday, 9 December—8-9:55
Thursday 'A' series
Friday, 10 December—2-3:55
Saturday, 11 December—8-9:55
SIR COLIN DAVIS conducting

Mozart	Masonic Funeral Music, K.477
Mozart	Piano Concerto No. 27 in B-flat, K.595

MURRAY PERAHIA

Vaughan Williams	Symphony No. 6



Symphony Hall Information . . .

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T."

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.



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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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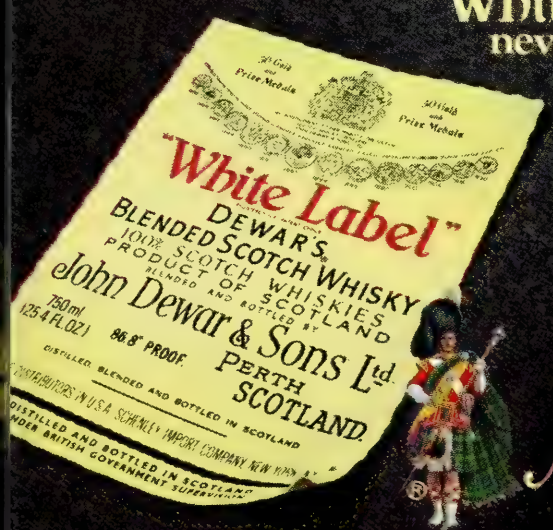
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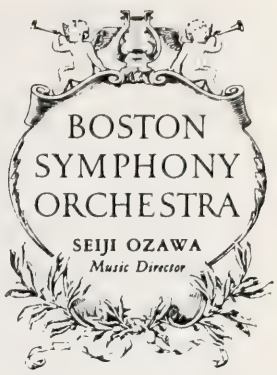
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PRE-SYMPHONY CHAMBER CONCERTS

Thursday, 4 November at 6
Saturday, 6 November at 6

ALFRED GENOVESE, oboe
HARVEY SEIGEL, violin
MARK LUDWIG, viola
MARTHA BABCOCK, cello
FREDRIK WANGER, piano

BRITTEN

Phantasy for oboe, violin, viola, and cello, Opus 2

Andante alla marcia—Allegro giusto—
Molto più lento—Molto più presto—
Tempo I° Andante alla marcia

Mr. GENOVESE, Mr. SEIGEL, Mr. LUDWIG, and Ms. BABCOCK

MENDELSSOHN

Trio in D minor for piano, violin, and cello, Opus 49

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

Mr. WANGER, Mr. SEIGEL, and Ms. BABCOCK

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Benjamin Britten

Phantasy for oboe, violin, viola, and cello, Opus 2

Today we think of Britten primarily as a composer of vocal music—of operas, choral works, church parables, canticles, folksong arrangements, the *War Requiem,* and so on. Even works with "instrumental" titles, like the *Spring Symphony,* are in fact primarily vocal compositions, however brilliant and colorful the instrumental part may be. But in the early years of his career, Britten was regarded primarily as an instrumental composer; eighteen of his first twenty-five large works are for instruments alone, and they were generally bigger and more noticeable pieces than the vocal works of the time. The *Phantasy* quartet began to make the young composer's name both in his homeland and in wider musical circles as well. Composed in 1932, the same year as his Opus 1 Sinfonietta, it was performed in Florence at the 1934 festival of the International Society of Contemporary Music (few composers are lucky enough to be heard at an international forum with only the second work they deem worthy of their craft).

The single subdivided movement of the *Phantasy* aims to suggest flexibility within architectural constraint. The very term "fantasy," a common one in the English consort music of the sixteenth and seventeenth centuries, implies imaginative freedom, but, like many composers of his time, Britten is also concerned to shape the work in a coherent way derived from the sonata principle. The work as a whole forms a large arch beginning and ending with a lyric melody in the oboe undercut by a more sharply rhythmic march figure in the strings; this frames a sonata design, with clearly perceptible sections of statement and recapitulation, though the expected development section turns unexpectedly into a central "slow movement." Britten's musical language grows out of the modal scales of such composers as Vaughan Williams and Holst, who recovered the heritage of English folk song and Elizabethan polyphonic song for twentieth-century musicians, but it moves beyond that in implying extended tonal centers to characterize the sections that shape his piece. Though it is relatively little known in this country and far from prepossessing, the *Phantasy* reveals in an attractive early score the textural imagination and the richness of thematic artifice that were two of the composer's greatest strengths.

—Steven Ledbetter

Felix Mendelssohn-Bartholdy

Trio in D minor for piano, violin, and cello, Opus 49

The medium of the piano trio was a common one in the nineteenth century for family music-making in the parlor. Not only did dozens of composers pour out an enormous volume of original compositions, but the genre was also a common medium for transcribing orchestral works for study or performance at home (these were usually prepared by hack arrangers, but one of the most interesting—and certainly one of the best—was Beethoven's own arrangement for piano, violin, and cello of his Second Symphony). Still, amid this welter of trio writing, only a comparative handful of masterpieces resulted. Mendelssohn's two mature piano trios are the only really major works in the medium between those of Beethoven and Schubert (the last of them composed in 1827) on the one hand, and those of Brahms (beginning in the mid-1850s) on the other.

Chamber music played a constant role in Mendelssohn's childhood; he played piano duets with his sister, and before he was out of his teens he had composed three piano quartets as *opera* 1, 2, and 3 and an unpublished piano trio that has disappeared. It was not

until fifteen years later that he produced the first of the two surviving piano trios, the present one in D minor composed in Leipzig in July 1839; it was first performed in the Gewandhaus on 1 February 1840. The work attained immediate popularity (which it has never lost) for the appealing directness and warmth of the themes, starting right with the first tune presented by the cello, and for the even distribution of material among the performers that makes it a grateful piece to play. The piano part, for all its brilliance of conception, is not allowed to overpower the others. Mendelssohn generally allows violin and cello to sing together in duet, while the piano fills out the harmony and varies the textures. Mendelssohn's lyricism predominates in the first and second movements (the latter, especially, coming across like one of the *Songs Without Words* expanded into a trio) and even in the energetic finale, while the scherzo scintillates with gossamer fairy music of the kind found in the *Midsummer Night's Dream* music, the scherzo of the Octet, or the finale of the Violin Concerto—Mendelssohn at his most typical and delightful.

—S.L.

Alfred Genovese

Alfred Genovese began studying the oboe in high school and then went on to the Curtis Institute of Music in Philadelphia, where his teacher was Marcel Tabuteau. He has been principal oboist of the Baltimore Symphony, the St. Louis Symphony, and the Cleveland Orchestra under George Szell, and performed for eight summers at the Marlboro Festival and at the Casals Festival in Puerto Rico. Before joining the Boston Symphony in 1977, Mr. Genovese was principal oboe with the Metropolitan Opera. He is principal oboe of the Boston Pops as well as oboist with the BSO.

Harvey Seigel

Violinist Harvey Seigel was born in Toronto where be began his musical studies and where at age ten he made his solo debut with the Toronto Symphony Orchestra under Sir Ernest MacMillan. Mr. Seigel continued his training in Toronto with Kathleen Parlow and then at the Juilliard School in New York, where his principal teacher was Mischa Mischakoff. He has toured the United States and Canada as concertmaster and soloist with the St. Louis Sinfonietta, and at the Stratford Festival in Canada he coached and played with Oscar Shumsky, Leonard Rose, and other notable string players. Mr. Seigel was a member of the Mischakoff String Quartet in Chautauqua, New York, and he has been heard numerous times in recital and chamber music on the Canadian Broadcasting Corporation. Before coming to the Boston Symphony Orchestra in 1970, Mr. Seigel was a member of the National Symphony of Washington, D.C., the Detroit Symphony, and the Montreal Symphony.

Mark Ludwig

Originally from Philadelphia, violist Mark Ludwig joined the Boston Symphony Orchestra at the beginning of the current 1982-83 season. He received his bachelor of music degree from the Curtis Institute of Music in Philadelphia, where he studied with Joseph dePasquale, and he has had orchestral and ensemble coaching with such eminent musicians as Joseph Silverstein, Raphael Bronstein, Norman Carol, Felix Galimir, and Alexander Schneider. Before joining the Boston Symphony, Mr. Ludwig was co-principal violist of the Kansas City Philharmonic; he has also been principal violist and soloist with the New Chamber Players, a chamber orchestra composed mainly of members from the Philadelphia Orchestra and the Curtis Institute of Music. Principal violist of the Curtis Institute of Music Orchestra during the 1979-80 season, Mr. Ludwig has also played for the Philadelphia Opera Company, the Concerto Soloists of Philadelphia, and the Philadelphia Pops. He has been on the teaching faculty for viola and violin at the Agnes Irwin School in Rosemont, Pennsylvania, and the Episcopal Academy in Devon, Pennsylvania.

Martha Babcock

A member of the Boston Symphony Orchestra since 1973, cellist Martha Babcock has just been appointed assistant principal cellist of the BSO and principal cellist of the Boston Pops. Born in Freeport, Illinois, Ms. Babcock has studied cello with Lowell Creitz, Aldo Parisot, and George Neikrug. She first appeared as soloist with orchestra at age fourteen, and during high school she was principal cellist of the Chicago Youth Orchestra. A *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra, Ms. Babcock at nineteen became the youngest member of the Montreal Symphony, with which she also appeared as soloist. While living in Canada, she also made many solo and chamber music broadcast recordings for the CBC. In 1972, while a fellow of the Berkshire Music Center at Tanglewood, Ms. Babcock won the Piatigorsky Prize, awarded to the outstanding cellist of the summer. She attended graduate school at Boston University and, as winner of the Boston University Concerto-Aria Competition, appeared as soloist with the Boston Pops in 1973. Since joining the Boston Symphony that same year, Ms. Babcock has continued to be musically active outside the orchestra as well.

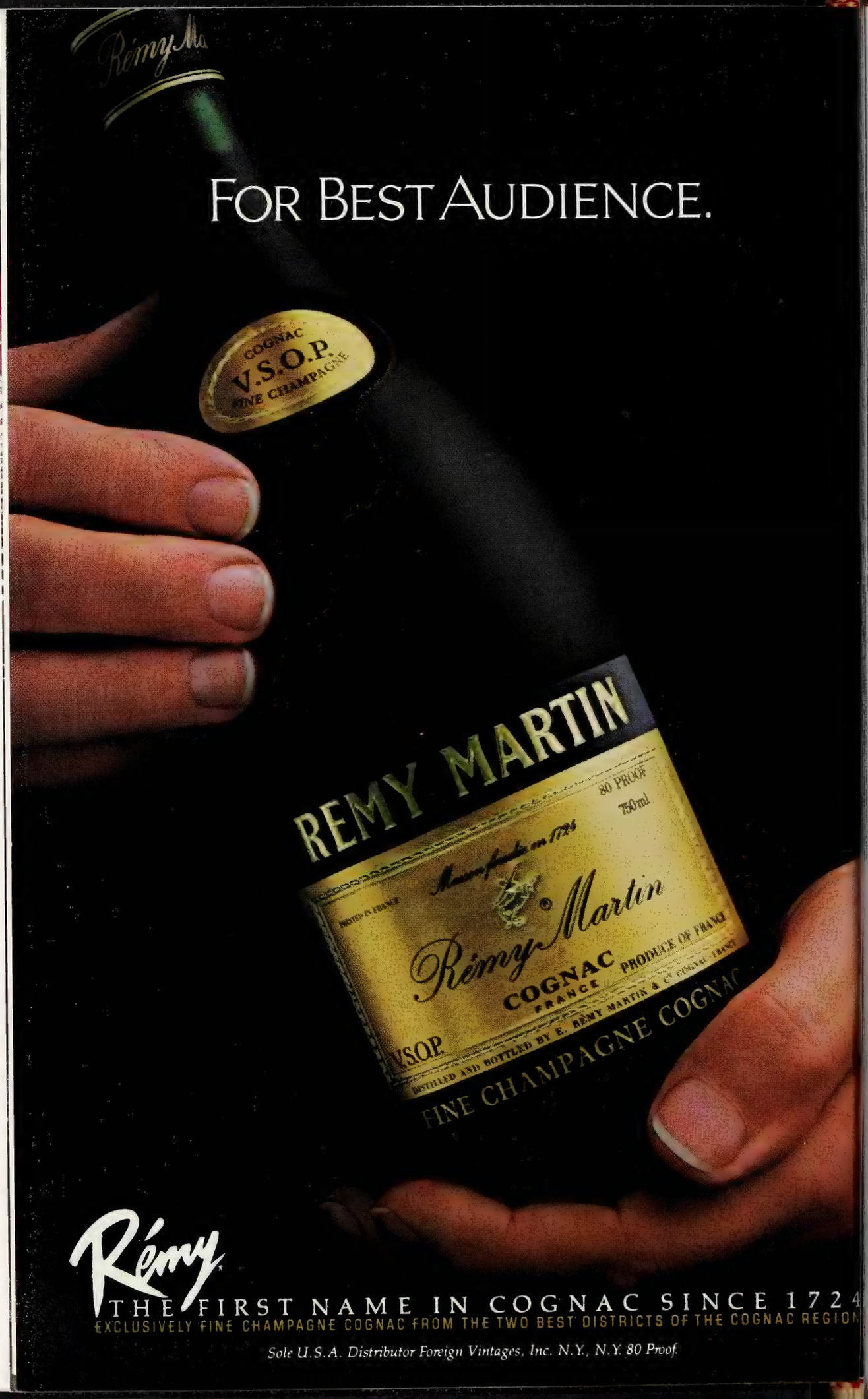
Fredrik Wanger

Pianist Fredrik Wanger is a graduate of the Oberlin and Peabody conservatories of music and in 1969 was a recipient of a Fulbright Grant to study at the Academie für Musik in Vienna. Mr. Wanger has appeared as a chamber music partner in Town Hall, Carnegie Hall, Jordan Hall, the Concertgebouw, and the Palais des Beaux Arts in Brussels. He has toured Canada with noted cellist Gisela Depkat, and he has recorded frequently for the Canadian Broadcasting Corporation. His association with the Boston Symphony includes performances with seven principal players and recordings with principal flute Doriot Anthony Dwyer and principal trombone Ronald Barron. Previously a member of the Boston University piano faculty for ten years, Mr. Wanger currently performs and teaches privately in Newton, Massachusetts. He is also instrumental consultant to Dr. Fred Hochberg of the Massachusetts General Hospital, coordinating the treatment of musicians from all over the world who have come to this center for music medicine.

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One Hundred and Second Season, 1982-83

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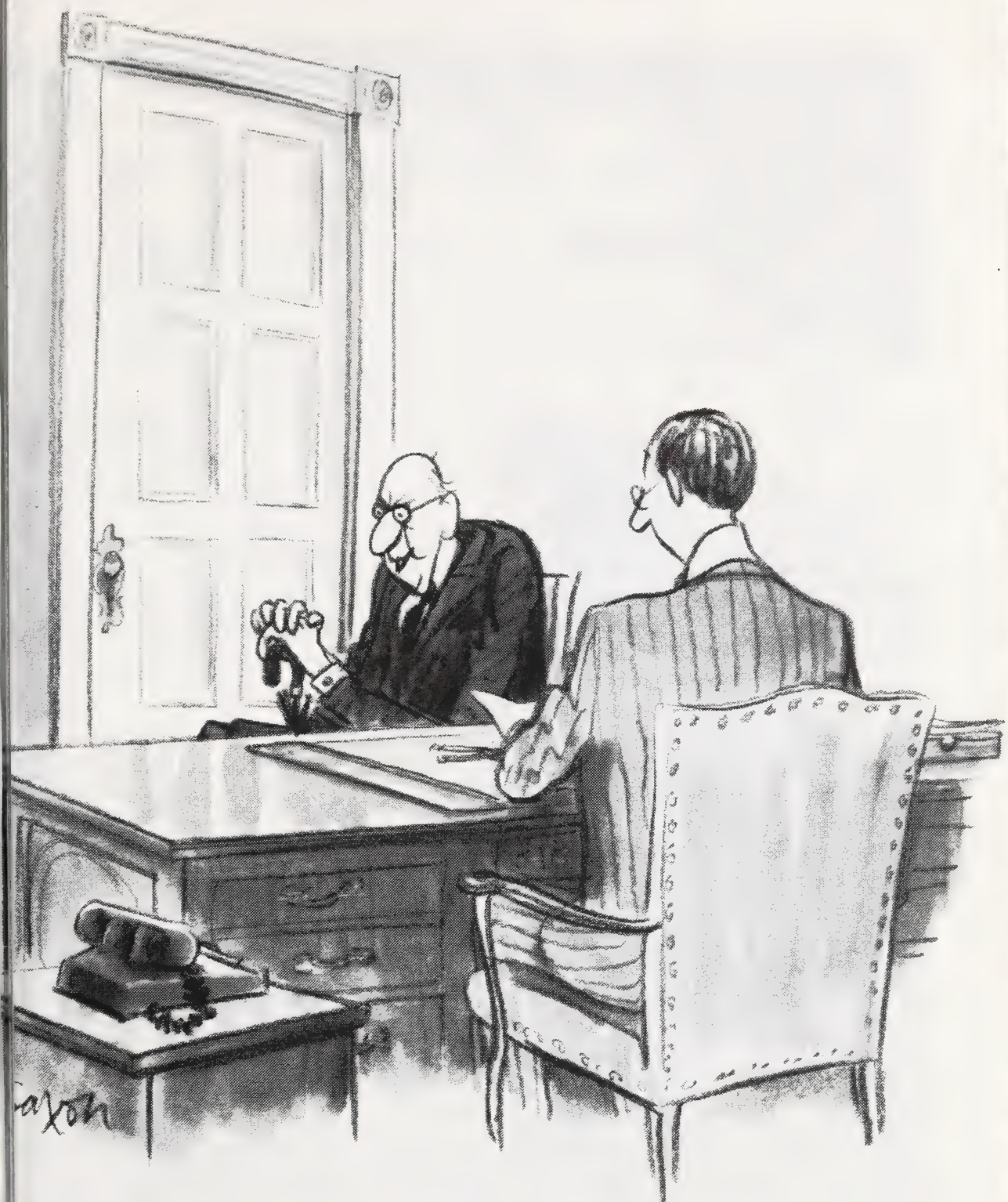
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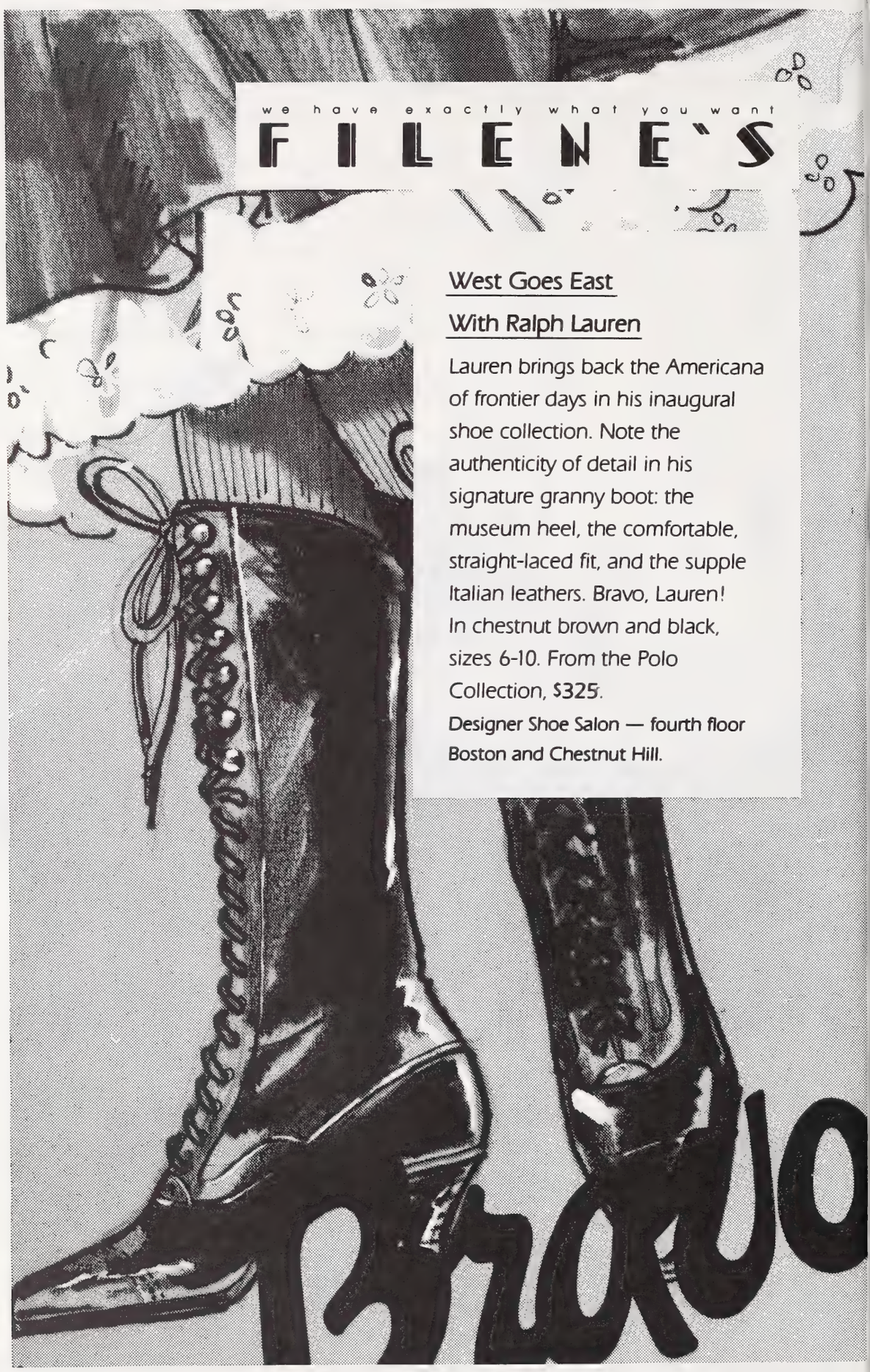
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BSO

Looking Ahead to the 1983 BSO/WCRB Musical Marathon

The thirteenth annual BSO/WCRB Musical Marathon, the Boston Symphony Orchestra's major fundraising event, kicks off on Friday, 11 March and will run through Sunday, 13 March. WCRB-FM-102.5 will broadcast live from Symphony Hall around-the-clock. On Sunday evening, there will be a live telecast over WCVB-TV–Channel 5 featuring a performance by the Boston Symphony Orchestra. More than 500 Council members will volunteer their time and talents to this year's Marathon, co-chaired by Council members Janice Hunt and Jane Sanger. The Junior Council will again be responsible for the busy Quincy Market booth during Marathon weekend.

You can help before the Marathon begins by attending the spectacular Preview Party on Tuesday, 1 March at Symphony Hall, or by pre-paying your pledge with an order from the Marathon catalog, which will be mailed in mid-February. Anyone interested in working on the 1983 BSO/WCRB Musical Marathon, or in donating a gift premium, please call the Marathon Office at Symphony Hall at (617) 266-1492, ext. 230.

BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: conductor Charles Dutoit on Friday morning, 19 November at 11, BSO concertmaster and assistant conductor Joseph Silverstein on Friday morning, 26 November at 11, and the BSO's principal guest conductor, Sir Colin Davis, on Monday, 13 December at 11.

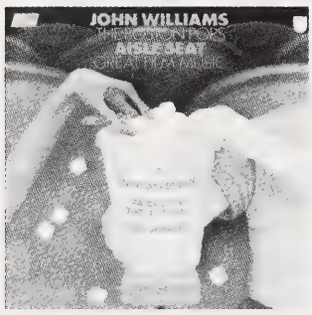
New From the Junior Council—The Symphony Bark

The Junior Council's popular Symphony Mint will soon be joined by the Symphony Bark, a miniature bar of dark, rich chocolate and whole toasted almonds embossed with the BSO colophon and individually wrapped in gold foil. Like the mint, the bark is made expressly for the Boston Symphony Orchestra by Harbor Sweets of Marblehead. The bark and mint will be sold at all BSO and Pops events by volunteers from the Junior Council at a table located in the Massachusetts Avenue corridor of Symphony Hall. The bark will sell in a box of eight for $9. The price of the mint remains unchanged, at 30 for $11, a dozen for $5.50, and two taster mints for $1. The Junior Council encourages consideration of the mint and bark as holiday gifts. Harbor Sweets will accept mail orders for as many as you wish to send. Contact them at (617) 745-7648 for more information, or pick up a mail-order form at the mint table.

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who undertake a variety of fundraising activities on behalf of the orchestra. New members are admitted in September, January, and May. Membership inquiries are most welcome and may be directed to the Membership Chairman through the Friends' Office in Symphony Hall, (617) 266-1492.

Christmas Gift Suggestions: BSO and Pops on Record







Two new digital releases from Philips records have recently reached local record stores: Richard Strauss's *Also sprach Zarathustra* with Seiji Ozawa and the Boston Symphony Orchestra, and "Aisle Seat: Great Film Music," with John Williams and the Boston Pops performing such film-score favorites as "Over the Rainbow," "The Trolley Song," the title song from "New York, New York," the "Flying Theme" from Williams's own score for *E.T.*, and his *Raiders of the Lost Ark* March. Also new from Philips is a single-disc coupling of the Grieg and Schumann piano concertos with soloist Claudio Arrau and the Boston Symphony Orchestra under the direction of Sir Colin Davis. New from Hyperion records is an album featuring BSO performances of two of the orchestra's centennial commissions, Roger Session's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both under the direction of Music Director Ozawa.

Other recent BSO releases conducted by Seiji Ozawa are the Beethoven Fourth and Fifth piano concertos with Rudolf Serkin on Telarc; Vivaldi's *Four Seasons* with soloist Joseph Silverstein also on Telarc; music of Ravel with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern on CBS; Beethoven's Fifth Symphony and the *Egmont* Overture on Telarc; and, on Philips, Mahler's Symphony No. 8 (the *Symphony of a Thousand*), Schoenberg's *Gurrelieder,* Stravinsky's *The Rite of Spring,* and Holst's *The Planets.*

John Williams and the Boston Pops may also be heard on the following albums from Philips: "Pops on the March," a collection of European and American marches; "Pops on Broadway," including music from such Broadway hits as *Evita, Annie,* and *A Chorus Line;* "Pops in Space," featuring music from John Williams's film scores for *Star Wars, The Empire Strikes Back, Superman,* and *Close Encounters of the Third Kind;* last year's best-selling "We Wish You a Merry Christmas," an album of Christmas favorites featuring the Tanglewood Festival Chorus; and "Pops Around the World," a collection of international overtures.

Art Exhibits in the Cabot-Cahners Room

Once again this season, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries will display their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

28 September–25 October	Westminster Gallery
25 October–22 November	Kezar Gallery
22 November–20 December	Museum of the American China Trade
20 December–17 January	Gallery on the Green

BSO Members in Concert

On Friday, 3 December at 8:30 p.m. in Jordan Hall, Max Hobart conducts the Civic Symphony Orchestra in Brahms's Variations on a Theme by Haydn, Ravel's G major Piano Concerto, with Ilan Rechtman, and Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber.* This is the first of three concerts to be given at Jordan Hall this season by the Civic Symphony under Music Director Hobart. For ticket information, call the Jordan Hall box office at 536-2412.

BSO violist Michael Zaretsky will perform William Walton's Viola Concerto with the Boston University Orchestra conducted by Victor Yampolsky at the BU School for the Arts, 855 Commonwealth Avenue, on Monday, 22 November at 8 p.m. Also on the program: Thea Musgrave's Concerto for Orchestra, conducted by the composer.

On Sunday, 5 December at 7:30 p.m., BSO concertmaster Joseph Silverstein will appear in recital to benefit Equinox Institute and Hospice, Inc. The concert will take place at the First Parish Church in Brookline at 382 Walnut Street (corner of Walnut and Warren). The program is dedicated to the memory of Boston Pops soloist Harriet Shirvan-Kass, who enjoyed a career as pianist and teacher and in 1978 joined the faculty of Boston University. This recital tribute reflects Harriet's tremendous commitment to music and the Equinox Hospice, which fosters a program of health care for the terminally ill and their families. For additional information and tickets, call 232-8112.

Also on Sunday, 5 December, at 8 p.m., the Boston Artists Ensemble offers music of Brahms at the Longy School of Music, 27 Garden Street in Cambridge: the F major Cello Sonata, the G major Violin Sonata, and the B major Trio. The performers are Arturo Delmoni, violin, Jonathan Miller, cello, and Andrew Wolf, piano. Single tickets are $6. For additional information about the ensemble's four-concert series, call 277-2705 or 367-1380.

The contemporary music ensemble *Collage* presents its second concert of the season on Monday, 6 December at 8 p.m. at Northeastern University Alumni Auditorium. The program includes music of Blacher, Webern, Babbitt, Davidovsky, and Schoenberg. BSO members of *Collage* are Joel Moerschel, cello, Ann Hobson Pilot, harp, Joel Smirnoff, violin, and Frank Epstein, percussion, who is also music director. For further information, call 232-1359.

Music Manuscript Exhibit

Beginning 20 October and continuing through November, there will be an exhibition of music manuscripts in Cambridge at Harvard's Houghton Library. The manuscripts range in time from the period of Dunstable to Alban Berg and include autographs of major works by Haydn, Beethoven, Schubert, and Brahms, among many others. Several cases of the exhibit will be devoted to correspondence and musical works related to activities of the Boston Symphony Orchestra. The Houghton Library Exhibition Room is open Monday through Friday from 9 a.m. to 5 p.m.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

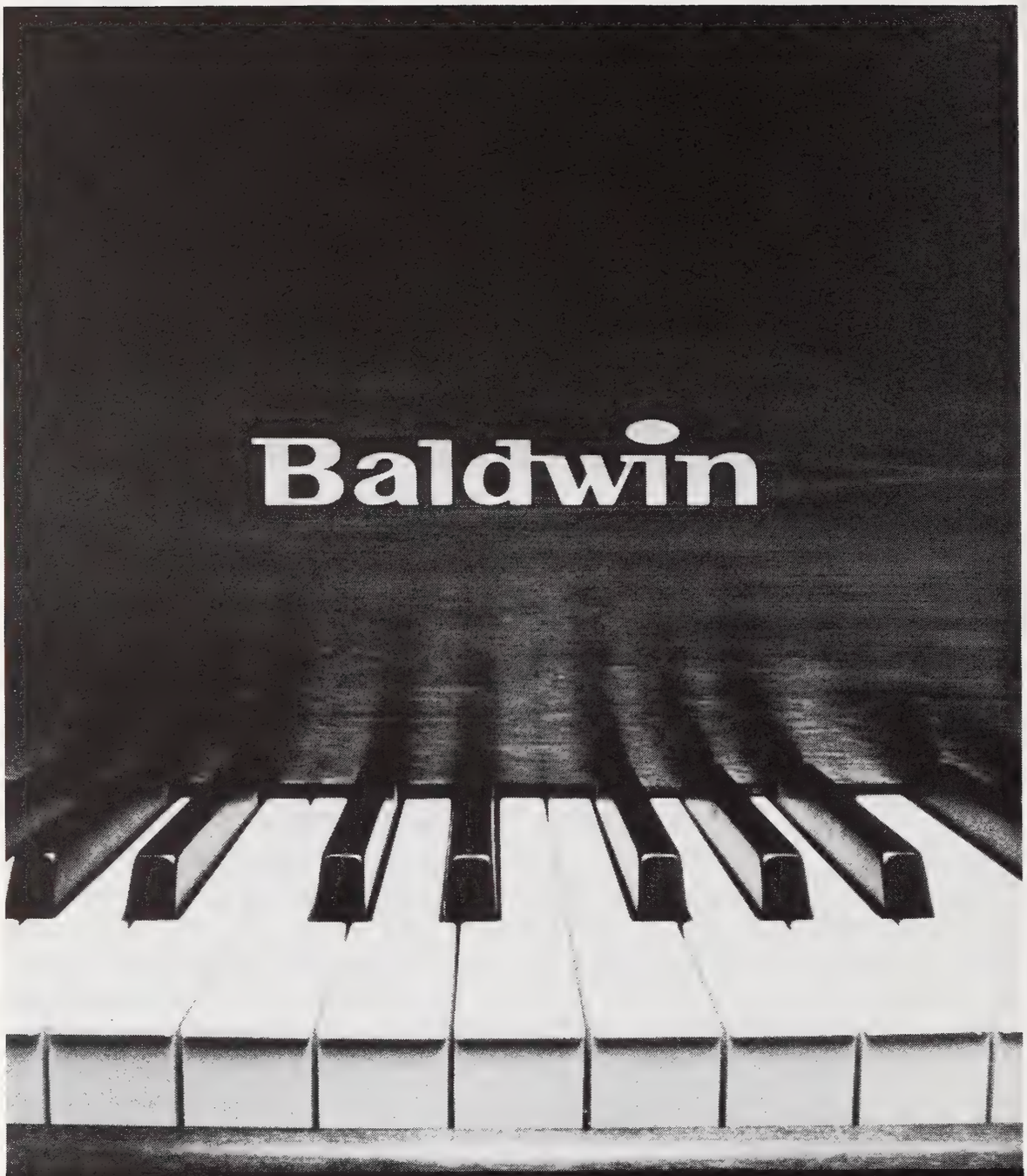
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well
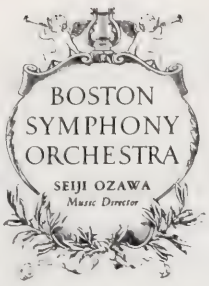
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records.





Baldwin Piano & Organ Company pays tribute to the Boston Symphony Orchestra on its first century of achievement. We look forward to continuing our association at this, the start of the Boston's second century of excellence.



Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1982/83

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
Michael Vitale
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz
Nancy Bracken
Joel Smirnoff
Jennie Shames
Nisanne Lowe
Aza Raykhtsaum

Participating in a system of rotated seating within each string section.

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair

Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith

Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

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Ann Hobson Pilot

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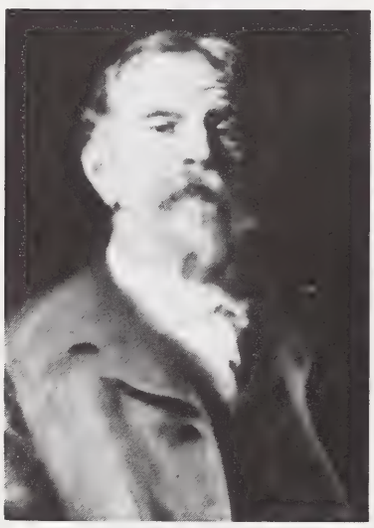
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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

BRAVO, BUSINESS!

"Presidents at Pops" succeeds to the tune of $405,000



The Boston Symphony's 1982 "Presidents at Pops" program, which concluded June 15 with a very special evening at Pops, has raised $405,000 for the orchestra. The BSO would like to express thanks and hearty congratulations to the 104 sponsoring companies and program advertisers for making the 1982 "Presidents at Pops" program a resounding success. Businesses take note—the dates for next season's "Presidents at Pops" program have been announced:

Presidents Dinner Monday, May 9, 1983
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(American premiere given by the Boston Symphony Orchestra on 27 December 1946)

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Adagio mesto
Vivace, non troppo

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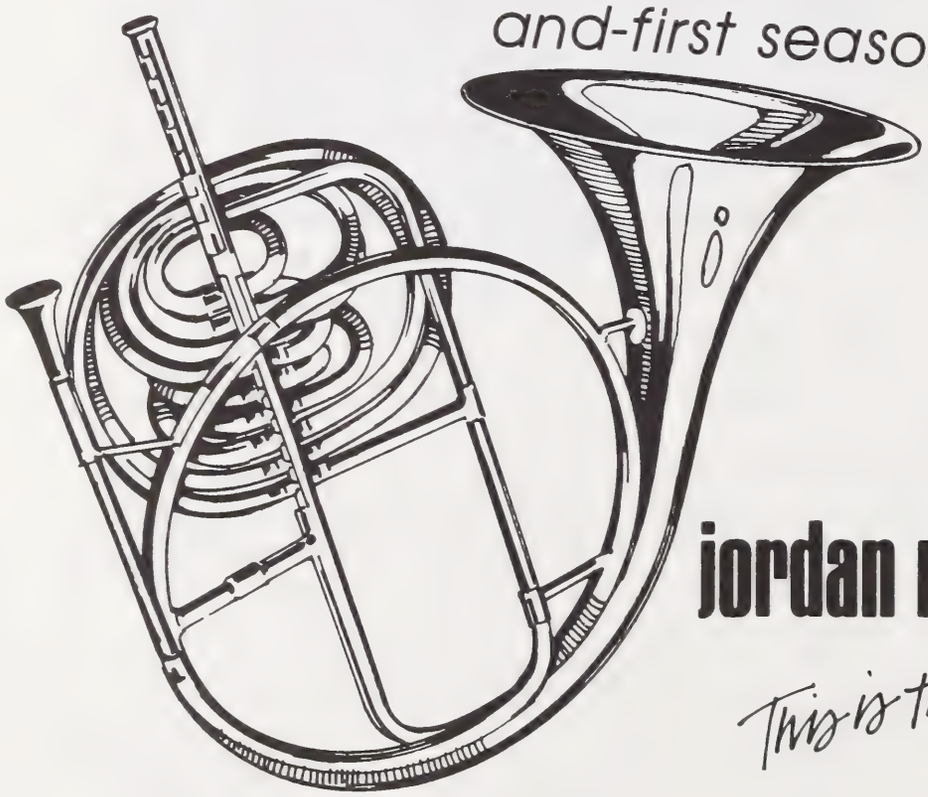
Wolfgang Amadè Mozart
Overture to *Die Zauberflöte,* K.620



Johannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed Die Zauberflöte *in the summer of 1791, completing the score in September; the overture, composed last, was written on the 28th. The opera received its first performance at the Theater auf der Wieden in Vienna on 30 September. The overture was reportedly performed in New Orleans as early as 1806, though details are sketchy. The opera came to Boston through an Italian company on 11 January 1860 as* Il flauto magico. *The earliest complete Boston performance in the original German (excerpts may have been given earlier) was on 18 October 1864. The overture was first performed by the Boston Symphony Orchestra in its opening season, on 2 and 3 December 1881; Georg Henschel conducted. It has also been conducted here by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Dmitri Mitropoulos, Leonard Bernstein, and Erich Leinsdorf. The most recent subscription performances were given by Monteux in January 1955; the last Boston Symphony performance was at Tanglewood in July 1976, with Seiji Ozawa conducting. The score of the overture calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings.*

The Magic Flute, Mozart's first opera to a German text in a decade, shows him creating a musical world unlike any other: a world in which an evil queen expresses her foul intentions through the most elaborate coloratura, a child of nature covered with bird feathers sings in the accents of popular song, a prince and princess undergo trials to elevate them above the mere external rank of aristocracy to the higher rank of "*Mensch*" (human) in song of elevated simplicity, and a fatherly priestlike figure sings what Bernard Shaw once described as the only music ever written by a human being fit for the mouth of God. The opera got off to a slow start with audiences in Vienna, but by the time of Mozart's death, two months after the premiere, it had become recognizably a hit. The music stayed with the composer, to such an extent that even while lying on what proved to be his deathbed, he would mentally follow the performances in the theater. The theme of man's higher and lower natures, symbolized by day and night, with the powerfully inevitable musical triumph of day at the end of the opera, made the work itself a totem for a whole world-view. Beethoven, the high-minded composer who considered most of Mozart's operatic subjects to be little less than pornographic, regarded *Die Zauberflöte* as one of the marvels of the age. No less a figure than Goethe planned a sequel (though he can scarcely have suffered any illusions about the literary quality of the original). The least symbol-minded viewer cannot fail to be aware that the opera is about much more than its surface pretends to tell. So compelling has it proved (and, to

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many, so confusing) that attempts to explain the symbolism have gone on for generations.

It is widely known that Mozart, like many artists and intellectuals of his day, was an active Freemason at a time when that secret organization stood for liberalizing influences of the Enlightenment in a Vienna that was still largely under an oppressive control of the State hand-in-glove with the Church. *The Magic Flute* is known, in fact, as a Masonic opera, filled with the symbols of Masonic rite. (These are explained in exhaustive—though sometimes far-fetched—detail in Jacques Chailley's study of the work.) One of the most prominent symbols of the opera is the number three: there are three Ladies, three Boys, three knocks at the doors of the temple, and three musical instruments (pipes, flute, and bells) onstage. Mozart puts the entire opera into a "three-key" of E-flat, which has three flats in the signature (this made it a Masonic tonality). And because the opera ends in that key, Mozart's inevitable practice is that the overture must also be in the same key.

The overture begins with a slow introduction consisting of three harmonies, scored for the full orchestra (including trombones, which automatically gave these chords—for Mozart's audience—an unusually sombre quality, trombones normally being reserved for church or operatic scenes of the underworld). All musicians think of the opening as "three chords" (thus presumably representing the mystical number), but Chailley, rather stretching his point, I think, insists that the slow introduction consists of *five* chords (since the second and third harmonies are preceded by brief sixteenth-note pickups), the number five representing the role of womankind in the opera.

In any case, the searching Adagio is followed by a lively Allegro with a quasi-fugal development. The first listeners may have been confused by this abrupt shift from the churchly to the farcical, but those who know the opera can appreciate how Mozart foreshadows in these first measures the extraordinary range of the musical language that will follow. Overtures in Mozart's day did not yet pretend to give a resumé of the opera's plot in music (that was the invention of Weber in the overture to *Der Freischütz* and became almost the standard procedure for the romantics). Mozart was satisfied to specify the tonal world of his opera (here centered on E-flat) and to hint, perhaps, at a single internal musical reference (the threefold chord sounded in the opera as Tamino seeks admission to the order as an initiate). Beyond that he works out his musical ideas in a straightforward way, only slightly colored in the coda by a threatening turn figure, fortissimo, which yields to the warm sunshine of the final E-flat major.

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THE BOSTON SYMPHONY CHAMBER PLAYERS

Arthur Honegger
Symphony No. 2



Arthur Honegger was born in Le Havre on 10 March 1892 and died in Paris on 27 November 1955. He composed his Symphony No. 2 in Paris during the fall of 1941, completing the score in October. The symphony is dedicated to Paul Sacher, who conducted the Collegium Musicum Zürich in the first performance in Zürich on 18 May 1942. Charles Munch led the Boston Symphony Orchestra in the first American performances on 27 and 28 December 1946. He continued to program the symphony regularly during and after his years as the BSO's music director. It has also been performed under the direction of Serge Koussevitzky and Gunther Schuller. The most recent performance, in October 1974, was led by Joseph Silverstein. The score calls for string orchestra with a trumpet (ad lib.) in the closing measures of the last movement.

The casual mottos and oversimplified sloganeering—what we might call "music history by pigeonhole"—have caused Arthur Honegger to be thought of as a member of a group to which he had no fundamental affinity, the "Groupe des Six" that existed (insofar as it ever was an established entity at all) in Paris for a very short period around 1920. According to potted histories of the '20s, the example of Eric Satie encouraged a younger generation of French musicians to attack (largely by humor and parody) the conventions and the ultra-seriousness of the musical establishment. The composers who are, for better or worse, immortalized as "Les Six" included Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre. Of these, three established enough of a reputation and "profile" for us to have some reasonable sense of their style. We may agree that Poulenc and Milhaud, during that particular period, could properly be linked with the nose-thumbing pranks of Satie. But Honegger, a composer of very serious mien, never really was comfortable in the group and, indeed, got involved almost by accident, through some performances in the Théâtre du Vieux-Colombier. In fact, Honegger cordially disliked Satie (the latter reciprocated) and had little sympathy with the aesthetic aims of the movement. His artistic interests were as much German as French, which would normally have put him in quite a different camp. All in all, the serious young composer, who was soon to turn to the Bible for his quasi-oratorio *Le roi David,* was in no sense a boulevardier. Perhaps the most direct musical reflection of this fact is Honegger's passion for the chorale in his music (including the last section of the Symphony No. 2), a Bachian trait developed through the experience of hearing Bach's cantatas performed in the Protestant church at Le Havre during his youth.

Through the '20s, Honegger established his reputation with a series of operas, ballets, incidental music for the theater, and even film scores (he wrote the original score to Emil Gance's 1927 classic *Napoleon,* which was revived recently with a puerile new score by another composer). His orchestral music at that period generally took the form of "program" works in some sense, often with a reference to modern times, whether through

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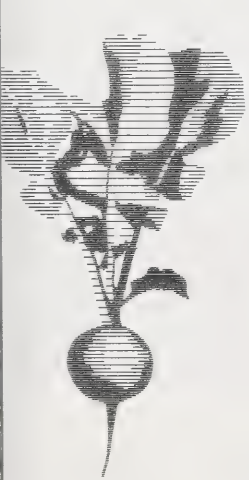
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sports in *Rugby* or machinery in his most notorious score, *Pacific 231*, a musical depiction of a locomotive, which became a model for a whole school of "machine music." It was a commission from Serge Koussevitzky for the Boston Symphony's fiftieth anniversary that motivated Honegger to produce his first large score in the abstract form of the symphony.

His second symphony was not to follow for more than a decade, but when it did come, circumstances dictated a work of unusual expressive character. Paul Sacher asked Honegger late in the 1930s to compose a second symphony for one of the two musical ensembles he conducted, either the Basel Chamber Orchestra or the Zurich Collegium Musicum. Honegger made a few desultory sketches, but eventually confessed that he was unable to make progress on the work. The impetus that saw the composition of the Symphony No. 2 in 1941 was an external one, a shock to the civilized world—the fall of Paris to the Germans. In New York, far from the European battlefields and well before America's entry into the war, the shock was reflected in a popular song—Oscar Hammerstein's poignant but sentimental lyrics to "The last time I saw Paris," set to music by Jerome Kern. In Paris itself, the response was understandably more violent. Francis Poulenc wrote during the German occupation a large work for unaccompanied chorus, a paean to liberty called *La figure humaine (The human face)* to a poem of Paul Eluard, which began with the striking line *"De tous les printemps du monde, celui-ci est le plus laid!"* ("Of all the springtimes of the world, this one is the most vile!"). (Naturally, it was not performed before the liberation of France!)

Honegger was outside of Paris at the time of the city's fall, but he wrote to Paul Sacher with characteristic understatement regarding the symphony they had discussed for some four years already: "I wanted to write to you for a long time, but I must confess that recently on account of the sad things we have experienced, I have been somewhat depressed." But after his return to Paris, Honegger sublimated his depression in the musical expression of outrage and hope—a striking mood to be found in a work completed in September 1941. Later on, though, when asked about the background of his composition, Honegger claimed not to be able to remember precisely: "My only clear recollection was of a thermal nature: It had been very cold when I wrote this symphony, and since I could make no fire in my studio, I froze."



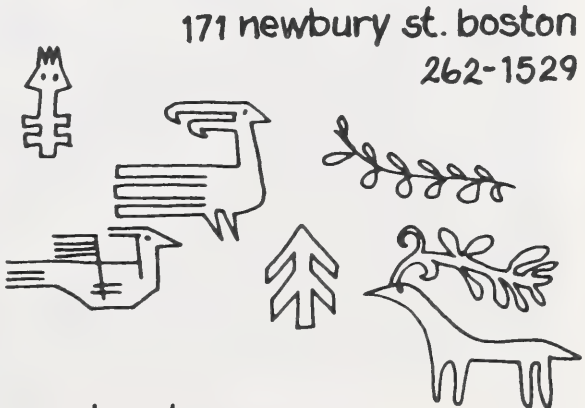
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The first movement begins with a chantlike, lamenting phrase in the solo viola, expressing a mood of frustrated sadness (limited as it is to three pitches). We will hear a great deal of it in the events to follow. The Allegro that soon comes in brings with it a driving, pounding unison theme of the starkest possible contrast, soon followed by a more lyrical phrase high in the violins and cellos. These materials interact in energetic dialogue, but the "lament" constantly takes over, especially at the climactic passage of the movement, where it is found (at different speeds) simultaneously in first and second violins fortissimo. The violas, softly reiterating the original form of the lament, recall the opening mood, which echoes in our minds against one last statement of the more vigorous Allegro theme.

The slow movement (which, according to Honegger, was the first to be composed) reaches a still higher level of emotional stress. A pulsating rhythmic ostinato in the accompaniment introduces a nervously expressive, flowing melody in the cello, soon passing to first violin. Both accompaniment and melody refer often to a gently shuddering semitone figure that recalls the lament of the first movement. After building to a full-voiced climax, the shudder invades the accompaniment in the form of agitated triplets, against which the double basses wail a lamenting cantilena. The movement gradually dies away amid continual sobbing laments.

The last movement comes as a shock. The 6/8 Vivace would seem, on the face of it, to be analogous to the lively rondo finales of a Haydn symphony. But here the humor is grim indeed and the harmony altogether grittier. The first violins introduce a melody in a pure C-sharp major over a constantly reiterated chord of D major in the second violins. Rapid gestures in viola and cello leap about with unbounded energy, generating a powerful tumult. The first climax collapses almost to nothing, but a fugato builds again to a



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heady rhythmic section in which the cellos and basses maintain the rolling 6/8 of the meter, while the violins play against it a pattern of five eighth-notes and rests, so that each pattern begins at a different point in the measure. The tempo increases to Presto, and soon the trumpet enters, doubling the first violins in a simple melody in D major that sounds for all the world like a Bach chorale. In fact, the stormy rolling of the string parts throughout the movement against the rock-steady chorale melody at the end strikingly recalls J.S. Bach's setting of the third stanza of Martin Luther's hymn *"Ein' feste Burg ist unser Gott" (A mighty fortress is our God)* in his cantata built around that chorale (BWV 80). Luther's text for the third stanza, *"Und wenn die Welt voll Teufel wär' "* (usually translated "And though this world with devils filled/Should threaten to undo us . . .") suggested to Bach just this sort of wild, boiling texture, with the orchestral strings representing the "devils" surrounding the chorus of faithful intoning the hymn tune. Honegger wished to regard his symphony as an abstract musical construction, but we would find it difficult to overlook the patent expressive element that clearly lurks here, and anyone who knows Bach's Cantata 80 can scarcely avoid reading into the close of the final movement a meaning of hope through perseverance.

—S.L.



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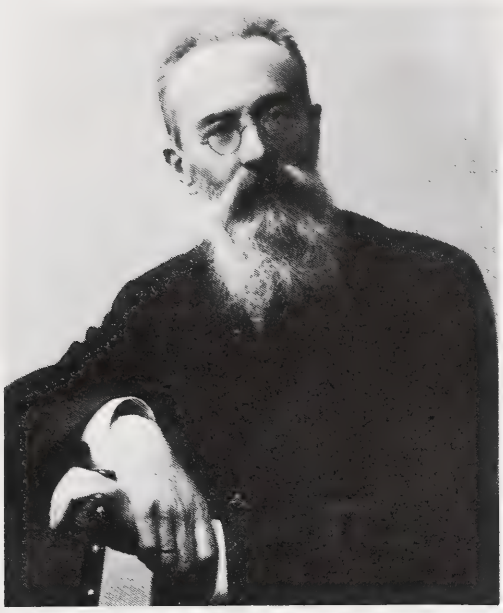
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Nikolay Rimsky-Korsakov
Sheherazade, Symphonic suite, Opus 35



Nikolay Andreyevich Rimsky-Korsakov was born in Tikhvin, Novgorod government, on 18 March 1844 and died in Lyubensk, St. Petersburg government, on 21 June 1908. He composed Sheherazade *during the summer of 1888; it was first performed in St. Petersburg under the composer's direction on 28 October of that year. Emil Paur led the Boston Symphony Orchestra in the first American performances on 16 and 17 April 1897, though the piece had originally been scheduled for one month earlier. On the occasion of the premiere, the critic for the "Daily Advertiser" wrote: "Long deferred because of its many difficulties, the Rimsky-Korsakoff Suite was performed on Saturday to the amazement of every concertgoer who had been brought up in the paths of Bach and righteousness. Yet no one dare say that the mountain brought forth a mouse; it was rather a white elephant that emerged. The Suite 'Scheherazade' introduced us to a new Berlioz, a Russian Berlioz, who had been nurtured on augmented seconds, cradled in triplets, and had imbibed chromatics from his boyhood."* Sheherazade *has also been conducted at Boston Symphony concerts by Wilhelm Gericke, Max Fiedler, Karl Muck, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, and Charles Wilson. Seiji Ozawa led the most recent subscription performances in February 1977; André Previn led the most recent Tanglewood performance in August 1981. The work is scored for piccolo, two flutes, two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, tambourine, side drum, cymbals, bass drum, tam-tam, harp, and strings.*

During the winter of 1887-88, Rimsky-Korsakov was engaged in one of his many generous acts of pious devotion to a deceased Russian master: he was orchestrating the opera *Prince Igor,* left unfinished at the death of its composer, Alexander Borodin. A few excerpts played in concert—among them the overture and the famous Polovtsian Dances—demonstrated the effectiveness of the work. He had to put off original composition while engaged in this labor of love, but he did manage to conceive two new orchestral pieces, the working out of which was to be left to the following summer, spent on an estate in Nyezhgovitzy, near Looga. Both of them turned out to be among his best-known compositions. One was based on episodes from *The Arabian Nights,* the other on themes from the *obikhod,* a collection of the most frequently used canticles of the Russian Orthodox Church. Both were finished that summer: the first was *Sheherazade,* Opus 35, and the second was the overture *Svetliy prazdnik (The bright holiday),* generally known in English as the *Russian Easter* Overture. As it happens, they were very nearly the last purely orchestral works Rimsky was to write; for the remaining two decades of his life, he devoted his attentions almost totally to operatic composition. Moreover they are the last works that he composed with virtually no Wagnerian influence. There was a sudden dramatic change in Rimsky's style the following winter, when he was bowled over by a performance of *Der Ring des Nibelungen* given in

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St. Petersburg by a German company under the direction of Karl Muck (later to be music director of the Boston Symphony Orchestra), and Rimsky's next opera, *Mlada,* revealed the composer to have been converted into quite the thoroughgoing Wagnerian. (Over a period of years he did work his way back to a musical language of his own; his last and best-known opera, *Le Coq d'or,* shows few traces of his Wagnerian fling.)

The massive collection of tales known as *The Arabian Nights* or *The Thousand-and-One Nights* is built on a framework reflected in the orchestral score of Rimsky-Korsakov's musical treatment: the Sultan Shakhryar, discovering his wife's infidelity and convinced of the inconstancy and faithlessness of all women, has sworn henceforth to marry repeatedly in rapid sequence, putting each wife to death after the first night in order to avoid another betrayal. To put an end to this bloodbath, Sheherazade, the daughter of the Sultan's most trusted adviser, seeks to become his wife (even though she had been exempted from this fatal rank because of her father's position at the court). She saves her life after her wedding night by telling a story that captures the Sultan's interest, breaking it off just at dawn, with the promise of continuing it the next night. Each night, as she continues, her story puts out roots and branches, becoming an intricate network of tales, some told by characters within other tales, so that at no point do all the stories in progress come to their conclusion. Each day at dawn the Sultan puts off her execution for another day in order to hear the end of the story first. Gradually her seemingly artless and endless series of colorful fairy tales softens the cruel heart of the Sultan, and, at the end of one thousand-and-one nights, he abandons his sanguinary design and accepts Sheherazade as his one, permanent, loving wife. (A few years ago Bruno Bettelheim's study of fairy tales analyzed the *Thousand-and-One Nights* as a particularly clear example of the way these traditional stories help mold and shape a mature, integrated personality.)

Of course, *The Arabian Nights* is much too long a work and much too intricate—in its complex network of tales-within-tales—simply to be translated into music as a storytelling program. Analysts and program annotaters have expended a great deal of ingenuity in

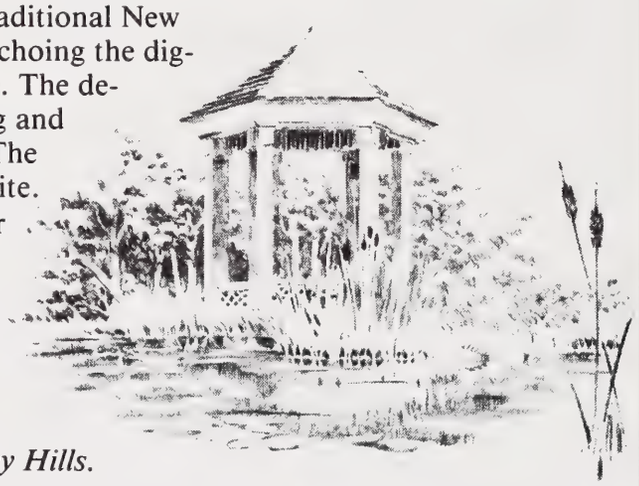


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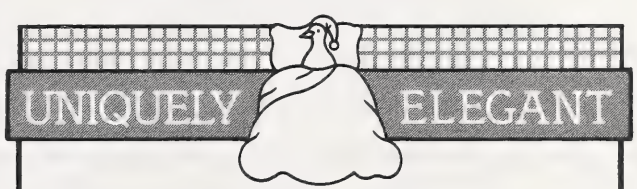
attempts to identify precisely which tales Rimsky-Korsakov had in mind, especially since the traditional movement titles are not especially specific: the introduction purports to represent the stern Sultan Shakhryar (in the opening unison phrase) and Sheherazade the storyteller (in the solo violin); the remainder of the first movement is identified with the sea and the ship of Sinbad the sailor; the second movement is the tale of the Prince Kalendar; the third is simply "The Prince and the Princess"; and the finale is a festival at Baghdad and a shipwreck (quite a combination for a single movement!). But it is vain to seek for specific stories as the inspiration of this music. There is, for example, more than one Prince Kalendar with a story to tell in *The Arabian Nights*, and, as the composer himself noted, he did not by any means reserve the very first theme—the so-called "Sultan's theme"—for that grim personage, but rather wove it into the entire fabric of the score without regard to the details of storytelling. It becomes the rolling ocean beneath Sinbad's ship in the first movement, and it appears as an element in the Prince Kalendar's tale, where the Sultan himself does not appear at all.

Even so, the theme presented first (and most often) by the solo violin quite clearly represents Sheherazade herself, telling her colorful tales and here and there inserting her warmhearted personality into them. But the composer, after first specifying the traditional titles, wrote in his memoirs, *My Musical Life,* that he had actually removed all hints as to the subject matter of the tales from a later edition of the score. He added that, in composing *Sheherazade,*

> I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as *symphonic music,* should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why then, if that be the case, does my suite bear the name, precisely, of *Sheherazade?* Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Sheherazade) entertaining therewith her stern husband.

—S.L.


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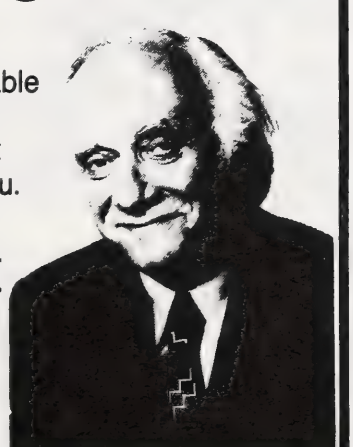
More . . .

Stanley Sadie, who wrote the fine article on Mozart in The New Grove, is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). All of the older literature on Mozart (including Einstein) needs reconsideration in the light of Wolfgang Hildesheimer's *Mozart,* which has just been published in English translation (Farrar Straus Giroux). When first published in German in 1977, it climbed promptly to the top of the best-seller lists! Most surprisingly, perhaps, this challenge to the received tradition of Mozart studies comes not from a musicologist but from an artist and novelist who has studied all the primary sources (especially the composer's letters) for over a quarter of a century. His book is not a chronological survey of the composer's life but rather a 366-page essay built up out of many short sections dealing primarily with Mozart's character, personality, and genius. The cumulative effect of the author's observations and penetrating criticism of the old "haloed" Mozart is to provide an entirely new point of view of this composer. Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback).

The Magic Flute has attracted a vast amount of attention. Jacques Chailley's *The Magic Flute: Masonic Opera* (Knopf) deals in overwhelming detail with the symbolic aspects of the score, often meaningfully, but sometimes rather overdone. The classic study is Edward J. Dent's *Mozart's Operas* (Oxford paperback), though he limits himself only to the works that were generally regarded as particularly significant when he wrote, nearly a half-century ago. A more recent book, aimed at the general audience, that provides a sensible and musically informed appreciation of *every* Mozart opera is William Mann's *The Operas of Mozart* (Oxford; also available in paperback).

There are, of course, many recordings of Mozart overtures; one that contains most of the best-known examples performed by a distinguished Mozartian on a budget-priced label is that of Sir Colin Davis with the Royal Philharmonic Orchestra; it contains nine overtures including *The Magic Flute* (Seraphim). An older performance on an anthology record that is definitely worthwhile is Toscanini's reading with the BBC Symphony

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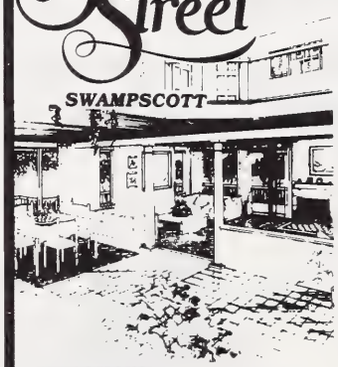
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(Seraphim mono; coupled with overtures by Beethoven, Brahms, Rossini, and Weber). But the best way to hear the overture is when it introduces the entire opera. My favorite recording of *The Magic Flute* remains the old monaural version led by Ferenc Fricsay with the RIAS Orchestra and a cast including Maria Stader as Pamina, Ernst Haefliger as Tamino, Rita Streich as an unsurpassed Queen of the Night, Dietrich Fischer-Dieskau in his earliest and freshest recording as Papageno, and Josef Greindl as Sarastro (DG); among more recent recordings I have particularly liked Karl Böhm's recording with the Berlin Philharmonic and a cast including Evelyn Lear, Roberta Peters, Fritz Wunderlich, and Dietrich Fischer-Dieskau (DG).

The available studies of Honegger are all in French or German, and many of them are pretty casual at best. Among the best of these is Pierre Meylan's *Arthur Honegger: Humanitäre Botschaft der Musik* (the subtitle means "Humanitarian Ambassador of Music") from Verlag Huber of Frauenfeld and Stuttgart. There is only one recording of the Symphony No. 2 available, but it is a fine one from Herbert von Karajan and the Berlin Philharmonic (DG).

There are no current full-scale biographies of Rimsky-Korsakov in English, most of the serious studies (except for a few articles and a 1945 biography by Gerald Abraham) being available only in Russian. But the composer's autobiography, *My Musical Life*, is full of interesting details; it is currently in print in a very pricey reprint edition (Vienna House). Of the many recordings of *Sheherazade*, there is really no reason to look further than the one by the Boston Symphony with Seiji Ozawa (DG).

—S.L.

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Charles Dutoit



Music director and principal conductor of the Montreal Symphony Orchestra since 1977, Charles Dutoit has made numerous guest appearances throughout the world with major international orchestras. During the past few seasons he has conducted the London Philharmonic, the Royal Philharmonic, and the Philharmonia Orchestra, the Toronto Symphony, the National Arts Centre Orchestra of Ottawa, the Philadelphia Orchestra, and four major series of concerts with the Israel Philharmonic. During the 1980-81 season Mr. Dutoit made his debut at La Scala, Milan, in a series of concerts, made his debut with the Boston Symphony Orchestra, appeared with the Berlin Philharmonic and the Pittsburgh Symphony, and returned to the Philadelphia Orchestra at the Saratoga Festival. The 1981-82 season brought debuts with the New York Philharmonic, the Cleveland Orchestra, the Cincinnati Symphony, and the St. Paul Chamber Orchestra, as well as two appearances with the Philadelphia Orchestra, a return to New York's Mostly Mozart Festival, and a Chicago Symphony debut at the Ravinia Festival. Highlights of Mr. Dutoit's 1982-83 season include his debut with the Minnesota Orchestra, performances of *Faust* at the Royal Opera, Covent Garden, and return appearances with the Berlin Philharmonic and the Orchestre de Paris.

An exceptionally versatile musician, Charles Dutoit is also a multi-linguist, speaking seven languages fluently, including his native French. He was educated at the Lausanne Conservatoire, studying four instruments—violin, viola, piano, and percussion—in addition to composition, and conducting with Ernest Ansermet, who was to prove a strong influence on his musical development. While still in his twenties, Mr. Dutoit was invited by Herbert von Karajan to work at the Vienna State Opera and then by Rudolf Kempe to be the latter's assistant with the Zurich Tonhalle Orchestra, of which he later became associate conductor. This was followed by his appointment to the associate and then artistic directorship of the Berne Symphony. Charles Dutoit has recorded for five international companies—Erato, Deutsche Grammophon, Philips, Decca, and RCA—and has been awarded both the Grand Prix du Disque and the Edison Prize. Two recent recordings—the complete *Daphnis and Chloé* of Ravel for Decca, and Stravinsky's *Petrushka* with the London Symphony for Deutsche Grammophon—have received enthusiastic and unanimous acclaim. Mr. Dutoit's most recent appearance with the Boston Symphony Orchestra was at Tanglewood this past summer.

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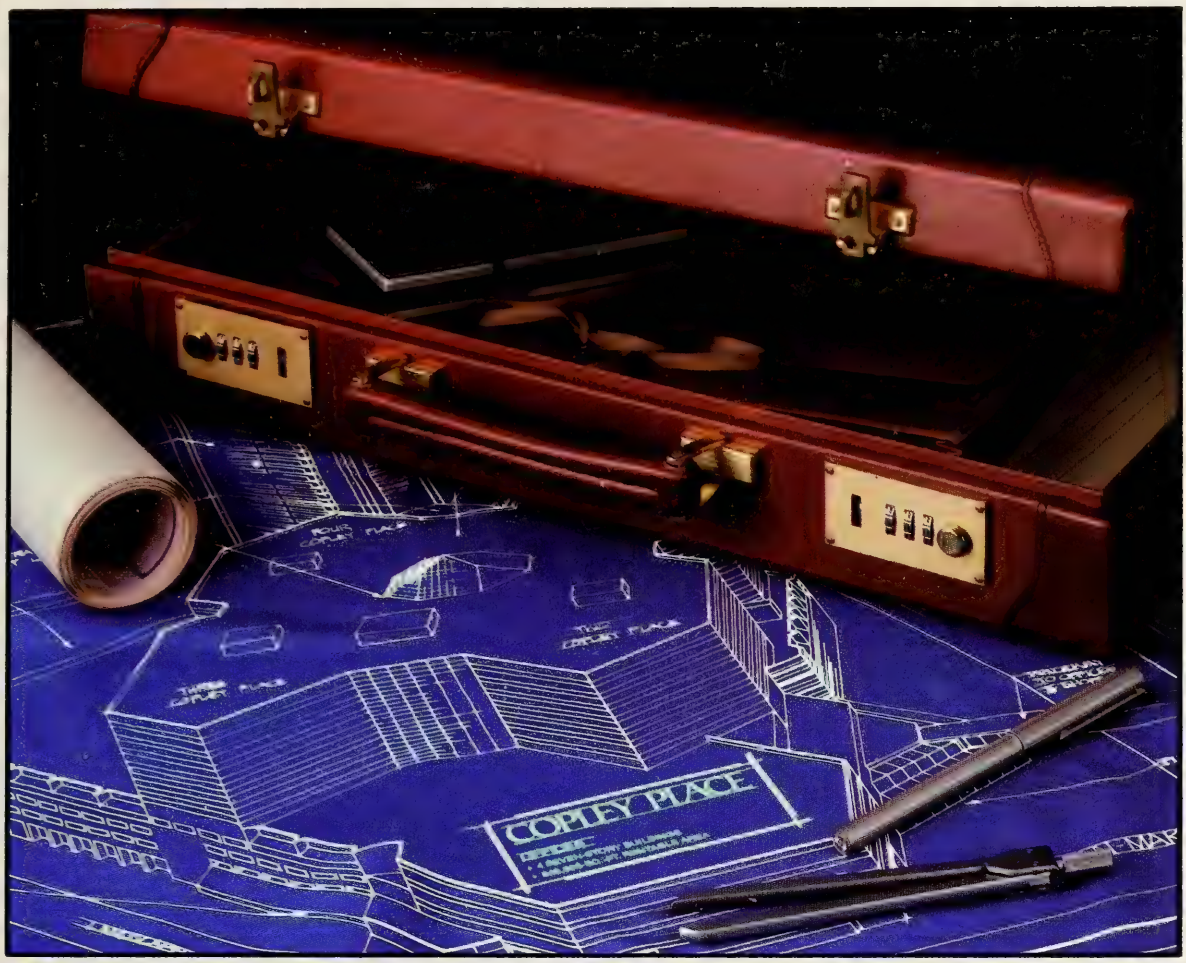


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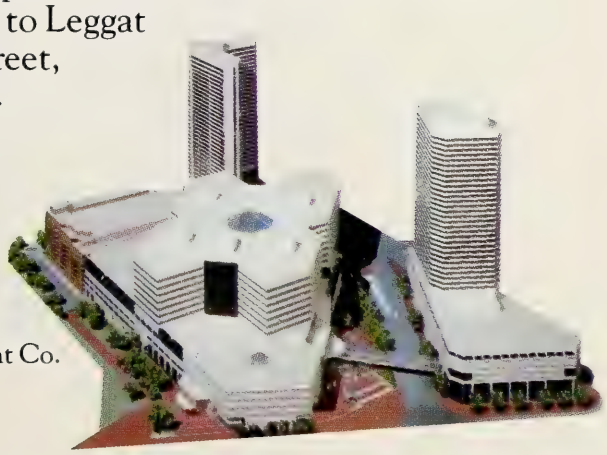
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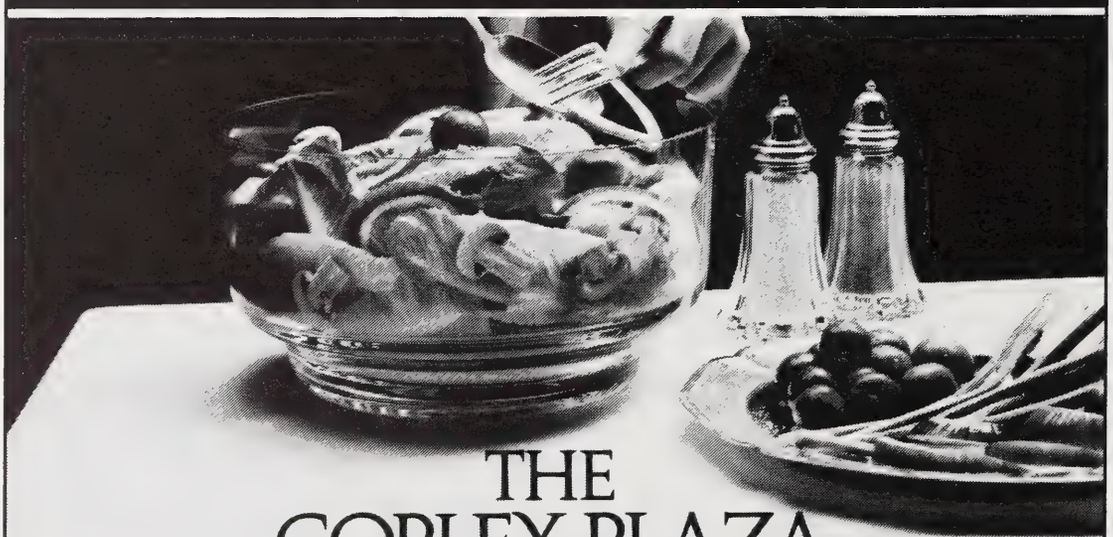
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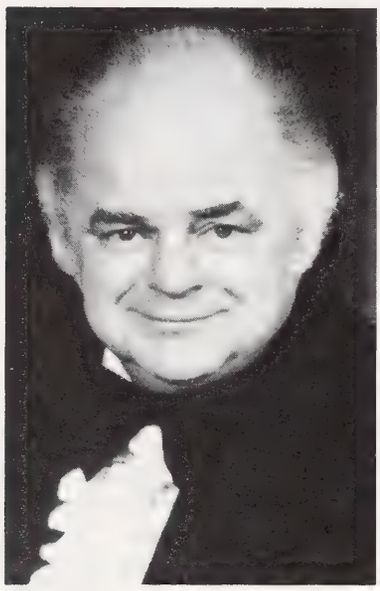
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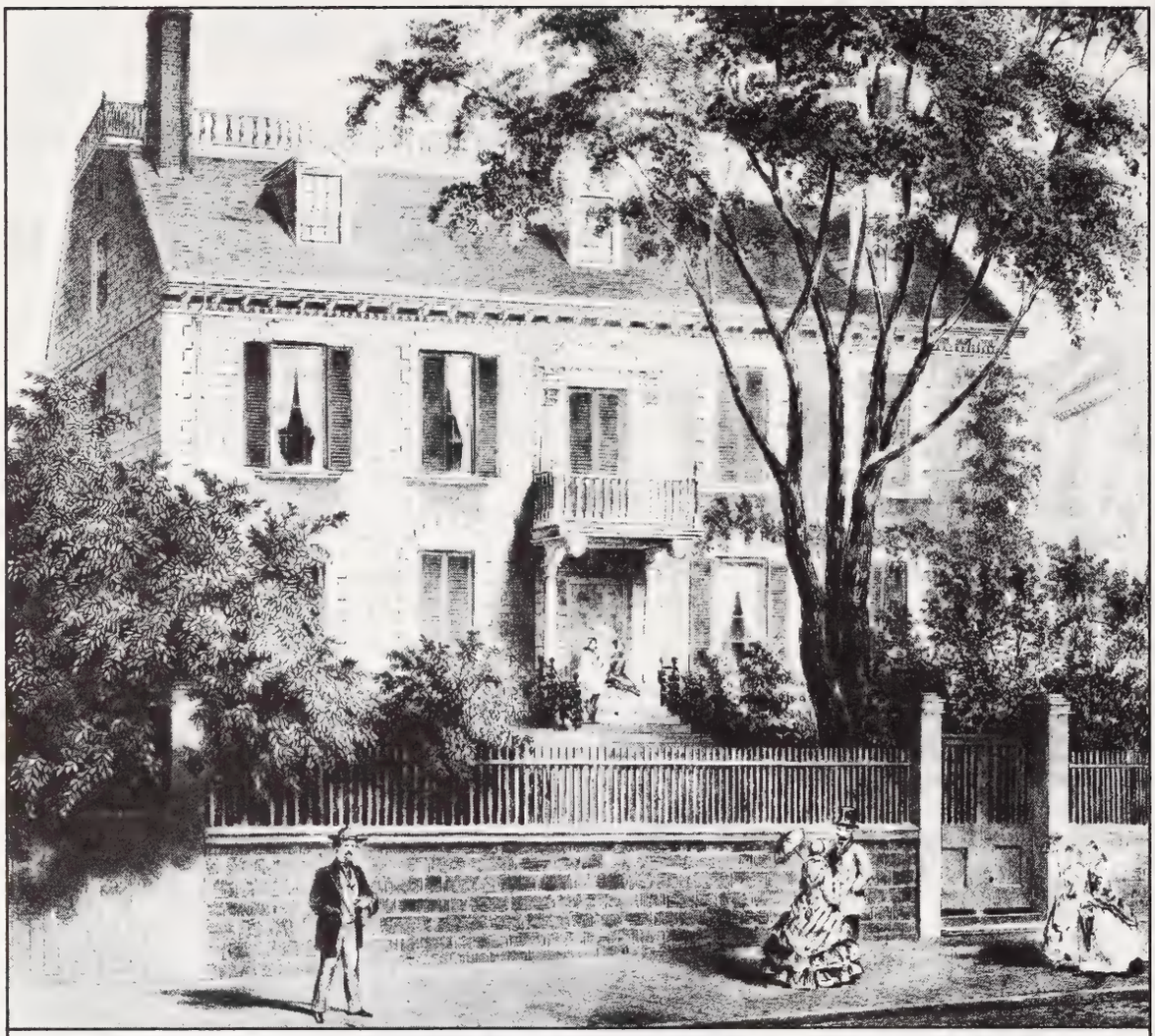
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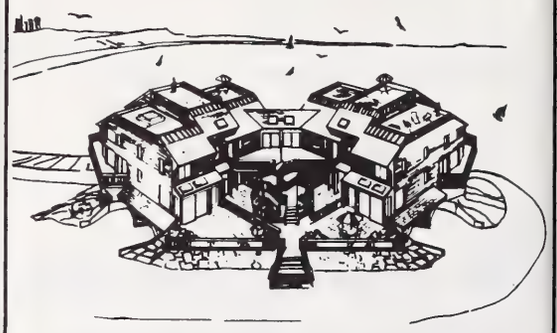
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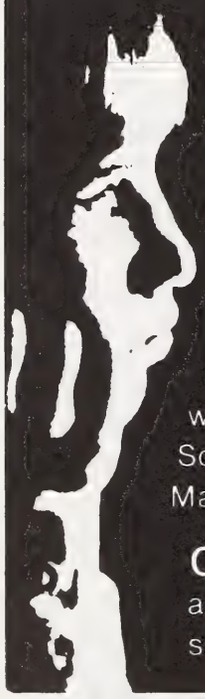
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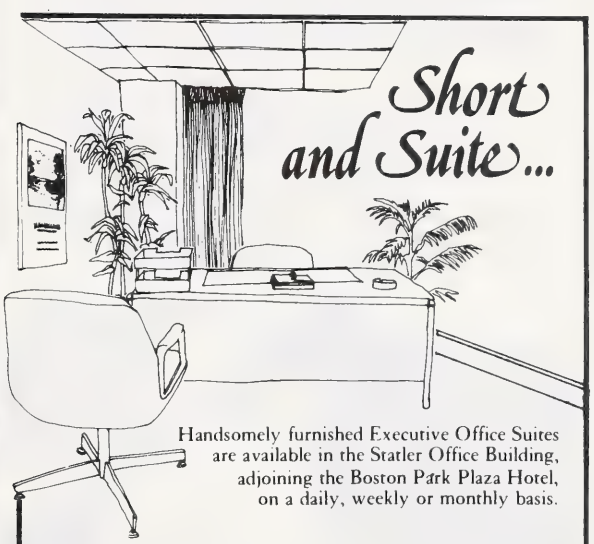
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Friday, 26 November—2-3:55
Saturday, 27 November—8-9:55
JOSEPH SILVERSTEIN conducting

Mozart	Divertimento No. 7 in D, K.205
Piston	Symphony No. 6
Sibelius	Symphony No. 1

Thursday, 2 December—8-10:10
Thursday '10' series
Friday, 3 December—2-4:10
Saturday, 4 December—8-10:10
Tuesday, 7 December—8-10:10
Tuesday 'B' series
SIR COLIN DAVIS conducting

Elgar	*The Dream of Gerontius*

JESSYE NORMAN, soprano
STUART BURROWS, tenor
JOHN SHIRLEY-QUIRK, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Thursday, 9 December—8-9:55
Thursday 'A' series
Friday, 10 December—2-3:55
Saturday, 11 December—8-9:55
SIR COLIN DAVIS conducting

Mozart	Masonic Funeral Music, K.477
Mozart	Piano Concerto No. 27 in B-flat, K.595

MURRAY PERAHIA

Vaughan Williams	Symphony No. 6

Tuesday, 14 December—8-9:55
Tuesday 'C' series
SIR COLIN DAVIS conducting

Schubert	Overture to *Rosamunde*
Mozart	Concerto in C for flute and harp, K.299

DORIOT ANTHONY DWYER, flute
ANN HOBSON PILOT, harp

Vaughan Williams	Symphony No. 6

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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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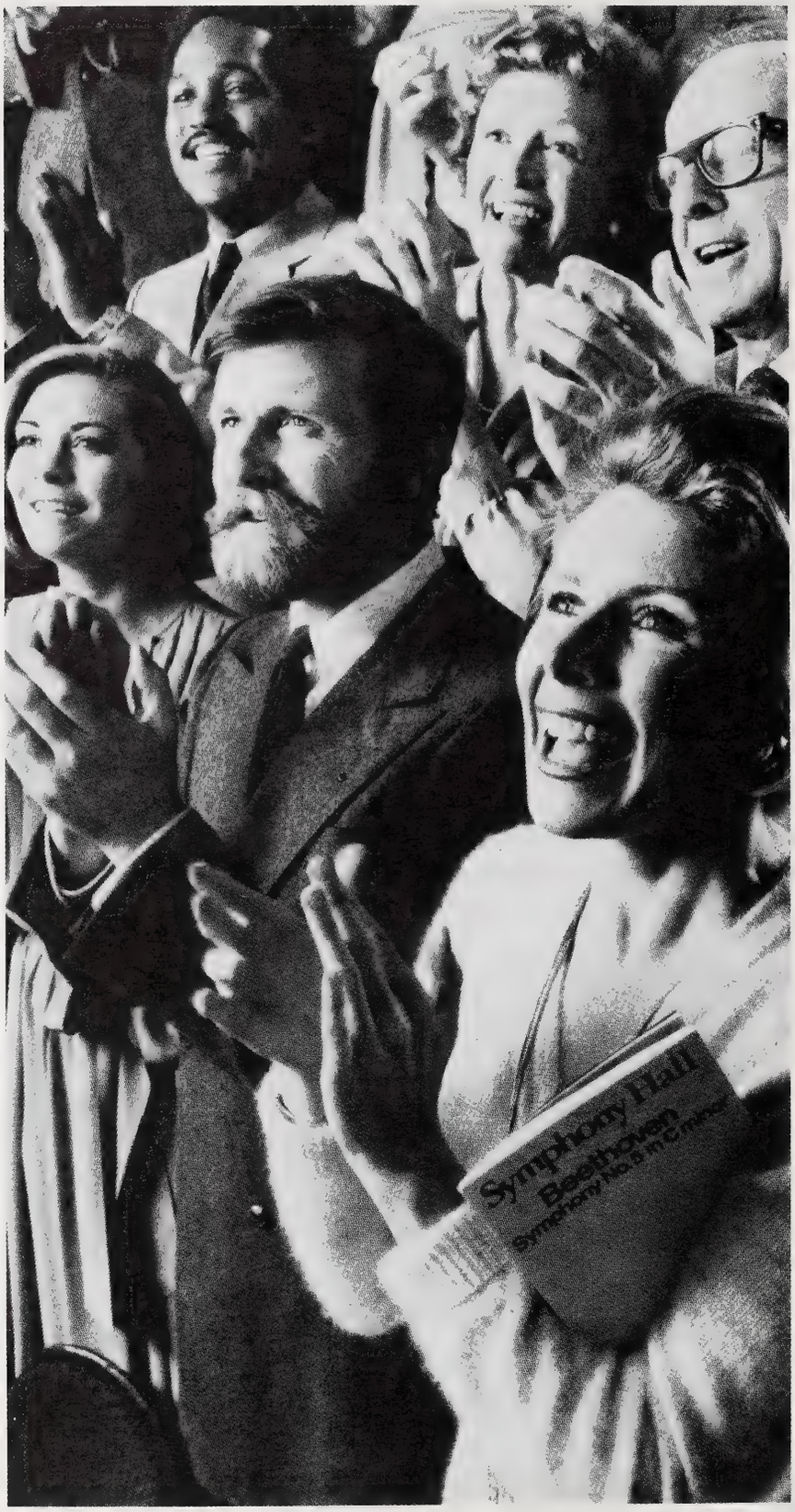
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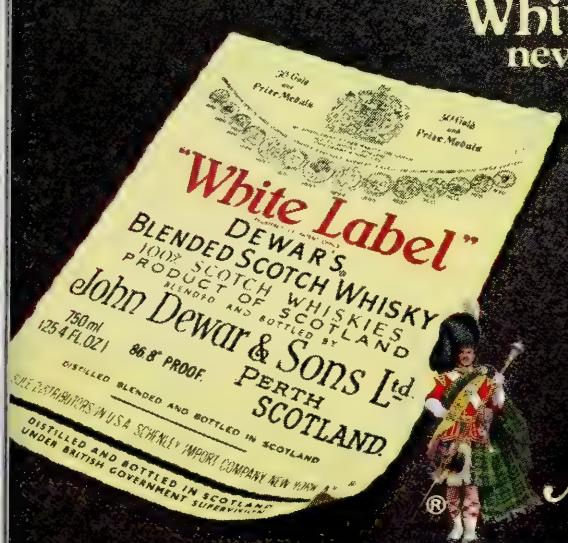
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PRE-SYMPHONY CHAMBER CONCERTS

Thursday, 18 November at 6
Tuesday, 23 November at 6

VYACHESLAV URITSKY, violin
MICHAEL ZARETSKY, viola
MISCHA NIELAND, cello
TATIANA YAMPOLSKY, piano

HONEGGER — Sonata for viola and piano

Andante—Vivace
Allegretto moderato
Allegro non troppo

Mr. ZARETSKY and Ms. YAMPOLSKY

MOZART — Quartet in G minor for piano, violin, viola, and cello, K.478

Allegro
Andante
Rondo: Allegro

Mr. URITSKY, Mr. ZARETSKY, Mr. NIELAND, and Ms. YAMPOLSKY

Baldwin piano

Please exit to your left for supper following the concert.

The performers appreciate your not smoking during the concert.

Arthur Honegger

Viola Sonata

Chamber music was an important medium in the early works of Honegger. In rapid succession between 1918 and 1921 he finished a first violin sonata (which had been in progress during the war), then composed a second, and soon after added the present viola sonata, a sonata for two violins alone, and a cello sonata. The viola sonata was composed in Paris in the months of January (second movement), February (last movement), and March (first movement) 1920; it is dedicated to Henri Casadesus. (Already in this work we see the practice to which Honegger specifically drew an interviewer's attention with his Second Symphony, composed twenty years later: he preferred sonatas and symphonies in three movements and nearly always began work with the middle movement.) The composer's sense of the viola's special sonority (which, as the American composer William Schuman once described it, is "so like a violin, so unlike a violin, so like a cello, so unlike a cello") is particularly apparent in his treatment of the accompanying piano in the first movement's Vivace sections, with both hands playing in a fairly low register to allow the viola to soar above.

The first movement consists of a threefold alternation of an Andante–Vivace pair. The Andante always comes across as a songlike melody, growing to greater intensity in the middle, while the Vivace is vigorously thematic and suggests more dramatic processes of development. The last Vivace is nothing more than a brief coda to the movement. Since the fast sections involve two thematic ideas (which, at the restatement, recur in reverse order), the entire movement is shaped with mirror-symmetry.

After the chromatic adventures of the first movement, the nearly diatonic A minor of the Allegretto moderato sounds almost like folk song; the middle section of the three-part form briefly becomes a canon between the viola and the pianist's right hand. The last movement is constructed symmetrically, like the first, on the basis of a square and sturdy chorale-like tune sung at the outset by the viola and restated several times thereafter in various keys before a climactic final statement an octave higher than its original appearance.

—Steven Ledbetter

Wolfgang Amadè Mozart

Quartet in G minor for piano, violin, viola, and cello, K.478

The key of G minor seemed to have a special resonance for Mozart. When he chose to use it, the music that resulted was always of a special impassioned character, whether it was in the early symphony, K.183, the string quintet K.516, the later and incomparably greater Symphony No. 40, K.550, or Pamina's aria, "*Ach ich fühl's,*" from *The Magic Flute*. And, of course, the Piano Quartet, K.478. With this piece Mozart virtually created the genre of piano quartet and established it as a useful chamber ensemble (though a dangerous one, since in the hands of a composer with an ear less acute than Mozart's the piano inevitably tends to overbalance the strings). The quartet was apparently composed on commission from the publisher Franz Anton Hoffmeister, who requested three pieces in this medium. The first to be composed was the present G minor quartet (it was completed on 16 October 1785); the public didn't buy it, finding it much too difficult to play, and Hoffmeister decided to cancel the commission rather than to waste money publish-

ing more works that were beyond the abilities of the average chamber performer. (Mozart did, in the end, write one more piano quartet about nine months later, but it was published by Artaria rather than Hoffmeister).

The first movement, an imperious Allegro in G minor, features a powerful opening in octaves that plays a strong motivic role throughout the movement. Adroitly placed sforzandos stretch the phrases of the second theme in a charmingly unexpected way. The Andante, in the closely related key of B-flat, has a wonderful harmonic richness decorated by elaborate runs for each of the four instruments in turn. It comes as a bit of a surprise that the final movement turns to the conventional "happy ending" of the major key after such expressive weight in the first two movements. But though it is undeniably lighter in mood than what preceded it, the frequent passing chromatic notes, entering already in the first measure, show that the finale, too, is cut from the same expressive cloth and is not merely a bow to custom. With this quartet and its later companion piece (K.493), Mozart at one stroke set a standard for the new medium that has been aimed at but never surpassed.

—S.L.

Vyacheslav Uritsky

Violinist Vyacheslav Uritsky was born in Kherson, Russia, was brought up in Odessa, began his musical training there with Olga Goldbown, and studied at Odessa State Conservatory with Leonid Lambersky. After graduating from the conservatory, he was for fifteen years a member of the Moscow Philharmonic's first violin section. He immigrated with his wife and daughter to Rome and then, in 1974, to the United States; he joined the Boston Symphony's second violin section in 1975. A faculty member at the Boston Conservatory and a frequent performer in chamber music concerts throughout New England, Mr. Uritsky is assistant principal of the BSO's second violin section.

Michael Zaretsky

Born in the Soviet Union, violist Michael Zaretsky studied originally as a violinist at the Central Music School in Moscow and at the Moscow State Conservatory, where his teacher was Michael Terian. A former member of the Moscow Philharmonic String Quartet and the Moscow Broadcasting Symphony Orchestra, he immigrated in 1972 to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Radio Israel. After deciding to come to the United States, and awaiting approval of his visa application in Rome, he auditioned for Leonard Bernstein, who helped him reach the United States and brought him to Tanglewood. There, while a member of the Berkshire Music Center Orchestra, he successfully auditioned for the BSO. A frequent performer of solo and chamber music in the Boston area, Mr. Zaretsky has been soloist with the Boston Pops, the Rhode Island Philharmonic, and the Atlantic Symphony of Halifax, Nova Scotia. A former member of the Wellesley College faculty, he teaches at the Boston University School of Music and the Boston Conservatory of Music. Mr. Zaretsky will perform the Walton Viola Concerto with the Boston University Orchestra conducted by Victor Yampolsky at the BU School for the Arts, 855 Commonwealth Avenue, on Monday, 22 November at 8 p.m.

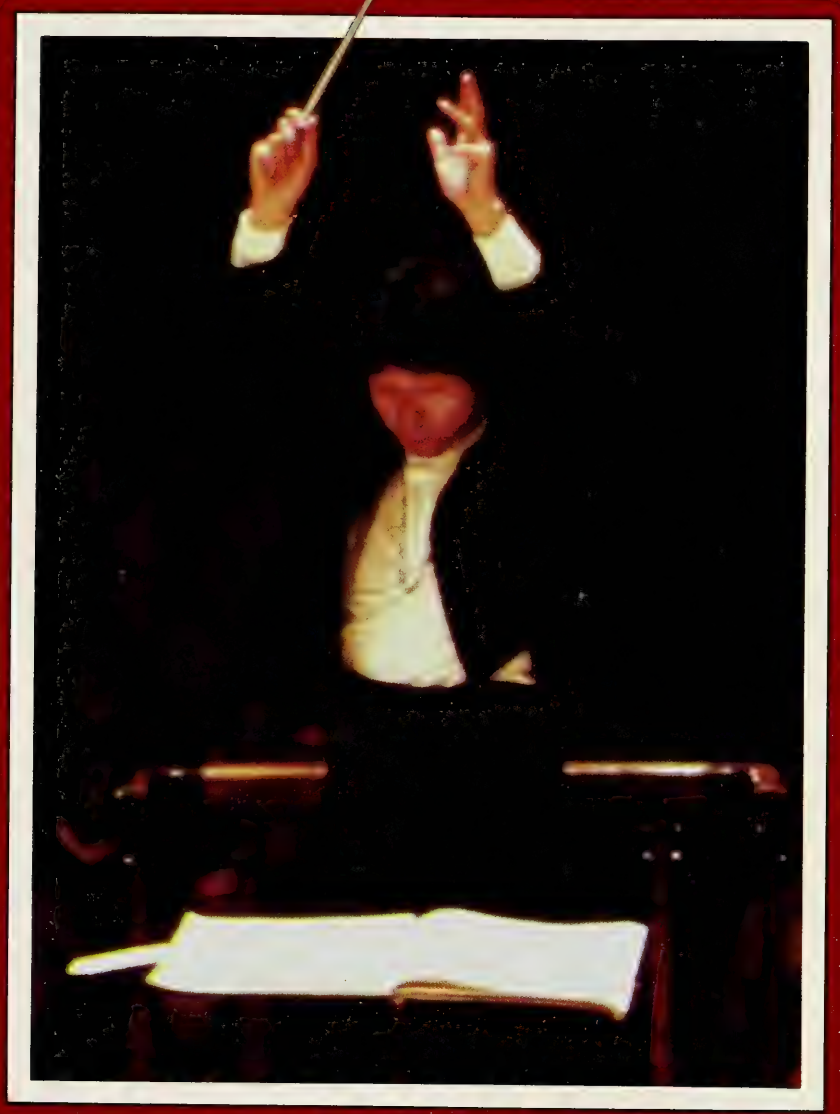
Mischa Nieland

Born in Philadelphia, cellist Mischa Nieland joined the Boston Symphony Orchestra in 1943 under Serge Koussevitzky. Mr. Nieland studied cello with Stephen Deak at the Curtis Institute and later with Diran Alexanian at the Peabody Institute in Baltimore, where he became Mr. Alexanian's assistant. He joined the Baltimore Symphony and, after that, the National Symphony Orchestra in Washington, D.C., where he was assistant principal cellist. Mr. Nieland has been a member of the Pro Musica Quartet, the Homewood Quartet (which initiated the chamber music concerts at the Baltimore Museum of Art), and the Stockbridge Quartet. An active chamber music recitalist and private teacher, Mr. Nieland has taught at Brandeis University; he currently teaches at Boston University and at the Boston University Tanglewood Institute.

Tatiana Yampolsky

Pianist Tatiana Yampolsky was born in the U.S.S.R. and began her musical studies at the Central Music School in Moscow, where she studied with Mira Silver. She later graduated from the Moscow State Conservatory, where her teachers included such prominent Soviet pianists as Dmitri Bashkirov and Yakov Flier. Ms. Yampolsky began her career as a soloist in the Soviet Union, appearing in Moscow, Leningrad, Erevan, and other cities. Since her immigration to the United States in 1973, she has been guest soloist with the Atlantic Symphony of Halifax, Nova Scotia, and the Boston Pops. She has also appeared in numerous solo and chamber music concerts in the United States and Canada. During the spring of 1979 and again in 1981, Ms. Yampolsky toured eastern Canada with the Atlantic Symphony. Her recordings include the two Prokofiev violin sonatas and the Shostakovich Violin Sonata with BSO assistant concertmaster Emanuel Borok.

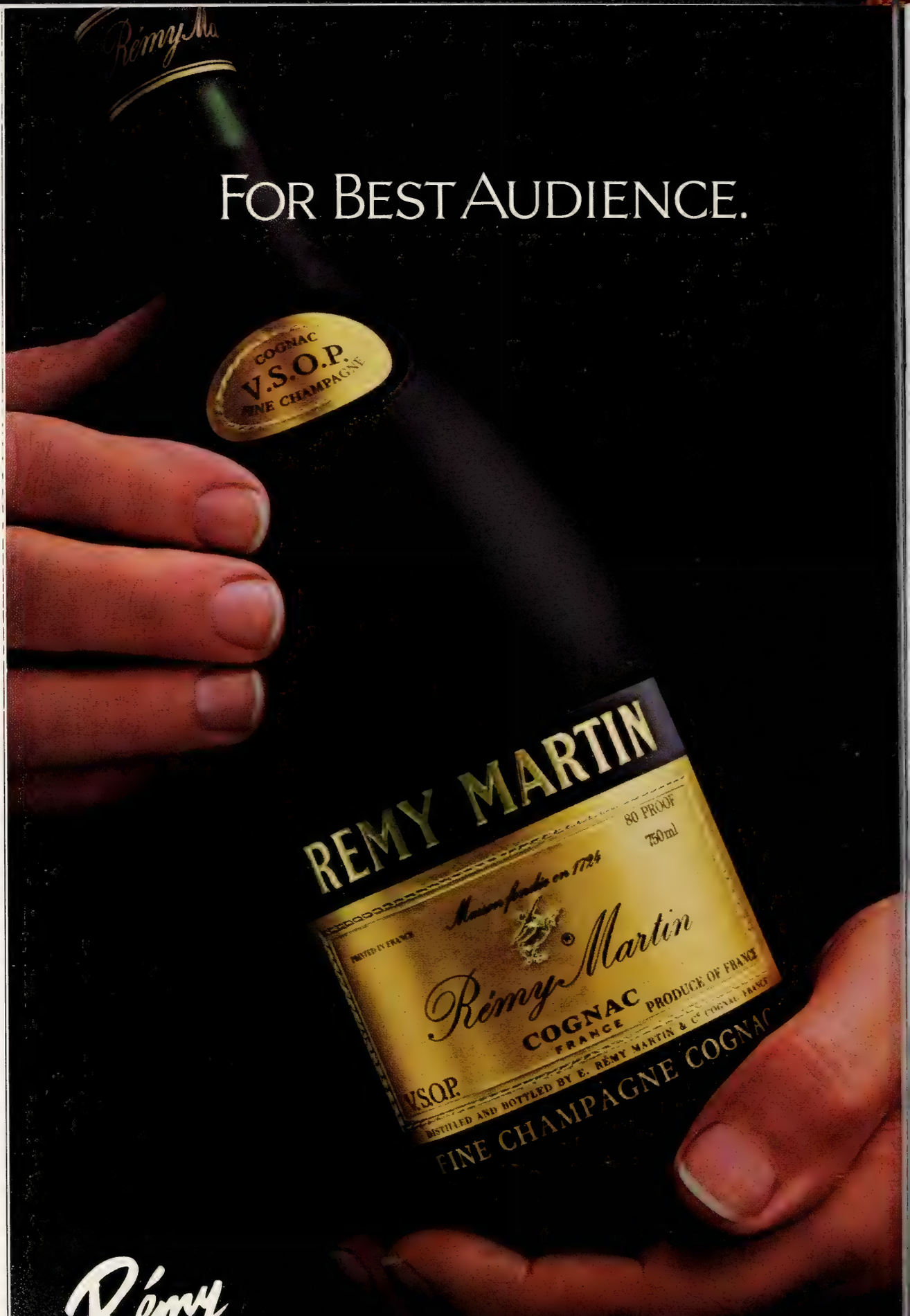
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102nd Season

1982-83

FOR BEST AUDIENCE.



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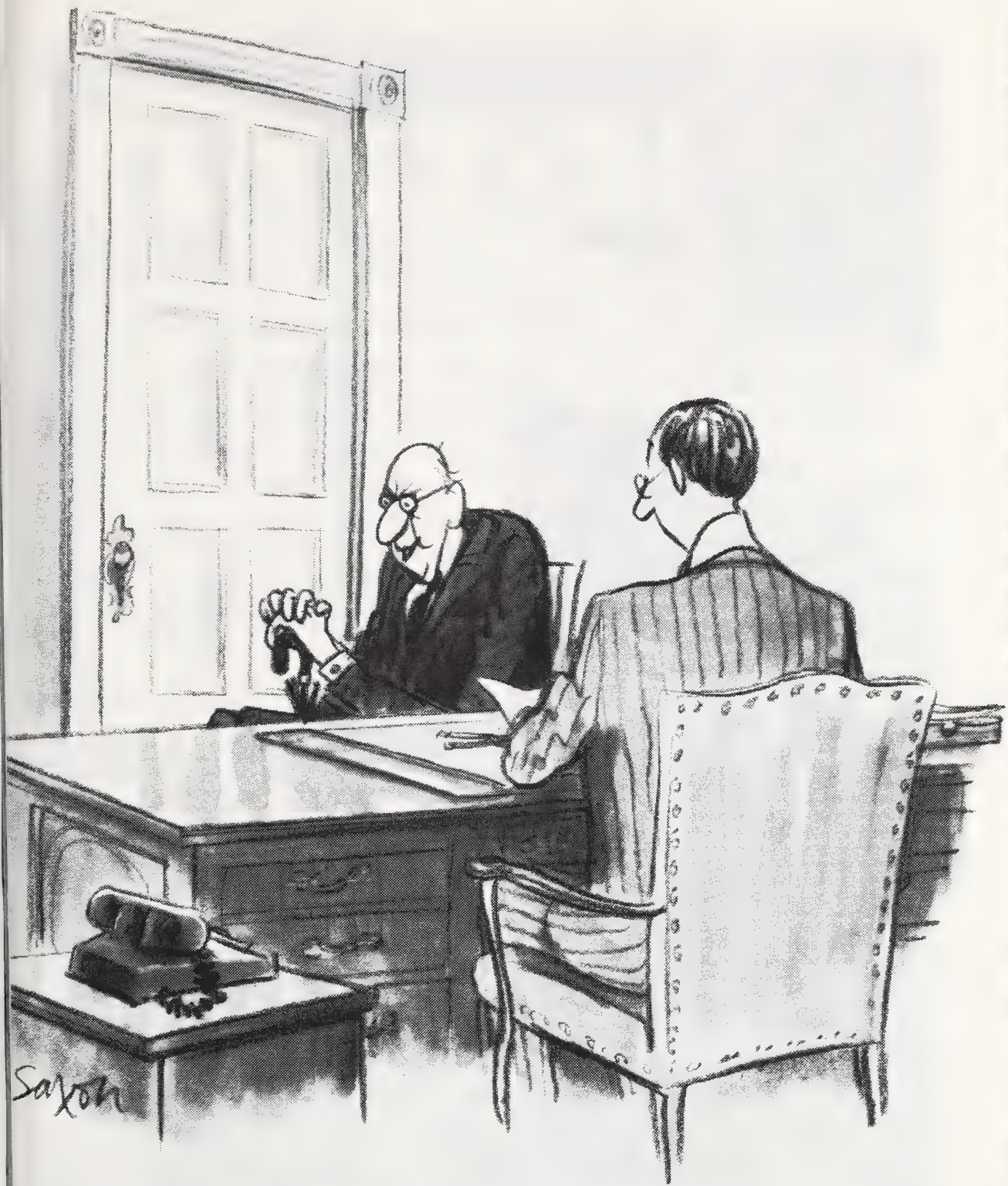
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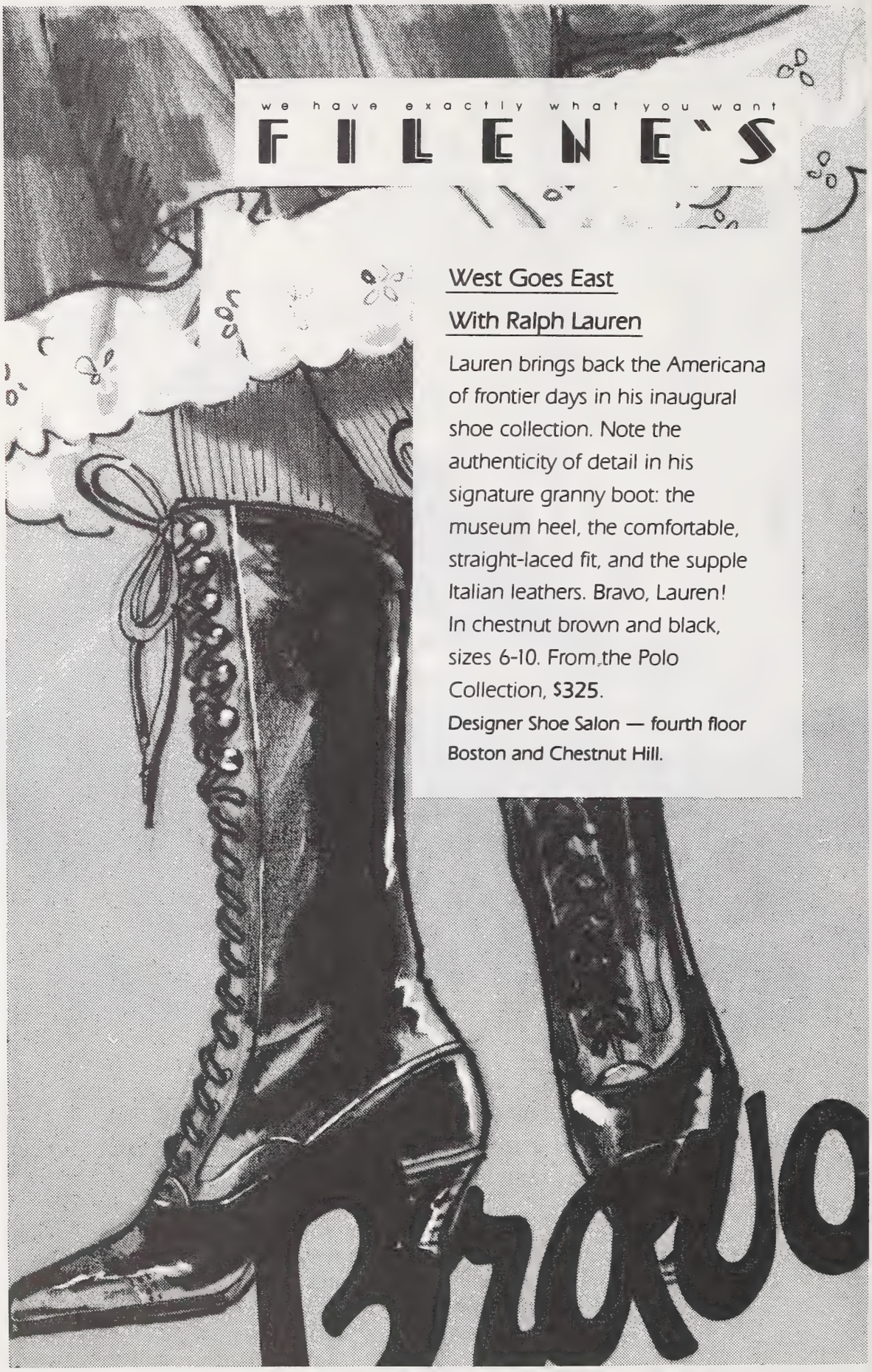
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BSO

Looking Ahead to the 1983 BSO/WCRB Musical Marathon

The thirteenth annual BSO/WCRB Musical Marathon, the Boston Symphony Orchestra's major fundraising event, kicks off on Friday, 11 March and will run through Sunday, 13 March. WCRB-FM-102.5 will broadcast live from Symphony Hall around-the-clock. On Sunday evening, there will be a live telecast over WCVB-TV–Channel 5 featuring a performance by the Boston Symphony Orchestra. More than 500 Council members will volunteer their time and talents to this year's Marathon, co-chaired by Council members Janice Hunt and Jane Sanger. The Junior Council will again be responsible for the busy Quincy Market booth during Marathon weekend.

You can help before the Marathon begins by attending the spectacular Preview Party on Tuesday, 1 March at Symphony Hall, or by pre-paying your pledge with an order from the Marathon catalog, which will be mailed in mid-February. Anyone interested in working on the 1983 BSO/WCRB Musical Marathon, or in donating a gift premium, please call the Marathon Office at Symphony Hall at (617) 266-1492, ext. 230.

BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: BSO concertmaster and assistant conductor Joseph Silverstein on Friday, 26 November at 11 a.m.; soprano Jessye Norman on Monday, 29 November at 11 a.m.; and the BSO's principal guest conductor, Sir Colin Davis, on Monday, 13 December at 11 a.m.

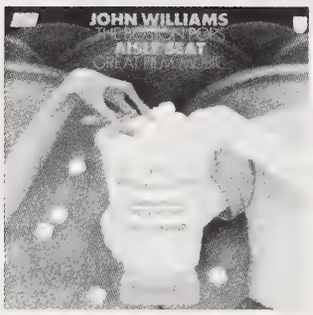
"Presidents at Pops" 1983

"72 and growing," said BSO Overseer Harvey Chet Krentzman, general chairman for the 21 June 1983 "Presidents at Pops" gala fundraiser for the BSO. That's the number of participating company sponsors who have subscribed to the event as of 15 October. "We are out to top last year, when more than $405,000 was raised," continued Krentzman. "This program endeavors to develop closer communication between the business community and the Symphony, broaden the base of corporate support, and create a fun and entertaining evening." Co-chairmen Vincent O'Reilly and Malcolm Sherman, and a committee of more than 100 BSO Trustees, BSO Overseers, and members of the business community, are making a special effort to ensure a sell-out and to secure advertising for the special program book. Plans are being formulated for an even more spectacular evening than last year's.

Sponsor packages at $3,000 include ten table seats and ten balcony seats to the concert on 21 June, plus two tickets for the Presidents Dinner to be held this year on 9 May at Symphony Hall. Program book advertising is priced at $1,000 per full page, $500 per half-page, and $250 per quarter-page. For further information, please contact Eric Sanders, Director of Corporate Development, Development Office, Symphony Hall, Boston, MA 02115, or telephone (617) 266-1492.

Christmas Gift Suggestions: BSO and Pops on Record







Two new digital releases from Philips records have recently reached local record stores: Richard Strauss's *Also sprach Zarathustra* with Seiji Ozawa and the Boston Symphony Orchestra, and "Aisle Seat: Great Film Music," with John Williams and the Boston Pops performing such film-score favorites as "Over the Rainbow," "The Trolley Song," the title song from "New York, New York," the "Flying Theme" from Williams's own score for *E.T.*, and his *Raiders of the Lost Ark* March. Also new from Philips is a single-disc coupling of the Grieg and Schumann piano concertos with soloist Claudio Arrau and the Boston Symphony Orchestra under the direction of Sir Colin Davis. New from Hyperion records is an album featuring BSO performances of two of the orchestra's centennial commissions, Roger Session's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both under the direction of Music Director Ozawa.

Other recent BSO releases conducted by Seiji Ozawa are the Beethoven Fourth and Fifth piano concertos with Rudolf Serkin on Telarc; Vivaldi's *Four Seasons* with soloist Joseph Silverstein also on Telarc; music of Ravel with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern on CBS; Beethoven's Fifth Symphony and the *Egmont* Overture on Telarc; and, on Philips, Mahler's Symphony No. 8 (the *Symphony of a Thousand*), Schoenberg's *Gurrelieder,* Stravinsky's *The Rite of Spring,* and Holst's *The Planets.*

John Williams and the Boston Pops may also be heard on the following albums from Philips: "Pops on the March," a collection of European and American marches; "Pops on Broadway," including music from such Broadway hits as *Evita, Annie,* and *A Chorus Line;* "Pops in Space," featuring music from John Williams's film scores for *Star Wars, The Empire Strikes Back, Superman,* and *Close Encounters of the Third Kind;* last year's best-selling "We Wish You a Merry Christmas," an album of Christmas favorites featuring the Tanglewood Festival Chorus; and "Pops Around the World," a collection of international overtures.

Art Exhibits in the Cabot-Cahners Room

Once again this season, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries will display their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

28 September–25 October	Westminster Gallery
25 October–22 November	Kezar Gallery
22 November–20 December	Museum of the American China Trade
20 December–17 January	Gallery on the Green

BSO Members in Concert

On Friday, 3 December at 8:30 p.m. in Jordan Hall, Max Hobart conducts the Civic Symphony Orchestra in Brahms's Variations on a Theme by Haydn, Ravel's G major Piano Concerto, with Ilan Rechtman, and Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber.* This is the first of three concerts to be given at Jordan Hall this season by the Civic Symphony under Music Director Hobart. For ticket information, call the Jordan Hall box office at 536-2412.

BSO violist Michael Zaretsky will perform William Walton's Viola Concerto with the Boston University Orchestra conducted by Victor Yampolsky at the BU School for the Arts, 855 Commonwealth Avenue, on Monday, 22 November at 8 p.m. Also on the program: Thea Musgrave's Concerto for Orchestra, conducted by the composer.

On Sunday, 5 December at 7:30 p.m., BSO concertmaster Joseph Silverstein will appear in recital to benefit Equinox Institute and Hospice, Inc. The concert will take place at the First Parish Church in Brookline at 382 Walnut Street (corner of Walnut and Warren). The program is dedicated to the memory of Boston Pops soloist Harriet Shirvan-Kass, who enjoyed a career as pianist and teacher and in 1978 joined the faculty of Boston University. This recital tribute reflects Harriet's tremendous commitment to music and the Equinox Hospice, which fosters a program of health care for the terminally ill and their families. For additional information and tickets, call 232-8112.

Also on Sunday, 5 December, at 8 p.m., the Boston Artists Ensemble offers music of Brahms at the Longy School of Music, 27 Garden Street in Cambridge: the F major Cello Sonata, the G major Violin Sonata, and the B major Trio. The performers are Arturo Delmoni, violin, Jonathan Miller, cello, and Andrew Wolf, piano. Single tickets are $6. For additional information about the ensemble's four-concert series, call 277-2705 or 367-1380.

Planned Giving Luncheon/Seminar

You are cordially invited to attend a Planned Giving Luncheon/Seminar, which will be held in the Cohen Annex of Symphony Hall on Friday, 3 December 1982 and repeated on Friday, 10 December. Luncheon will be served at 12 noon, followed by the seminar at 12:30 p.m. The seminar will be led by John Brown, a respected authority on the tax advantages of charitable giving. Over the past three years, many Friends of the BSO who have brought questions to these meetings about capital gains, taxes, estate taxes, and income tax rates have found Mr. Brown's information extremely helpful.

Planned giving can allow one to avoid many tax burdens and at the same time aid a favorite charity. This is of special importance in estate planning. A well-planned philanthropic gift can benefit the donor with an immediate tax savings and one's heirs with a reduction in estate taxes, while providing income to the donor or institution of his choice. If you would like to be our guest at either of these Luncheon/Seminars, please call Joyce Serwitz, Acting Director of Development, at 266-1492, ext. 132.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

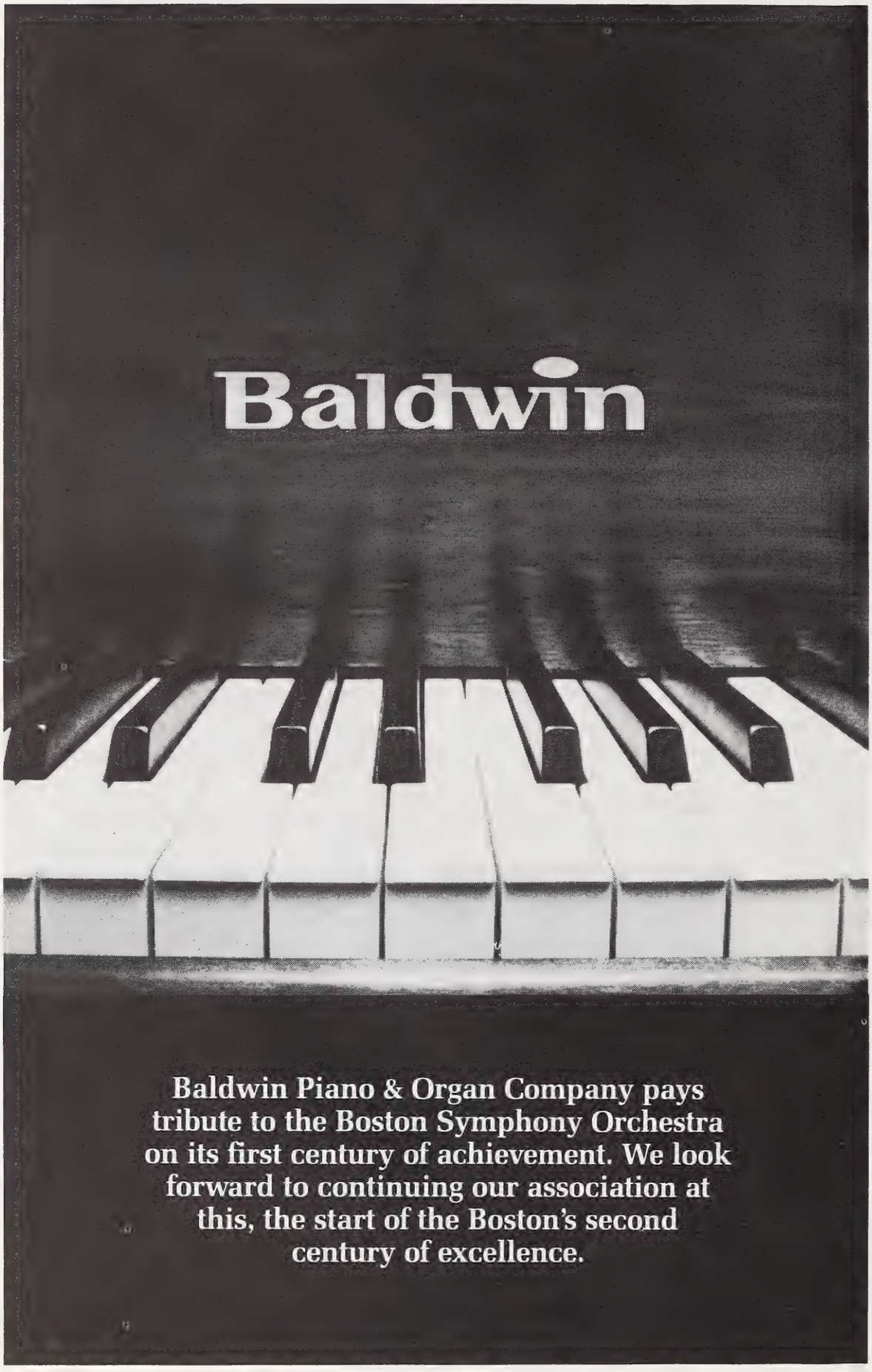
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

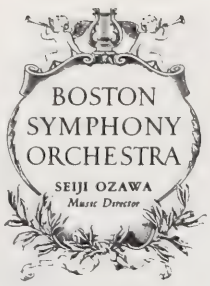
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records.





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BOSTON SYMPHONY ORCHESTRA
1982/83

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
Michael Vitale
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz
Nancy Bracken
Joel Smirnoff
Jennie Shames
Nisanne Lowe
Aza Raykhtsaum

Participating in a system of rotated seating within each string section.

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair

Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith

Arthur Press
Assistant Timpanist

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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

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Serge Koussevitzky

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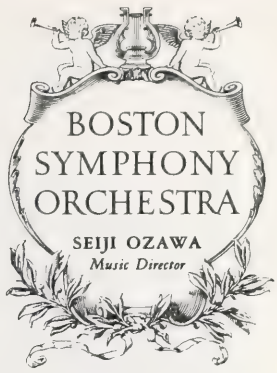
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MOZART — Divertimento No. 7 in D, K.205(167A)

Largo—Allegro
Menuetto; Trio
[Adagio]
Menuetto; Trio
Finale: Presto

PISTON — Symphony No. 6
(world premiere given by the Boston Symphony Orchestra on 25 November 1955)

Fluendo espressivo
Leggerissimo vivace
Adagio sereno
Allegro energico

INTERMISSION

SIBELIUS — Symphony No. 1 in E minor, Opus 39

Andante ma non troppo—Allegro energico
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Finale (Quasi una fantasia): Andante—
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Wolfgang Amadè Mozart
Divertimento No. 7 in D, K.205(167A)



Johannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed this divertimento in D major in Salzburg apparently in the summer of 1773, though it may have been composed in Vienna for a party given there. The date of the first performance is complicated by the uncertainty of the date of composition. These are the first performances by the Boston Symphony Orchestra. The divertimento is scored for two horns, one violin, one viola, and one line marked "basso" by which Mozart meant cello, to be doubled by the bassoon. The present performances will use a string complement of ten violins, ten violas, six cellos, and three double basses.

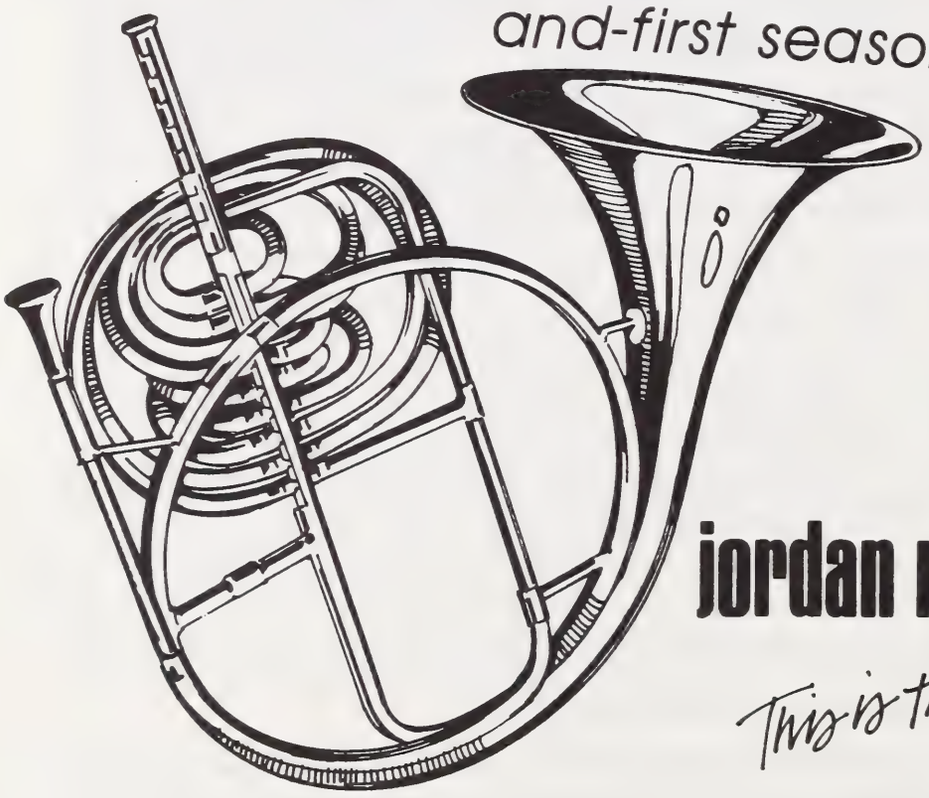
Music was everywhere in eighteenth-century Austria—almost as ubiquitous as it is with us, in fact, the big difference being that the sounds then were made by live musicians, not by jukeboxes, radios, phonographs, and extended tapes for use in supermarkets, drugstores, and elevators. Parties naturally involved music, either for dancing or as a refined background for dining and conversation (usually both); celebrations of various kinds included outdoor performances of music too. And often the music was written especially for a given event. Mozart composed large quantities of this "occasional" music for practical use, nearly every work being intended for a particular performance.

Some of the performances were designed for the open air (during the summer months, of course!). Serenades (in the original manuscripts "*serenada*" or "*serenata*") were for full orchestra, designed as grand celebrations for such events as the close of the academic year at the university, the Archbishop's name day, or the wedding of the Bürgermeister's daughter. "Divertimento" was the term consistently used for chamber music, which was generally played for more modest occasions, private rather than public, and generally indoors. Aside from the much lighter weight of the musical argument, these works are distinguished also by the presence of two minuets and sometimes two slow movements as well, all surrounded by a pair of fast movements.

Many of Mozart's divertimenti are paired with a march, which was apparently intended to be played by the musicians as they entered and left the room (even the cellist might be provided with a kind of support system that would allow him to play—not very well or very comfortably, we may assume—while standing or marching!). Most Salzburg divertimenti were intended for birthday celebrations.

The divertimento identified in the first edition of Köchel's Mozart catalogue as K.205 (and in the sixth edition as K.167A) was composed in the summer of 1773, but whether before or after Mozart left Salzburg for Vienna on 14 July is not clear. The paper on which it is written, unusual for this period of Mozart's work, suggests that he composed it in

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Vienna on new paper bought there. Thus, it is possible that this music was performed at a party which apparently took place at the home of the well-known physician, Dr. Mesmer, who had built quite a reputation from his "magnetic" cures (later parodied by Mozart in the first-act finale of *Così fan tutte*). This is the only divertimento to call for a single violin, but a D major march (K.290 [167AB]) requires the same forces. It was probably intended to introduce and follow the divertimento.

Stylistically there is relatively little difference between this work and some of the larger serenades. The addition of multiple players on the string parts changes the character of the small divertimento into that of a larger serenade. The first movement begins unusually with a slow introduction which already calls upon the first horn to play an expressive high passage. The Allegro is lively and bustling, almost Haydnesque. The first Menuetto uses the horns primarily as sustaining instruments. They are entirely omitted from the Trio, which has a charming phrase in which the viola attempts to take the melodic lead, only to be echoed canonically one beat later by the violin, heedless of harmonic consequences! The Adagio contains a wonderfully rich dialogue between violin and viola, each taking turns on the principal melodic material and on the accompaniment figures. The horns played a small part in the first Menuetto, but they fill the second—and its Trio—with their horn calls. The final Presto is full of sparkling high-jinks in Mozart's best comic fashion.

—Steven Ledbetter



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Walter Piston
Symphony No. 6



Walter Hamor Piston was born in Rockland, Maine, on 20 January 1894 and died in Belmont, Massachusetts, on 12 November 1976. The family name was originally Pistone, but the composer's Italian grandfather Antonio Pistone had changed his name to Anthony Piston soon after settling in Maine. He composed his Symphony No. 6 on a commission from the Boston Symphony Orchestra for its seventy-fifth anniversary. The score is dedicated to the memory of Serge and Natalie Koussevitzky. Charles Munch led the Boston Symphony in the world premiere performances on 25 and 26 November 1955. Munch was a staunch advocate of the work, performing it forty-one times with the Boston Symphony Orchestra at home and on tour, including the 1956 tour to Europe and Russia and the 1960 tour to Japan and Australia. The most recent Symphony Hall performance was under Munch in January 1962; the last performance by the orchestra took place under Munch at the Berkshire Festival in July of the same year. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam-tam, two harps, and strings.

If anyone deserves to be considered a true New England composer, Walter Piston surely does. Born in Maine, educated at Harvard, and for all his life a resident of Massachusetts and Vermont, he never completely lost a "down east" twang to his speech. His music, too, though polished and refined in the French tradition of Nadia Boulanger, remains identifiably American.

The composer's family moved to Boston when he was eleven, and a Bostonian he remained for the rest of his life, settling down in Belmont after his student years in Paris and thenceforth hardly leaving the area even to travel, which he considered a "waste of time." He and his three brothers inherited a love of music from his businessman father; all of the Piston boys made music, although only Walter made it his profession. He did not begin with music, though. His early training was in art, a decision that he later explained by the fact that it cost money to attend the New England Conservatory, while the Massachusetts Normal Art School was free. He even made his living for a time as a draftsman for the Boston Elevated Railway, and many years later he drew all but one of the illustrations of musical instruments for his book *Orchestration;* his wife, Kathryn Nason, an artist he met at Mass Art during his four years there, did the illustration for the violin. After he became a composer, his draftsman's hand wrote so fine and clear a musical manuscript that his scores were almost invariably published by photographic reproduction rather than by engraving.

Though professionally trained in the visual arts, the music bug had bitten him, and it was not long before he began to study music seriously. He learned both the piano and the

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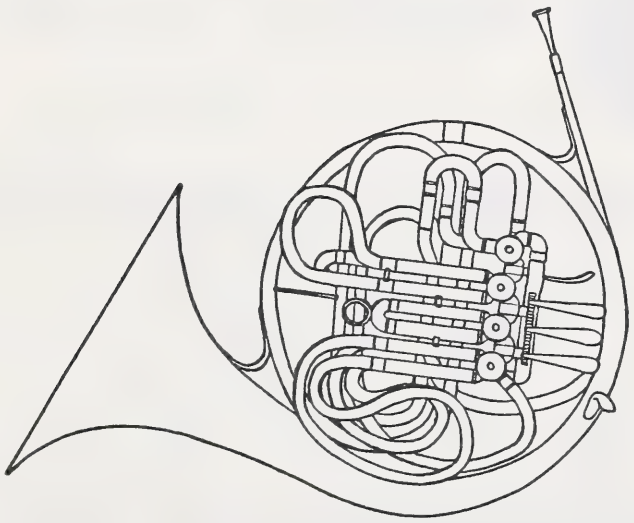
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violin at a fairly early date and studied with some prominent local teachers (including two members of the Boston Symphony) after leaving Mass Art in 1916. But it was his wartime experiences in the Navy Band that laid the foundation for the extraordinary and wide-ranging practical knowledge of musical instruments that was always the sign of his work. He recalled in an interview wanting to go into the service as a bandsman.

> I couldn't play any band instrument, but I knew instruments and I knew that the saxophone was very easy. So I went down to Oliver Ditson's and bought a saxophone, and stopped by at the public library to get an instruction book. I learned enough to play by ear. In a very short time I was called and I tried out for the band. I didn't pretend to read the part but just played notes that went with the harmony, and I was accepted. That turned out to be a rather valuable experience for me, because we had all kinds of spare time; with instruments always available in the band room I picked up a moderate ability to play something on each of them. I was proficient enough to play the English horn solo in the *William Tell* Overture on the little soprano saxophone in Symphony Hall.

After the war, Piston played violin with a number of local musical ensembles and became a musical habitué of the cafés and hotel dining rooms, where his main source of income came as a pianist of the popular music of the day, generally dance music, including a great deal of ragtime. Certain rhythmic elements of compositions written many years later are surely reflections of that extended period.

Formal training in music theory and composition came when he attended Harvard as a special student in 1919, placing out of the harmony class and beginning at once with Archibald ("Doc") Davison's counterpoint course. His success in that course was such that Davison arranged for him to be enrolled as a Harvard undergraduate, though he was already twenty-six. There he studied with Davison and with Edward Burlingame Hill,



Piston's own drawing of the horn from his book, "Orchestration"

the composer of two delightful orchestral suites, *Stevensonia,* after Robert Louis Stevenson's *Child's Garden of Verses,* as well as a charming Sextet and other works too little known today. Hill was one of the teachers responsible for changing the focus of the Harvard musical curriculum from German music (the ideal of the department's founder John Knowles Paine) to modern French music; he was himself a brilliant orchestrator and a fine teacher of orchestration. In his classes the modern French and Russian schools were especially favored: Rimsky-Korsakov's *Sheherazade* was "the Bible" and the *Capriccio espagnol* was "the Book of Common Prayer." As an undergraduate, Piston was the director of Harvard's school orchestra, the Pierian Sodality, from 1921 to 1924. In later years this period was rated by a historian of Harvard's musical history as one of the high water marks in the history of the Pierian; the experience of turning printed notes into musical performances was also of immediate practical use to the budding composer.

Piston's distinguished record at Harvard culminated in the award of the John Knowles Paine Traveling Fellowship, which would support him for two or three years' study abroad. He chose to go to Paris to put a real professional finish on his education. There, between 1924 and 1926, he studied composition with Paul Dukas, composition and counterpoint with Nadia Boulanger, and violin with Georges Enescu. With Boulanger he went through the strictest kind of counterpoint study, starting right at the beginning—two voices, note against note—and working up to eight parts. "Of course none of that was what I'd ever write in a composition, but I believe it's because of having done it that I have been able to write my music." The invigorating musical life of Paris, in addition to the educational possibilities, made possible the artistic maturation of Walter Piston (and so many other young American composers of his generation). He returned to the Boston area and began his long and distinguished teaching career at Harvard, where his pupils

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included, among others, Arthur Berger, Leonard Bernstein, Elliott Carter, Irving Fine, Daniel Pinkham, and Yehudi Wyner. And farther afield, more than one generation of music students learned from his classic text *Harmony,* followed by *Counterpoint* and *Orchestration.*

Throughout the course of his career, Piston's music developed in various ways, though he was generally regarded as being on the conservative side of the "great divide" of contemporary music. He remained there to the end, though adopting a wryly humorous tone when asked why he didn't write more "modern" music: "Well, every time I start a new piece, I say it's going to be new for me. I work very hard then, and when I get it done, I look at it, and it's the same old Piston." From the date of his first real piece, composed at the unusually late age of thirty-two, to his final work, the Concerto for String Quartet and Orchestra, performed only a month before his death at eighty-two, Piston remained true to himself. That is not to say that his music remained utterly unchanging. But certain features—notably the brilliant craftsmanship, the delight in contrapuntal melodic interplay, with themes generally built up over rather long spans from small motivic gestures, the rather cool emotional stance in works always designed as abstract (rather than programmatic)—remain ever present.

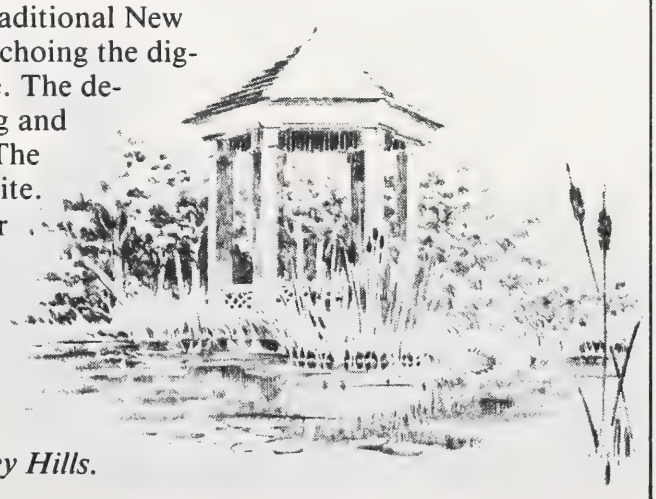
His ballet *The Incredible Flutist* was Piston's only work designed to tell a story—a charming and tuneful vignette of small-town life and the events that occur when the circus arrives. For the rest, he seems not to have sought explicit Americanisms. There are no folksong quotations, no references to the frontier or the Wild West, to factory mechanization or the Civil War (just to cite a few subjects that pop up in scores by American composers). Yet, though never displayed for its own sake, Piston's Americanism cannot be doubted. As Virgil Thomson said in his 1939 book *The State of Music* a propos of such

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European-trained composers as Sessions, Harris, Piston, Carter, Berger, and Finney: "No amount of European overlay, though it may have masked their essential Americanism, has deceived anyone into mistaking them for Europeans." Probably the element most explicitly American in Piston's music is his rhythm, direct and seemingly quite straightforward, though flexible and varied, touched with little surprises and clearly influenced by the popular music he played to earn a living as a young man. And on first encounter the music seems as matter-of-fact as the man who confessed to being an ardent gardener and told a radio interviewer in 1973, "Some of my best musical ideas come to me while I'm spreading manure."

Piston's connection with the Boston Symphony began soon after his return from Paris. According to the story, Serge Koussevitzky approached him with the question, "Why you no write symphony?" The natural response of the unknown young composer was, "But who would play it?" Koussevitzky insisted, "You write, I play." The result was his first Boston Symphony premiere in 1928, the beginning of a close relationship between composer and orchestra that is nearly unparalleled. Few composers can match it. Three of his eight symphonies were composed for this orchestra and designed with the special characteristics of the different conductors in mind as well. The Third is as surely a

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		Conducted by
1928	*Symphonic Piece	Serge Koussevitzky
1930	*Suite No. 1 for Orchestra	Walter Piston
1934	*Concerto for Orchestra	Walter Piston
1938	*Symphony No. 1	Walter Piston
1938	**The Incredible Flutist*	Arthur Fiedler, Boston Pops
1939	Concertino for Piano and Orchestra (soloist, Jesús María Sanromá)	Serge Koussevitzky
1941	Concerto for Violin and Orchestra (soloist, Ruth Posselt)	Richard Burgin
1942	Sinfonietta	Richard Burgin
1943	*Prelude and Allegro for Organ and Strings (soloist, E. Power Biggs)	Serge Koussevitzky
1944	Symphony No. 2	G. Wallace Woodworth
1948	*Symphony No. 3	Serge Koussevitzky
1949	Suite No. 2 for Orchestra	Charles Munch
1952	Toccata	Charles Munch
1952	Symphony No. 4	Charles Munch
1954	Fantasy for English Horn, Strings, and Harp (soloists, Louis Speyer and Bernard Zighéra)	Charles Munch
1955	*Symphony No. 6	Charles Munch
1956	Symphony No. 5	Charles Munch
1958	Concerto for Viola and Orchestra (soloist, Joseph de Pasquale)	Charles Munch
1960	New England Sketches	Charles Munch
1962	Symphony No. 7	Erich Leinsdorf
1965	Symphony No. 8	Erich Leinsdorf
1972	*Concerto for Flute and Orchestra (soloist, Doriot Anthony Dwyer)	Michael Tilson Thomas

Piston's own program note, written for the first performance of his Symphony No. 6 in 1955, makes explicit his sense of musical community with the Boston Symphony Orchestra and tells just about all that he wished to have said about his music to the listener coming to the concert hall.

—S.L.

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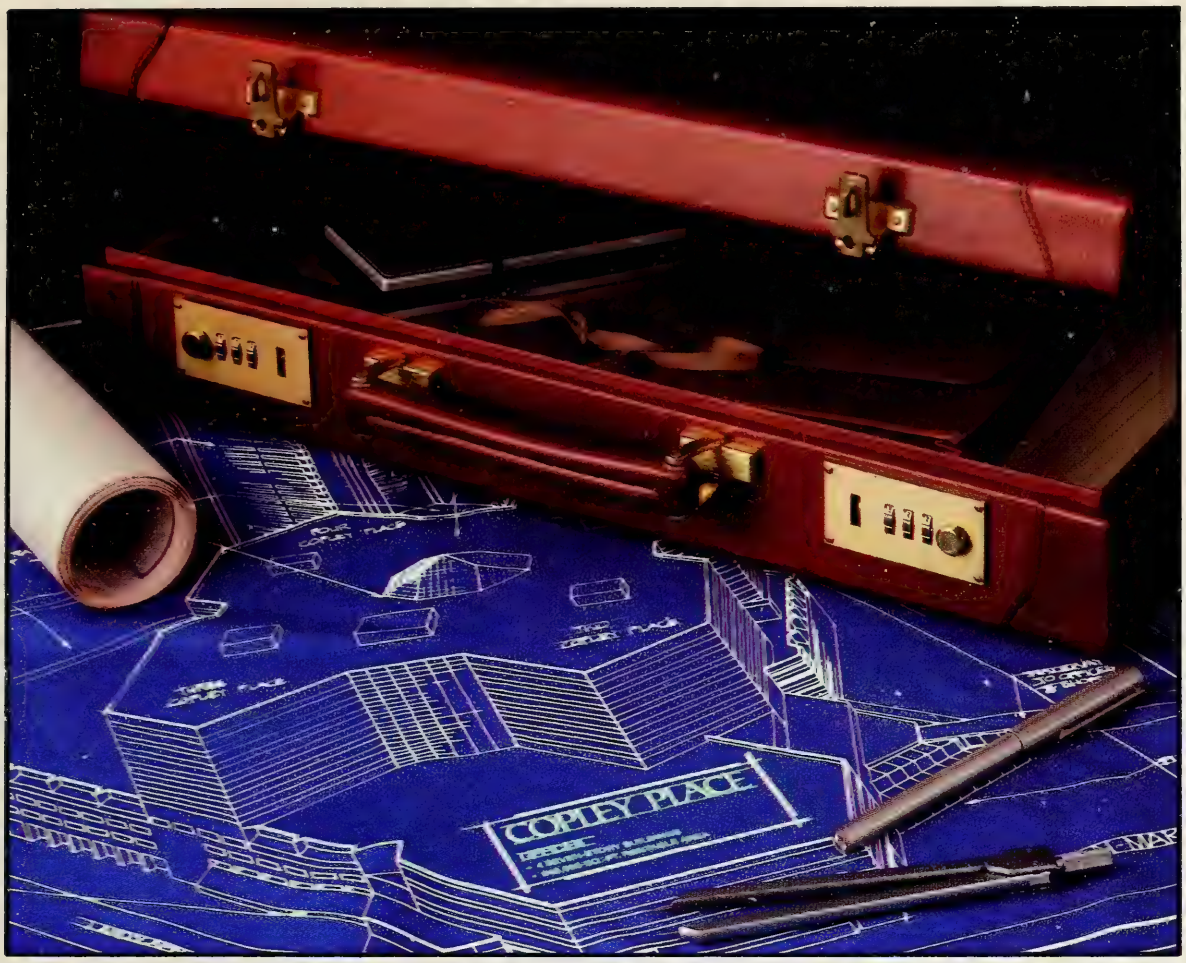
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flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo 'cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music.

—Walter Piston (1955)

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Jean Sibelius
Symphony No. 1 in E minor, Opus 39

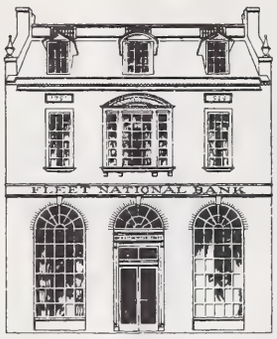


Jean Julius Christian Sibelius was born in Hämeenlinna (then known by the Swedish name Tavastehus), Finland, on 8 December 1865 and died in Järvenpää, near Helsinki, on 20 September 1957. He took the gallicized form of his first name (which had originally been Johan) in emulation of an uncle. He composed his First Symphony in 1898 and 1899 and conducted its first performance in Helsinki on 26 April of the latter year. The work entered the repertory of the Boston Symphony Orchestra on 4 and 5 January 1907, when Karl Muck conducted; since then it has been performed here under Otto Urack, Pierre Monteux, Michael Press, Serge Koussevitzky, Richard Burgin, Tauno Hannikainen, Sixten Ehrling, Julius Rudel, and Sir Colin Davis, who led the most recent Symphony Hall performance on 30 March 1976. The symphony is scored for two flutes (doubling piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, harp, and strings.

It always comes as a surprise to learn that a composer renowned as a nationalistic hero in his homeland was not a native speaker of the language. Sibelius was born to a Swedish-speaking family in a small town in south central Finland and only began to speak some Finnish from the age of eight. He entered a Finnish-language school at eleven, but not until he was a young man did he feel completely at home in the language. (In this respect he was not alone; Austrian cultural domination of Czechoslovakia and Hungary in the nineteenth century meant that Smetana was more fluent in German than in Bohemian, and Liszt, though proud to be regarded a Hungarian composer, barely spoke the language at all.)

Musical studies began with the violin, and soon he aimed at a career as a professional virtuoso. But in 1885, after an abortive attempt at legal studies, he undertook to pursue composition with Martin Wegelius in Helsinki. Further studies in Berlin introduced him to the newest music, including Strauss's *Don Juan* at its premiere. He was usually in debt, apparently unable to avoid financial extravagance when in the city, and already drinking heavily, a habit that remained with him. After his return to Finland in 1891, he composed the choral symphony *Kullervo,* which received such a great success at its premiere in April 1892 that he was instantly established as the leading figure in Finnish music, a position that was never seriously challenged thereafter.

The following seven years saw the composition of a series of scores for dramatic production, a failed operatic attempt, and—most important—a group of purely orchestral scores, *En saga* and the four symphonic poems about Lemminkäinen, a character from the Finnish national epic *Kalevala.* These culminated in his first abstract symphony, in E minor, composed evidently in part as a musical response to Tchaikovsky's *Pathétique* Symphony, which had been performed in Helsinki already in 1894 and again in 1897. By



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the autumn of 1898 he was totally absorbed in the work at a time of great political tension in Finland and personal concern as well. A diary entry of 9 September reflects his mood: "Autumn sun and bitter thoughts . . . How willingly I would have sacrificed some of the financial support I have received if I only had some sympathy and understanding of my art—if someone loved my work. O, you slave of your moods, their plaything . . ." These feelings may be reflected in the autumnal colors of much of the score, and especially in its lonely opening, a solitary clarinet bravely singing its lament over the background thunder of a long roll on the timpani. But, although he complained of misunderstanding and lack of sympathy, as of yet his art was still rooted in the nineteenth century both harmonically and thematically. His first work to be heard in Boston was the Second Symphony in 1904, at which time it was received with general incomprehension, even by such future prominent proponents of his music as critic Olin Downes. But the First offered fewer knotty problems, and once it achieved performance, it was generally accorded favor with audiences both in Finland and outside.

Because of Sibelius's undeniable interest in the *Kalevala,* not to mention the passionately dramatic character of much of the music in the symphony, some critics claimed to find a literary program in the music, with every theme functioning like a Wagnerian leitmotiv for a character or event. Sibelius, however, denied emphatically that there was any connection whatsoever; his symphony (by implication) is a purely abstract musical structure, however characterful its musical content.

The clarinet solo that opens the symphony dies away on a sustained *G,* the preceding melodic phrase hinting that the piece under way will be in G minor. But just as the clarinet settles on its last note, the second violins begin a tremulous sextuplet figure consisting of the notes *G* and *B,* which thus hint at G major. We are in fact listening to the home key coalesce out of the very ether, the tonic of E minor appearing clearly only after the first violins begin their muscular statement. A contrasting idea built on a pair of hovering alternating notes in a characteristic rhythm leads seamlessly to a fortissimo restatement for full orchestra of the main E minor theme. A bright tremolo in the strings, joined by the harp, brings in the woodwinds with a dancelike transitional idea derived possibly from the opening clarinet line. An extraordinarily long pedal point—a note held in the bass without changing—underlies the second theme material, which appears in expressive dialogues between the woodwind instruments over a hushed rumbling in the strings. The exposition ends with a unison pizzicato in the strings, twice repeated. The musical argument of the



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development further intertwines the musical ideas already heard, but with a tendency to grow progressively more chromatic. A momentary lyric interlude (with two solo violins in dialogue) turns into more dramatic stuff with the climax of downward-moving chromatic scales in the woodwinds against upward-rushing chromatic figures (at twice the speed) in the lower strings. Suddenly, against all this activity, the upper strings sing the melody from early in the movement that preceded the fortissimo statement of the first theme. Sibelius works this around to G major (where we first heard it) and plunges us into the heart of the recapitulation, omitting the first main theme statement, since the fortissimo repetition is about to return full force. The recapitulation is a condensed intensification of the beginning, ending in darkly muttering strings.

The slow movement is often cited as the part of the symphony most strikingly influenced by Tchaikovsky's *Pathétique.* It is a kind of poignant rondo, its C minor melody alternating with other ideas based on the same rhythms and phrase structure, sometimes inverted from a falling to a rising theme. Except for a few woodwind interludes, the colors are predominantly dark. The sadness sometimes explodes in an outburst which eventually dies away in the return of the main theme.

The rambunctious scherzo suggests the earthiness of Bruckner's symphonic scherzos, the headlong rhythmic drive of the pizzicato strings at the opening reinforced by the vigor of the timpani and the most important thematic motive in the strings, which has a modal, folklike character. The Trio is a shade slower and altogether more lyrical, even pastoral in feeling, evoking dreams of the countryside driven out by the sudden return of the scherzo.

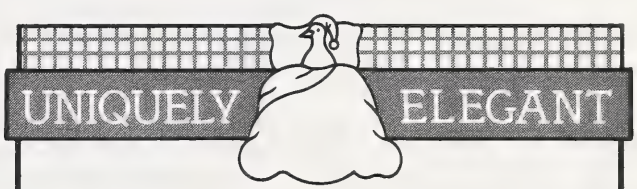
At the beginning of the finale the strings in unison give out an expansive, passionate version of the hesitating clarinet melody heard at the very opening of the symphony, now harmonized by the brasses. A certain degree of questioning in the woodwinds, eventually answered by the strings, leads into the dramatically charged Allegro theme which runs through the bulk of the movement, except for the striking moments of contrast provided by the wonderful singing theme on the violins' G string, bringing a chorale-like dignity into the heart of the activity. The symphony closes with an echo of the pizzicato chords that ended the first movement.

—S.L.



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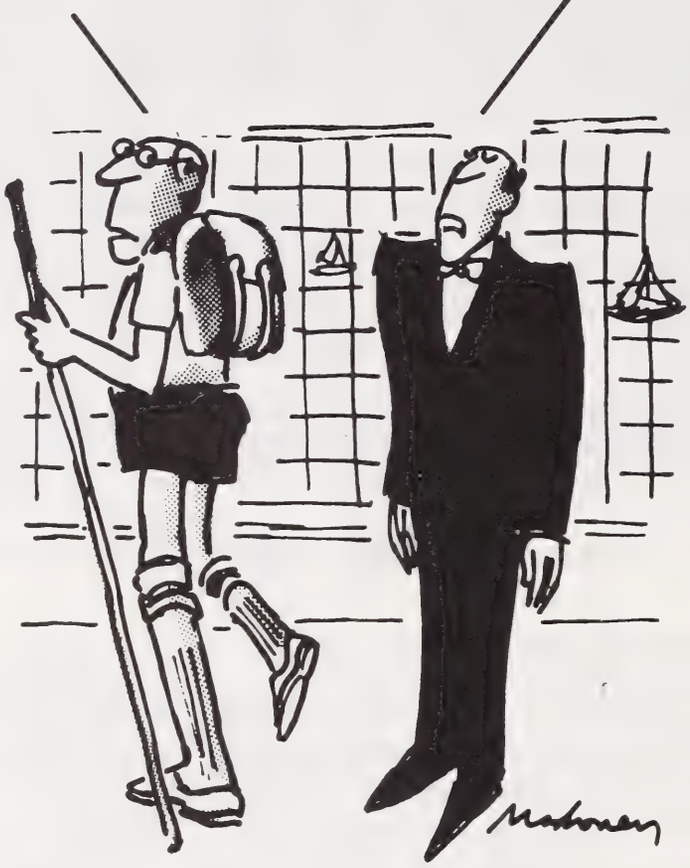
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Stanley Sadie, who wrote the fine article on Mozart in The New Grove (the article has just been published separately in book form by Norton), is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). All of the older literature on Mozart (including Einstein) needs reconsideration in the light of Wolfgang Hildesheimer's *Mozart,* which has just been published in English translation (Farrar Straus Giroux). When first published in German in 1977, it climbed promptly to the top of the best-seller lists! Most surprisingly, perhaps, this challenge to the received tradition of Mozart studies comes not from a musicologist but from an artist and novelist who has studied all the primary sources (especially the composer's letters) for over a quarter of a century. His book is not a chronological survey of the composer's life but rather a 366-page essay built up out of many short sections dealing primarily with Mozart's character, personality, and genius. The cumulative effect of the author's observations and criticism of the old "haloed" Mozart is to provide a stimulating new point of view of this composer. Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). Mozart's works in the lighter forms of serenade and divertimento often get short shrift in studies of his music. But Erik Smith has written a fine brief introduction to the whole group for the BBC Music Guides as *Mozart Serenades, Divertimenti and Dances* (the American edition is not yet out; it will presumably appear as a University of Washington paperback, along with the earlier volumes in the series). All of Mozart's divertimenti are recorded in a set of three Vox boxes by the New York Philomusica; K.205 is included in Vol. I of the series (Vox), where it is preceded and followed by the march, K.290, as it would have been in Mozart's day. A single disc of the work can be obtained with Willi Boskovsky and the Vienna Mozart Ensemble (London Stereo Treasury, coupled with the Divertimento No. 11, K.251).

The first full-length discussion of Walter Piston's music, which has just appeared, is Howard Pollack's *Walter Piston* (UMI Research Press). Peter Westergaard's "Conversation with Walter Piston" is an informative interview; it is reprinted in *Perspectives on American Composers,* edited by Benjamin Boretz and Edward Cone (Norton paperback). Charles Munch and the Boston Symphony Orchestra made a splendid recording of the Piston Sixth Symphony soon after the premiere; it is available, coupled with another of the BSO's 75th-anniversary commissions, the *Fantaisies symphoniques* of Bohuslav Martinů, on a recent budget reissue from RCA.

Though as yet incomplete in English, Eric Tawaststjerna's *Jean Sibelius* (Univ. of California) is in line to be the standard study; Vol. I, which is all that is available, deals at great length with the composition of the First Symphony. Robert Layton's *Sibelius* in the Master Musicians series is a useful briefer study (Littlefield paperback). Harold Truscott's essay on Sibelius in *The Symphony,* edited by Robert Simpson (Penguin paperback), is also worthwhile. For recordings, the one by the Boston Symphony Orchestra under Sir Colin Davis (Philips; available singly with the composer's *Finlandia,* or as part of a complete set of the Sibelius symphonies) is quite splendid. You may also like to hear the reading of Herbert von Karajan with the Berlin Philharmonic (Angel, coupled with *Karelia*). Also strongly recommended is Paavo Berglund's performance with the Bournemouth Symphony on budget-priced Seraphim, coupled with the *Scènes historiques.*

—S.L.

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Joseph Silverstein



This year, Joseph Silverstein celebrates his twentieth anniversary as concertmaster of the Boston Symphony Orchestra. He joined the BSO in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.

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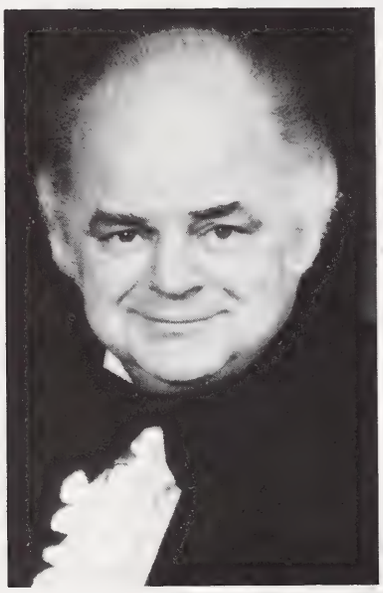
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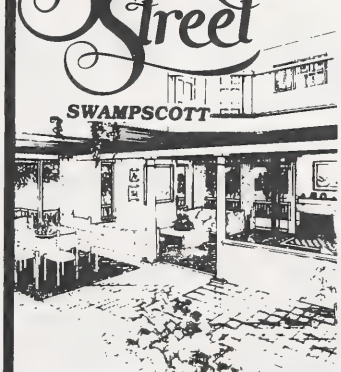
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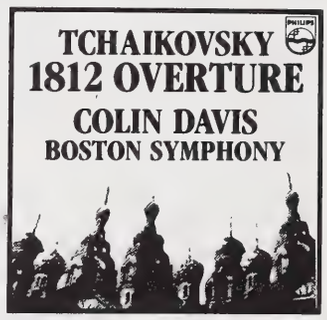
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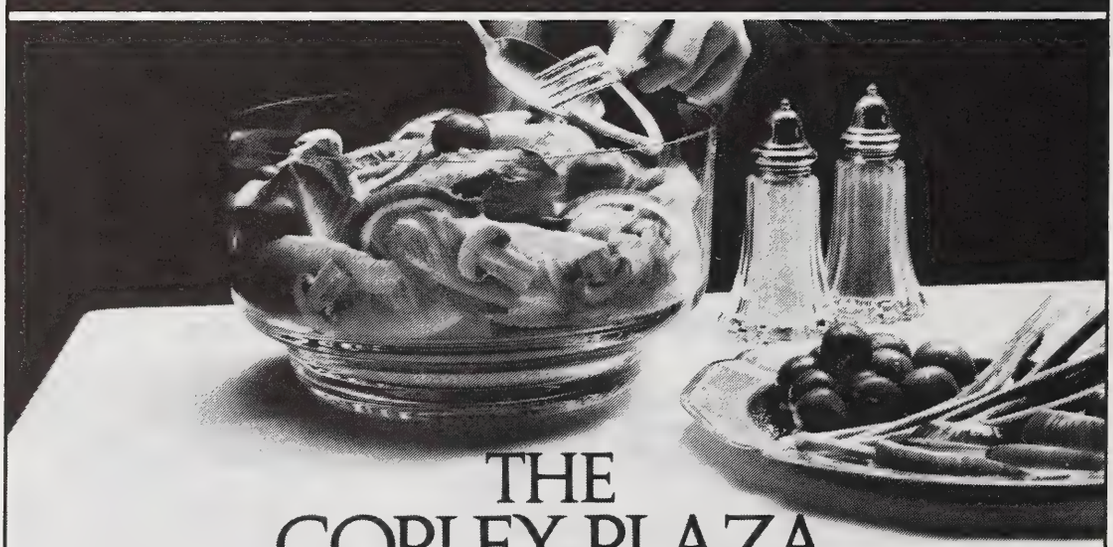
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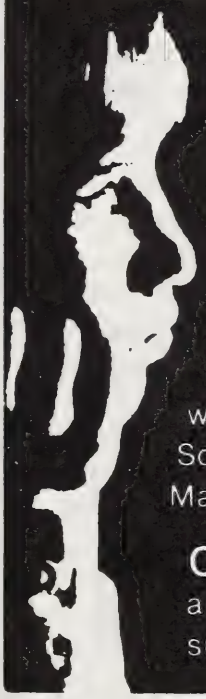
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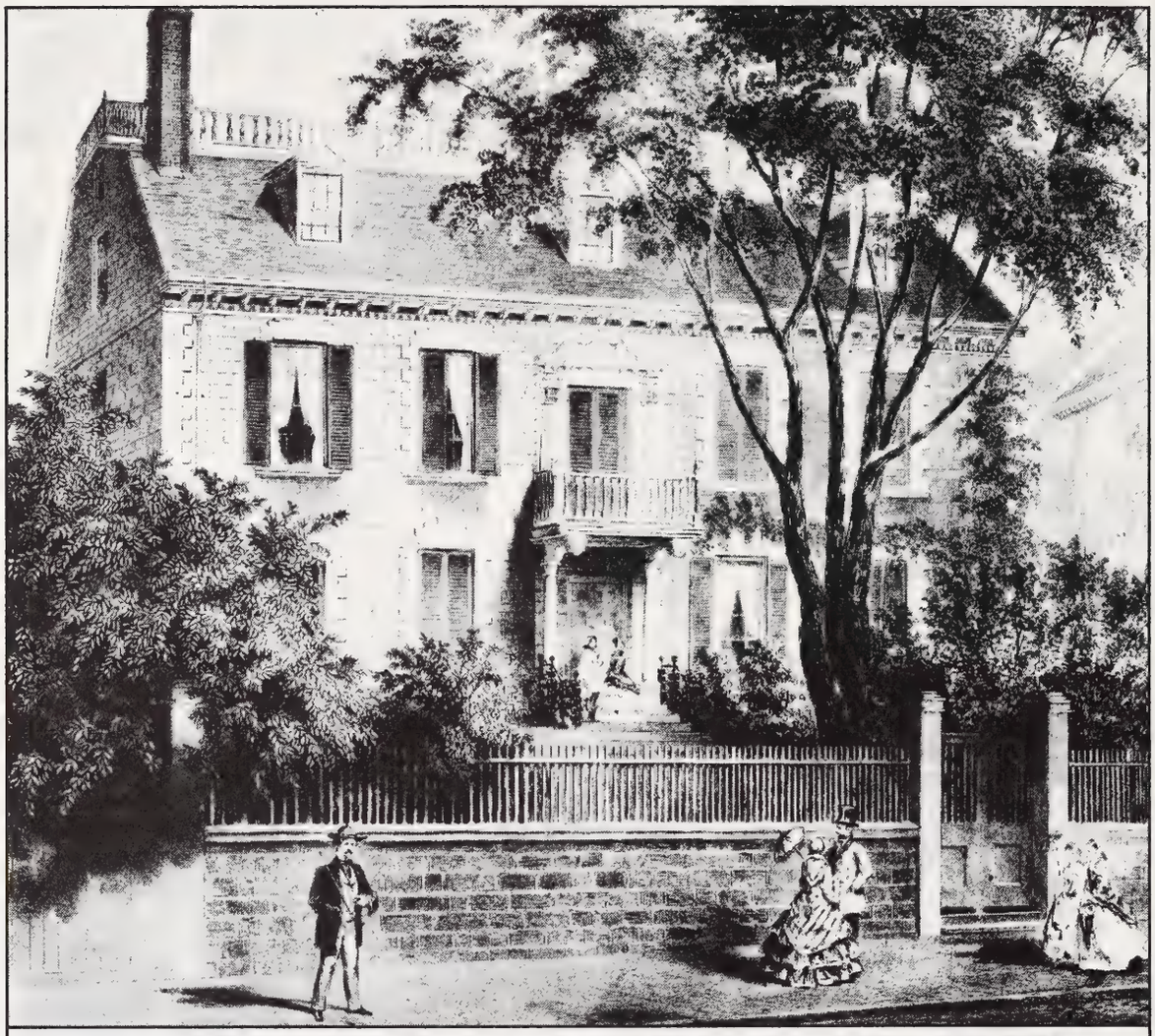
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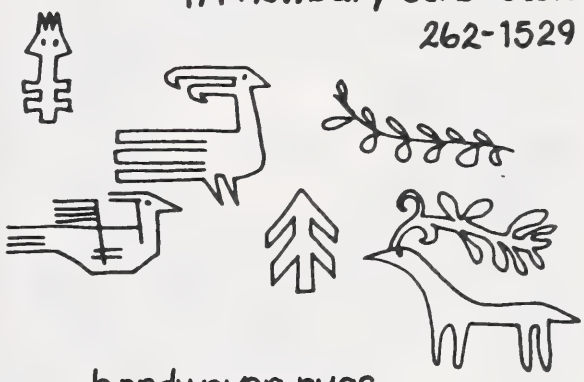
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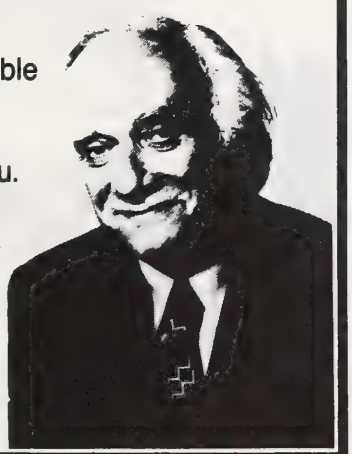
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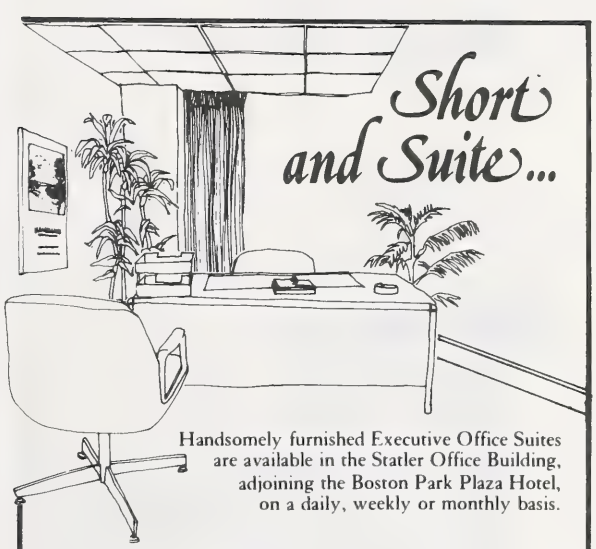
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Friday, 3 December—2-4:10
Saturday, 4 December—8-10:10
Tuesday, 7 December—8-10:10
Tuesday 'B' series
SIR COLIN DAVIS conducting
Elgar — *The Dream of Gerontius*
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Thursday, 9 December—8-9:55
Thursday 'A' series
Friday, 10 December—2-3:55
Saturday, 11 December—8-9:55
SIR COLIN DAVIS conducting
Mozart — Masonic Funeral Music, K.477
Mozart — Piano Concerto No. 27 in B-flat, K.595
MURRAY PERAHIA
Vaughan Williams — Symphony No. 6

Tuesday, 14 December—8-9:55
Tuesday 'C' series
SIR COLIN DAVIS conducting
Schubert — Overture to *Rosamunde*
Mozart — Concerto in C for flute and harp, K.299
DORIOT ANTHONY DWYER, flute
ANN HOBSON PILOT, harp
Vaughan Williams — Symphony No. 6

Wednesday, 15 December at 7:30
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Thursday, 16 December—8-10
Thursday '10' series
Friday, 17 December—2-4
Saturday, 18 December—8-10
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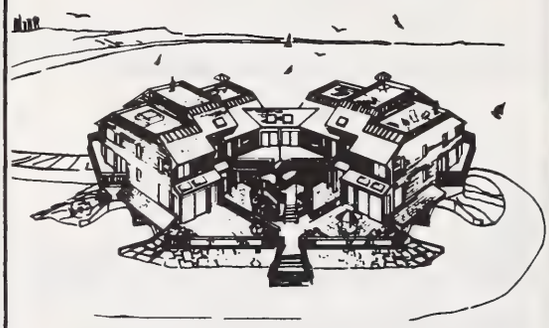
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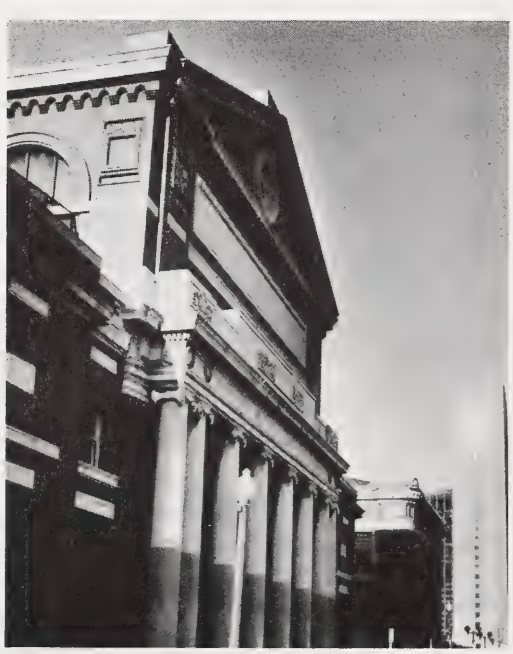
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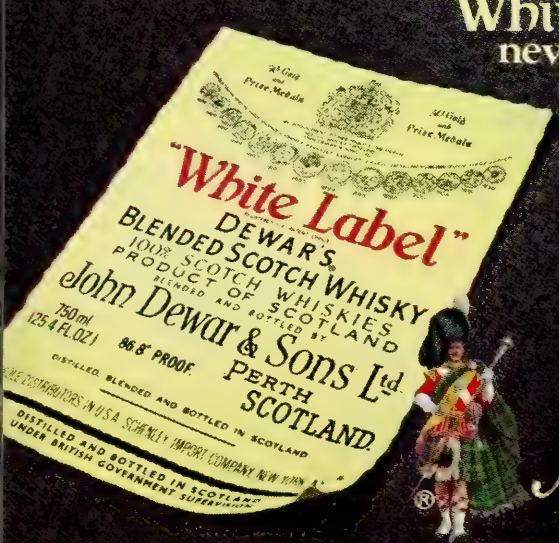
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102nd Season

1982-83


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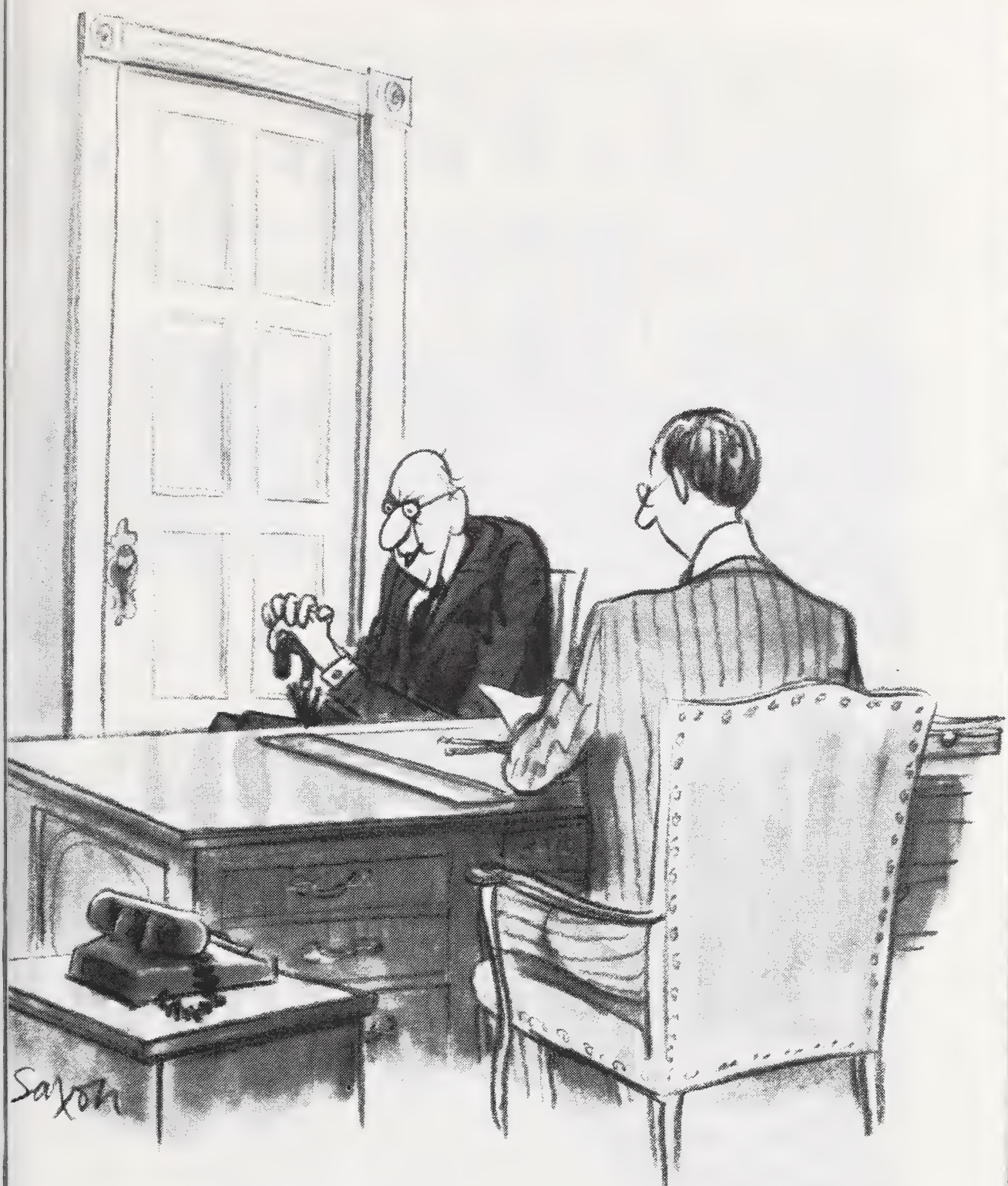
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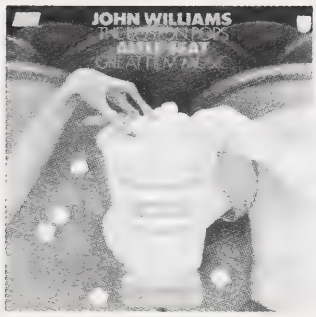
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BSO

Christmas Gift Suggestions: BSO and Pops on Record







Two new digital releases from Philips records have recently reached local record stores: Richard Strauss's *Also sprach Zarathustra* with Seiji Ozawa and the Boston Symphony Orchestra, and "Aisle Seat: Great Film Music," with John Williams and the Boston Pops performing such film-score favorites as "Over the Rainbow," "The Trolley Song," the title song from "New York, New York," the "Flying Theme" from Williams's own score for *E.T.*, and his *Raiders of the Lost Ark* March. Also new from Philips is a single-disc coupling of the Grieg and Schumann piano concertos with soloist Claudio Arrau and the Boston Symphony Orchestra under the direction of Sir Colin Davis. New from Hyperion records is an album featuring BSO performances of two of the orchestra's centennial commissions, Roger Sessions's Pultizer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both under the direction of Music Director Ozawa.

Other recent BSO releases conducted by Seiji Ozawa are the Beethoven Fourth and Fifth piano concertos with Rudolf Serkin on Telarc; Vivaldi's *Four Seasons* with soloist Joseph Silverstein also on Telarc; music of Ravel with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern on CBS; Beethoven's Fifth Symphony and the *Egmont* Overture on Telarc; and, on Philips, Mahler's Symphony No. 8 (the *Symphony of a Thousand*), Schoenberg's *Gurrelieder,* Stravinsky's *The Rite of Spring,* and Holst's *The Planets.*

John Williams and the Boston Pops may also be heard on the following albums from Philips: "Pops on the March," a collection of European and American marches; "Pops on Broadway," including music from such Broadway hits as *Evita, Annie,* and *A Chorus Line;* "Pops in Space," featuring music from John Williams's film scores for *Star Wars, The Empire Strikes Back, Superman,* and *Close Encounters of the Third Kind;* last year's best-selling "We Wish You a Merry Christmas," an album of Christmas favorites featuring the Tanglewood Festival Chorus; and "Pops Around the World," a collection of international overtures.

BSO Members in Concert

On Friday, 3 December at 8:30 p.m. in Jordan Hall, Max Hobart conducts the Civic Symphony Orchestra in Brahms's Variations on a Theme by Haydn, Ravel's G major Piano Concerto, with Ilan Rechtman, and Hindemith's *Symphonic Metamorphosis on Themes of Carl Maria von Weber.* This is the first of three concerts to be given at Jordan Hall this season by the Civic Symphony under Music Director Hobart. For ticket information, call the Jordan Hall box office at 536-2412.

On Sunday, 5 December at 7:30 p.m., BSO concertmaster Joseph Silverstein will appear in recital to benefit Equinox Institute and Hospice, Inc. The concert will take place at the First Parish Church in Brookline at 382 Walnut Street (corner of Walnut and Warren). The program is dedicated to the memory of Boston Pops soloist Harriet Shirvan-Kass, who enjoyed a career as pianist and teacher and in 1978 joined the faculty of Boston University. This recital tribute reflects Harriet's tremendous commitment to music and the Equinox Hospice, which fosters a program of health care for the terminally ill and their families. For additional information and tickets, call 232-8112.

Also on Sunday, 5 December, at 8 p.m., the Boston Artists Ensemble offers music of Brahms at the Longy School of Music, 27 Garden Street in Cambridge: the F major Cello Sonata, the G major Violin Sonata, and the B major Trio. The performers are Arturo Delmoni, violin, Jonathan Miller, cello, and Andrew Wolf, piano. Single tickets are $6. For additional information about the ensemble's four-concert series, call 277-2705 or 367-1380.

The contemporary music ensemble *Collage* presents its second concert of the season on Monday, 6 December at 8 p.m. at Northeastern University Alumni Auditorium. The program includes music of Blacher, Webern, Babbitt, Davidovsky, and Schoenberg. BSO members of *Collage* are Joel Moerschel, cello, Ann Hobson Pilot, harp, Joel Smirnoff, violin, and Frank Epstein, percussion, who is also music director. For further information, call 232-1359.

Planned Giving Luncheon/Seminar

You are cordially invited to attend a Planned Giving Luncheon/Seminar, which will be held in the Cohen Annex of Symphony Hall on Friday, 3 December 1982 and repeated on Friday, 10 December. Luncheon will be served at 12 noon, followed by the seminar at 12:30 p.m. The seminar will be led by John Brown, a respected authority on the tax advantages of charitable giving. Over the past three years, many Friends of the BSO who have brought questions to these meetings about capital gains, taxes, estate taxes, and income tax rates have found Mr. Brown's information extremely helpful.

Planned giving can allow one to avoid many tax burdens and at the same time aid a favorite charity. This is of special importance in estate planning. A well-planned philanthropic gift can benefit the donor with an immediate tax savings and one's heirs with a reduction in estate taxes, while providing income to the donor or institution of his choice. If you would like to be our guest at either of these Luncheon/Seminars, please call Joyce Serwitz, Acting Director of Development, at 266-1492, ext. 132.

New From the Junior Council—The Symphony Bark

The Junior Council's popular Symphony Mint will soon be joined by the Symphony Bark, a miniature bar of dark, rich chocolate and whole toasted almonds embossed with the BSO colophon and individually wrapped in gold foil. Like the mint, the bark is made expressly for the Boston Symphony Orchestra by Harbor Sweets of Marblehead. The bark and mint will be sold at all BSO and Pops events by volunteers from the Junior Council at a table located in the Massachusetts Avenue corridor of Symphony Hall. The bark will sell in a box of eight for $9. The price of the mint remains unchanged, at 30 for $11, a dozen for $5.50, and two taster mints for $1. The Junior Council encourages consideration of the mint and bark as holiday gifts. Harbor Sweets will accept mail orders for as many as you wish to send. Contact them at (617) 745-7648 for more information, or pick up a mail-order form at the mint table.

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who undertake a variety of fundraising activities on behalf of the orchestra. New members are admitted in September, January, and May. Membership inquiries are most welcome and may be directed to the Membership Chairman through the Friends' Office in Symphony Hall, (617) 266-1492.

Art Exhibits in the Cabot-Cahners Room

Once again this season, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries will display their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

28 September–25 October	Westminster Gallery
25 October–22 November	Kezar Gallery
22 November–20 December	Museum of the American China Trade
20 December–17 January	Gallery on the Green

BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: BSO principal guest conductor Sir Colin Davis on Monday, 13 December at 11 a.m.; and, on Friday, 31 December at 11 a.m., conductor Erich Kunzel, who will lead this year's New Year's Eve gala concert with the Boston Pops.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

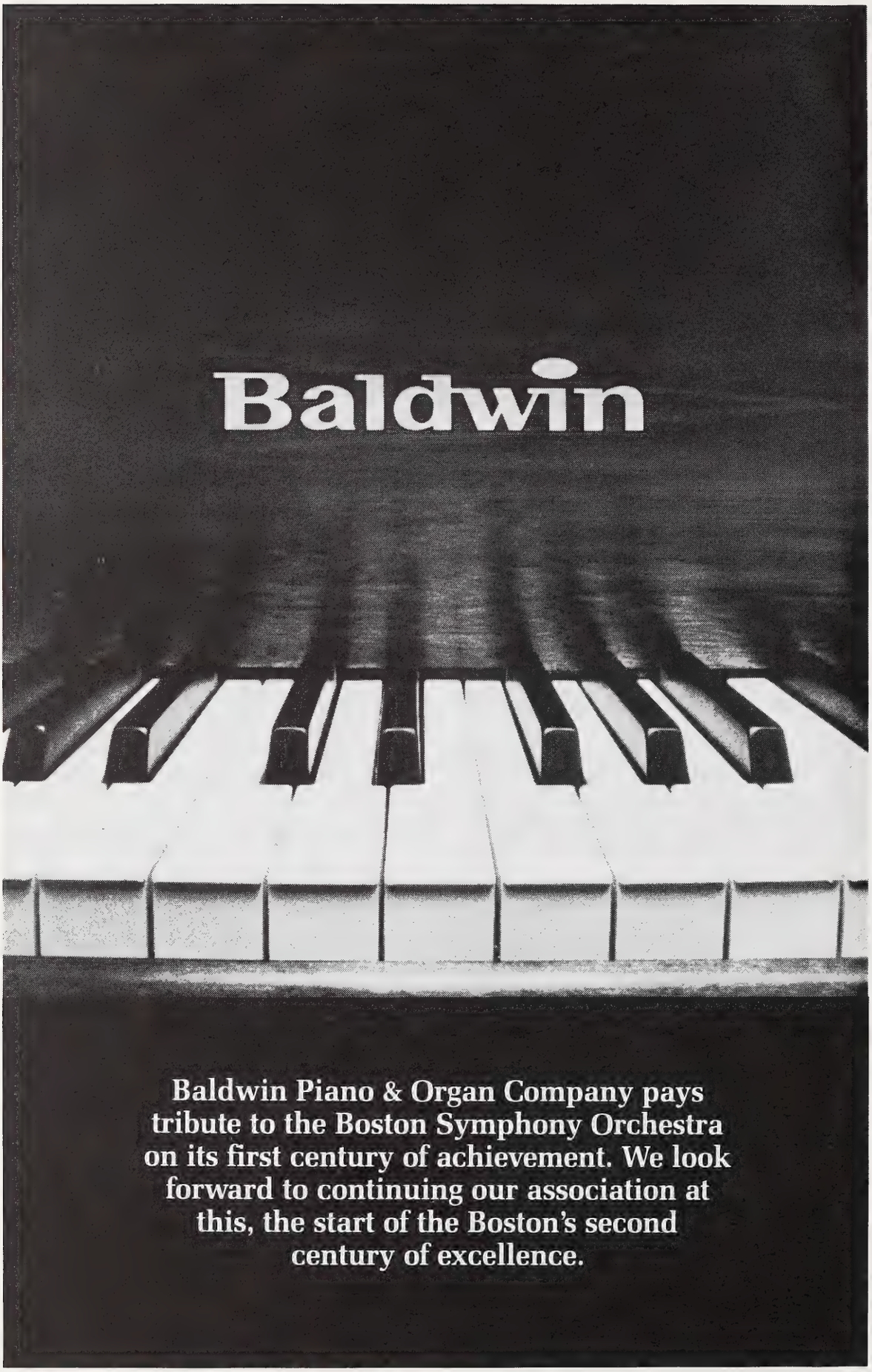
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records.





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Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames
* Nisanne Lowe
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Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair

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Robert Barnes
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Bernard Kadinoff
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Michael Zaretsky
Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
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Luis Leguia
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* Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
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John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
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Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
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English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
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Roger Louis Voisin chair

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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

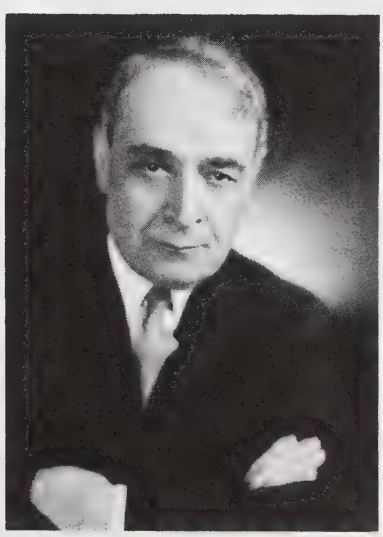
The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

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Serge Koussevitzky

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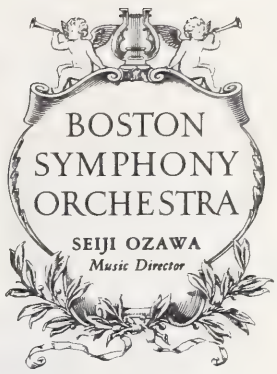
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Thursday, 2 December at 8
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SIR COLIN DAVIS conducting

ELGAR — *The Dream of Gerontius* (words by Cardinal Newman), for mezzo-soprano, tenor, and bass soloists, chorus, and orchestra, Opus 38

Gerontius	STUART BURROWS
The Angel	JESSYE NORMAN
The Priest	JOHN SHIRLEY-QUIRK
The Angel of the Agony	JOHN SHIRLEY-QUIRK

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Thursday's, Saturday's, and Tuesday's concerts will end about 10 and Friday's about 4.

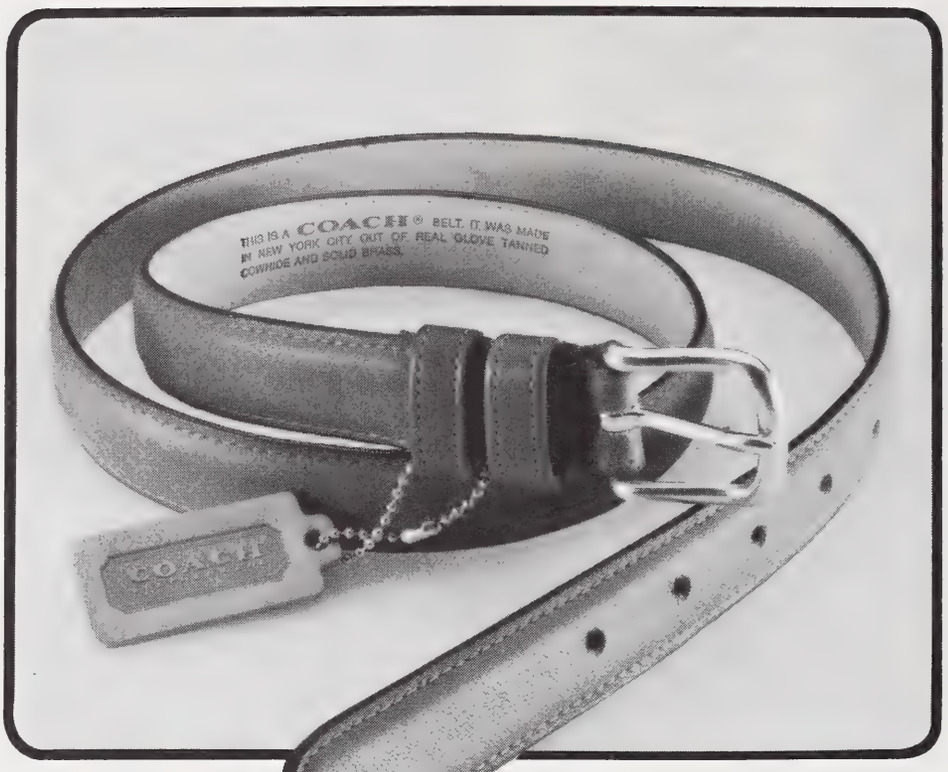
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Edward Elgar

The Dream of Gerontius (words by Cardinal Newman), for mezzo-soprano, tenor, and bass soloists, chorus, and orchestra, Opus 38



Sir Edward William Elgar was born at Broadheath, near Worcester, England, on 2 June 1857 and died in Worcester on 23 February 1934. He composed The Dream of Gerontius, *a setting of a poem by John Henry Cardinal Newman, during 1899 and 1900, completing the score on 3 August for the 1900 Birmingham Festival. The first performance, something of a musical catastrophe, took place at Birmingham under the direction of Hans Richter on 3 October 1900; the soloists were Marie Brema, Edward Lloyd, and Plunket Greene. The first American performance was given by the Chicago Apollo Musical Club on 23 March 1902; it was followed three days later by a New York performance given by the Oratorio Society under Frank Damrosch in Carnegie Hall with soloists Eda Crossley, Ellison Van Hoose, and David Bispham. These are the first performances by the Boston Symphony Orchestra. The oratorio calls for three vocal soloists, a tenor (Gerontius in Part I, the Soul of Gerontius in Part II), a bass (The Priest in Part I, the Angel of the Agony in Part II), and a mezzo-soprano (The Angel in Part II). The mixed chorus (subdivided into smaller and larger choral groups) represents the Priest's Assistants in Part I and a diverse lot of Demons, Angelicals, and Souls in Part II. The orchestra calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets (Elgar suggests adding three extra trumpets for greater volume during one eight-measure climax in Part II just before the Soul of Gerontius sings "Take me away"), three trombones and tuba, timpani (with an optional second player for the climax in Part II), bass drum, cymbals, triangle, side drum, tam-tam, glockenspiel, bells, harp (optionally doubled by a second harp), organ, and strings. The organist in these performances is James David Christie.*

Unlikely as it may seem, the composition of the greatest oratorio by an Englishman is rooted in a now distant theological dispute in the Church of England sparked by the Oxford Movement. A group of Anglican divines centered at Oxford in the late 1820s and 1830s sought to return the Church of England to the high-church ideals of the seventeenth century. They began writing a series of theological tracts to persuade churchgoers and clergy of the truth of their views. The intellectual leader of these Tractarians, and the best writer by far, was John Henry Newman (1801-1890). His work led to serious counterattacks when his *Tract 90* (1841) attempted to prove that the Church of England's Thirty-Nine Articles were compatible with ancient Christianity. To Newman's opponents, this was tantamount to arguing that the Articles were also compatible theologically with the Council of Trent (through which, in the sixteenth century, the Roman Catholic Church had responded to the inroads of Protestantism) and therefore denied the Reformation. Newman found himself forced to reconsider his entire position; he withdrew from the Church of England and, after two years of seclusion, joined the

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largely self-taught in a day when strict academic training, preferably including one of the two universities, was considered absolutely essential. Worse still for his career, he was a Roman Catholic, by that very fact barred from many of England's prestigious musical posts. But a burning conviction that he had it in him to be a great composer never deserted him in those difficult years. His self-confidence was reinforced when in 1886 he met and fell in love with a remarkable independent-minded woman eight years his senior, Caroline Alice Roberts. She was then thirty-seven years old (which in those days virtually guaranteed perpetual spinsterhood) and had an artistic streak that included literary and musical interests. She became his piano student, but before long it was clear that more than music drew her to the younger man. She perceived his talents as well—and stood up for him against her family, who violently objected to the notion that she could marry an unknown musician, and a Catholic at that. But Alice Roberts never wavered in her faith in Elgar's genius. They were married on 8 May 1889. The couple received a wedding present from Father Knight, the priest of St. George's Church in Worcester where Elgar had been the organist: it was a copy of Newman's *The Dream of Gerontius* in which the priest had reproduced the underlinings and markings made by General Gordon at Khartoum.

As early as 1887 the London *Times* had prophesied the end of the traditional view that England was a "land without music," hailing the imminent arrival of an "English Beethoven." To be sure, British composers existed by then in plenty—Parry, Stanford, Bantock, Cowen, Walford Davies, and Mackenzie among them, though their music is all but unknown except to specialists. The one still-famous English composer of the period was Arthur Sullivan, but he never attained lasting renown for his serious works, and at best he might be called an "English Mendelssohn." Most of these composers were connected to an inner circle in London or in the universities at Oxford and Cambridge, whither was directed the myopic gaze of the talent-seekers. Meanwhile the "English Beethoven" was already quietly on the scene in Worcester, composing steadily, confident of his calling and his talent, but scarcely able to obtain performances or commissions—and intensely frustrated.

Elgar was in almost every respect an outsider. And yet, ironically, it is just those facts against which he struggled and railed so vehemently that also allowed him to develop his musical talents as a composer of marked originality. In his formative years, he lived with his family over the Elgar Brothers music shop in Worcester, where he occasionally waited counter and spent as much time as possible absorbing the scores in stock. Thus he had at hand most of the repertory and was able to pursue his own musical enthusiasms through close attention to the music that attracted him, without having his talents dampened by the incredible stodginess of most academic instruction in music at the official schools. Though he often felt that his lack of education was responsible for the disdain that he perceived (rightly or wrongly) on the part of the academics who controlled England's musical life, it was surely a blessing in disguise, since it forced him to follow his own, original course. Except for violin lessons he had no formal training in music, but already as a child he showed promise, as when he wrote the music for a family play at the age of ten (and many years later re-used the material in the *Wand of Youth* suites and *The Starlight Express*). At sixteen he left business forever and supported himself as a freelance musician in Worcester, filling various positions as violinist and violin teacher, conductor, organist, and even bassoonist in a wind quintet (for which he would compose a new work each Sunday while sitting back in the organ loft waiting for the sermon to end).

The most valuable experience proved to be the most unlikely. For five years, from 1879 to 1884, he coached and conducted an "orchestra" made up of staff members of the

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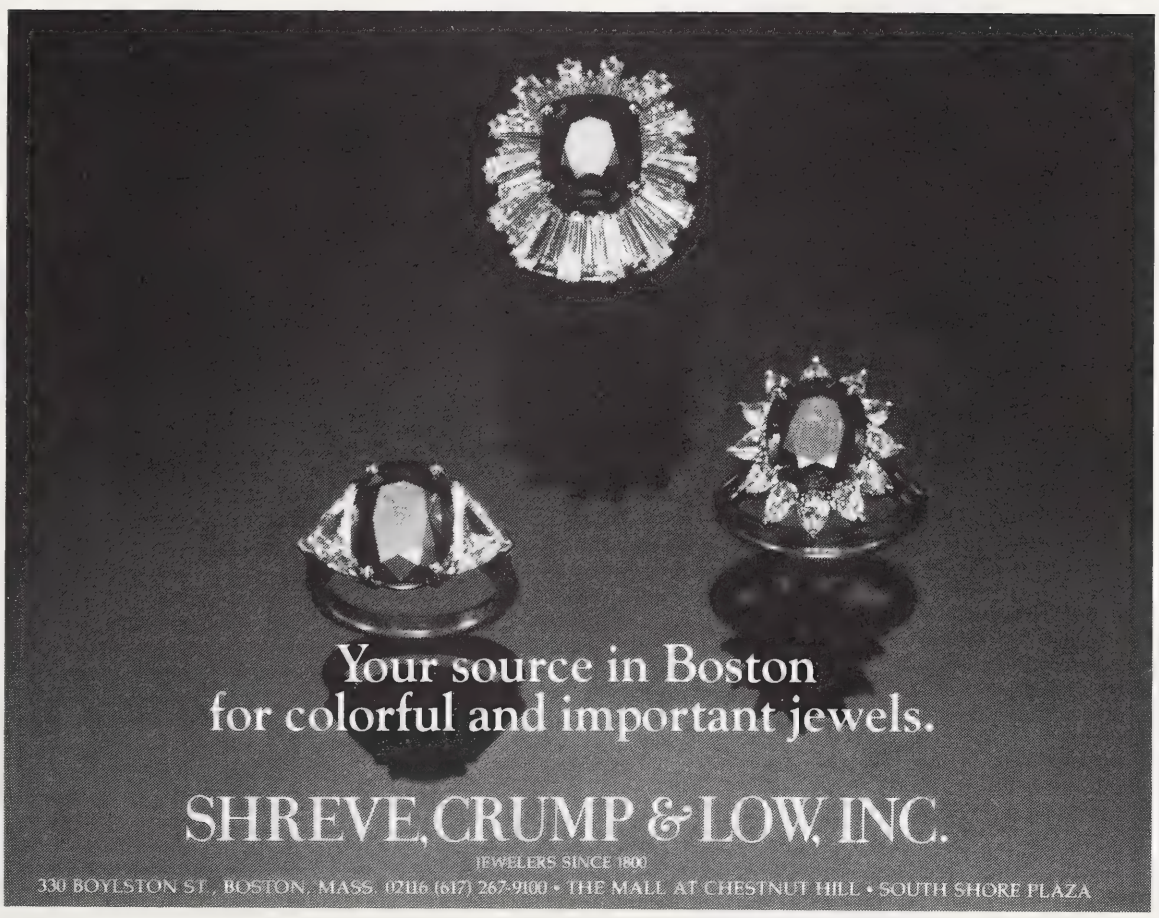


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County Lunatic Asylum in nearby Powick. For this ensemble he composed original music and rescored the classics to include whatever instruments were available from week to week. As the personnel changed, he would rescore the works again and conduct rehearsals of the new orchestrations immediately. In so doing he quickly gained a firsthand knowledge of instrumental technique and orchestration such as few composers have ever had. In later years he used to boast that he had never had to reorchestrate a passage after hearing it in performance because it always sounded exactly as he had imagined it would. His unsurpassed ability to balance the overall sonorities and to ring the most delicate and subtle changes of color on his scores at every moment aroused admiration and respect at once, even from those academics who found his music in other respects beyond their comprehension (and who were quite openly envious of his sheer skill at handling the orchestra).

But until he was forty Elgar remained a purely local celebrity at a time when success in London defined "importance." After his *Froissart* Overture had received a successful premiere in Worcester, he moved to London in 1890, but no one in the capital was interested; after a hard winter he and his family retreated to Malvern, near Worcester, humiliated and defeated. During the '90s Elgar passed through severe depressions brought on by his frustration that the musical world failed to acknowledge his own sense that he was a composer with significant things to say (while the non-musical world had no interest in an "artist" in any case). Even when his *Imperial March* composed for Queen Victoria's jubilee had been performed with great success in London in 1897, Elgar backed out of a formal luncheon that he had earlier agreed to attend by sending a card on the morning of the event with the note, "You would not wish your board to be disgraced by the presence of a piano-tuner's son and his wife." Widespread recognition came very soon

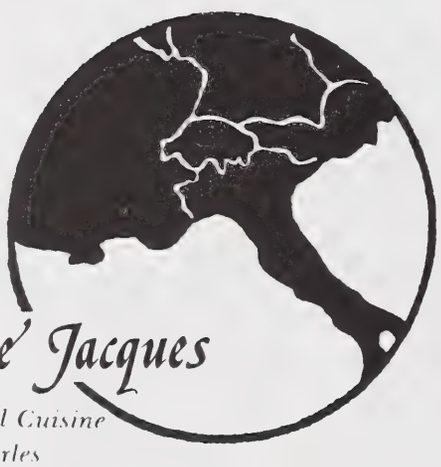


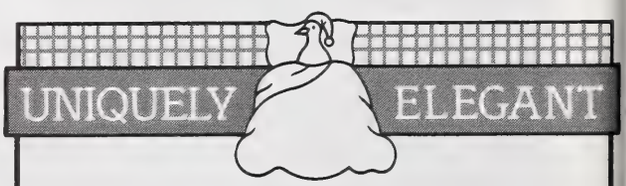
after that day, but Elgar never got over his almost pathological response to the frustration of being snubbed and unrecognized for so long.

The work that brought him sudden and lasting national prominence was *Variations on an Original Theme (Enigma)*, performed in 1899 under Hans Richter. It was quite simply the finest piece of music composed by a native-born Englishman in two centuries. Elgar became one of those "overnight successes" who have, in fact, been preparing for years and years to attain their success. Even before the premiere of the Variations, though, Elgar had been asked in November 1898 to compose an oratorio for the Birmingham Triennial Festival in October 1900. It is hard to realize at this late date how thoroughly the uplifting oratorio dominated the British (and American) market for "serious" music at the end of the nineteenth century. Every composer aspired to follow in the footsteps (as they supposed) of Handel and Mendelssohn, to compose another *Messiah* or *Elijah*, which were the mainstay and classic models, along with more recent popular successes like Dvořák's *Stabat mater*, Parry's *Job*, and Arthur Sullivan's *The Golden Legend*. The Three Choirs Festival, which circulated annually from Hereford to Gloucester to Worcester, along with festivals at Birmingham and Leeds, were among the major musical events on the calendar; they often presented English premieres of major symphonies and other works from the Continent as well as featured commissioned oratorios. A commission from Birmingham was a golden opportunity—at last—to make his mark in a big way.

Elgar's first problem was to choose a subject. He considered—and rejected—Saint Augustine: too controversial. Eventually the choice came down to two possible topics—the events surrounding the Crucifixion, or *Gerontius*. Rosa Burley, the headmistress of a girls' school where Elgar taught violin for many years, recalled discussing the problem with the composer:

> It would have been impertinent to persuade him towards either of these projects but I felt that with a little sympathetic questioning I might help him to decide which of them he preferred and I soon found that it was *Gerontius* which really appealed to him the more. He was afraid, however, that the strong Catholic flavour of the poem and its insistence on the doctrine of purgatory would be prejudicial to success in a Protestant community.


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Dvořák had planned a setting in 1888, said Elgar, and he had been dissuaded precisely for doctrinal reasons. Miss Burley argued that many changes had taken place in the intervening ten years and that people would likely be far more tolerant of a text that did not accord with their own religious views.

> Moreover, since it was evident that Edward was burning to set it, I felt that the chance of his composing another masterpiece was much more important than any injury which might be done to the susceptibilities of Birmingham.

In short, Elgar decided to proceed with Newman's poem. He had, in fact, been considering its possibilities for musical setting since his wedding day and had already discussed with Father Knight what would have to be done to the lengthy poem to make it a suitable libretto (for his setting, he shortened Newman's poem from about 900 to some 400 lines of verse, unerringly picking those passages best suited to musical treatment). And he told an interviewer at the time of the first performance, "The poem has been soaking in my mind for at least eight years. All that time I have been gradually assimilating the thoughts of the author into my own musical promptings."

The course of composition can be followed in some detail in the fascinating and characteristic letters between Elgar and his good friend A.J. Jaeger, a German-born musical editor at the house of his publisher Novello and one of his staunchest supporters (Elgar repaid that welcome support with interest by "composing" Jaeger into the *Enigma* Variations as Nimrod, the Biblical "mighty hunter" ["Jaeger" means "hunter" in German], a moving tribute to a great friendship). As late as November 1899, Elgar seems still to have been considering a scriptural oratorio: he sent Jaeger some thematic ideas that he



Elgar photographed by a friend moments after signing the last page of the "Gerontius" score on 3 August 1900

labeled "Judas & another scrap." But at the same time he buckled down to *Gerontius* with all his energy, and by 5 February he wrote, "I say, that Judas theme will ***have*** to be used up for death and despair in this work, so don't poach" (the theme in question is used to introduce the Angel of the Agony near the end of Part II). By the beginning of March, Elgar sent about half of Part I off to Jaeger, following it with the rest of Part I on the 20th.

During the following months Elgar and Jaeger kept the postman busy with parcels going back and forth from London to Malvern: new pages of the vocal score and full score in manuscript, proofs of the choral parts (which had to be prepared immediately, so that the choristers could begin rehearsing for the October performance), and proofs of the vocal score as well. As Jaeger began to see the music, he grew more and more enthusiastic. He knew that the ending—the Soul's direct confrontation with God—would be by far the most difficult passage to bring off, yet on 25 March, he wrote with the encouraging words, "By Jove! What a task for you. Yet I feel sure you will be equal to it . . . the greater the difficulty the more surely you will rise to it." After studying Part I in proof with greater attention, Jaeger wrote to say that he had found it tremendously moving:

> Since *Parsifal* nothing of this mystic, religious kind of music has appeared to my knowlege that displays the same power and beauty . . . I am now most curious and anxious to know how you will deal with that part of the poem where the soul goes within the Presence of the Almighty. *There* is a subject for you! Whatever else you may do, don't be "theatrical."

That passage indeed turned out to be the most difficult to bring to successful completion; Jaeger was not happy with Elgar's first treatment, and they argued about it over some weeks during the summer before the composer came up with the version that we know today.



By late April Elgar was beginning to be nervous over delays in the delivery of the choral parts. The Birmingham chorus would need a great deal of rehearsal time for so unfamiliar and demanding a work. Yet he was still pondering the conclusion of the work "and I don't want to send the MS until I've been thro' it (as usual) again—again—again—again & after that once more!" He hoped, nonetheless, that Novello would send ahead the chorus parts for as much as he had finished—up through the Demons' chorus—which would give the singers the chance of rehearsing most of the score (and much the most difficult part) during the summer. As it turned out, his worries on this point were sadly justified.

By 22 May Jaeger's enthusiasm was redoubled:

> Your wonderful music is inexpressibly and most wonderfully elevating, "aloof," mystic and heart-moving, as by the force of a great compassion . . . That solo of the "Angel of the Agony" is overpowering and I feel as if I want to kiss the hand that penned these marvellous pages. Those poignant melodies, those heart-piercing *beautiful* harmonies! I recognize the chief theme as having belonged to "Judas." Nobody could dream that it was not originally i*nspired* by *these very words of Newman's*.
>
> You must not, *cannot*, expect this work of yours to be appreciated by the ordinary amateur (*or* critic!) after one hearing. You will have to rest content, as other great men had to before you, if a few friends and enthusiasts hail it as a work of genius, and become devoted to its creator.

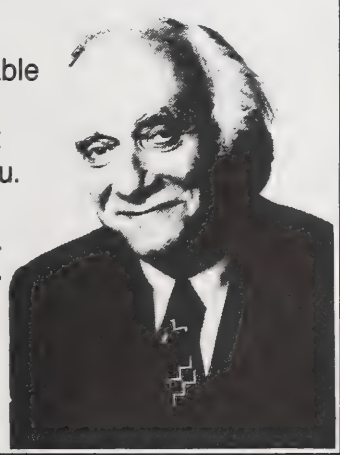
In the last ten days of May Elgar was working full steam on the final section of the score. By the end of the month he sent another package off to Jaeger:

> By this post comes the great Blaze [Praise to the Holiest]; as soon as I return the proofs already here everything will be straight. There's still some more MS to come but not much.
>
> I can't tell you how much good your letter has done me: I *do* dearly like to be *understood*.

The material yet to come took another week. On 6 June Elgar wrote the last notes of the sections that had bothered him and sent them off to Jaeger the next day. Now their correspondence took on a remarkable character as the two friends discussed some of the tiniest details of the score and some of the major problems, too. Jaeger was worried about

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the average concertgoer's reaction to so theological a text. On 14 June he wrote to Elgar that he had just had a long talk [the word "long" was thrice underlined in his letter] with the secretary of a Glasgow choral society, whom he hoped to interest in the work:

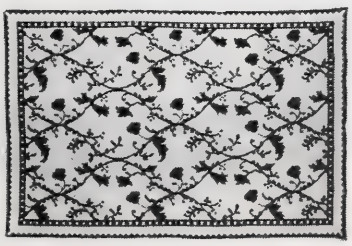
> But he at once, on reading the words, spoke of the Roman Catholic element being so prominent. Tommy rot you say: ditto says I, who am rather an Agnostic than anything else. But alas one must deal with people as one finds them, and if, without bowdlerising a superb poem one can remove Mary and Joseph to a more distant background, it may not be a bad thing.

Elgar's response was firm: "the poem must on no account be touched!" Jaeger did not worry further about that issue; he had a more serious concern, a musical one about the climax of the entire work, the moment at which the Soul of Gerontius is brought momentarily before God:

> [15 June] There is one page I can make nothing of, i.e. nothing adequate to Newman's words or the situation, though I have played and sung it over and over again.
>
> [16 June] Page 159 I have tried and tried and tried, but it seems to me the *weakest* page in the work! *Do* re-write it! Surely you want something more dramatic *here*!! It seems mere weak whining and not at all impressive. As I have said, *all* the rest of the finale is wonderful.

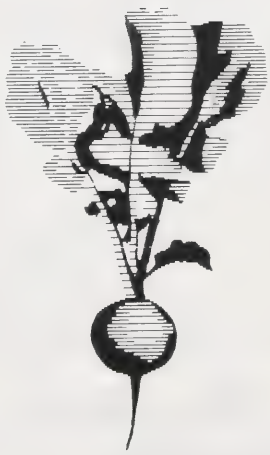
But Elgar had an explanation for his treatment (20 June):

> I don't think you appreciate the situation—the soul has for an instant seen God—it is from that momentary glance shrivelled, parched and effete, powerless & finished, & it is condemned to Purgatory for punishment or purging—he sighs &, if you prefer it, whines. I've given him some of his aspiratory tunes in the middle but the situation is as sad as can be—deepest dejection & sorrow—the present unworthiness for Heaven is awful: therefore my final cadence, which is good, then comes the Angel peaceful & soothing & in this tone the work ends; I can't see how you can ask for the Soul to have a dramatic song here: he is in the most dejected condition & sighs "Take me away anywhere out of sight." No, I can't alter that.



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But this was not the last word. Jaeger responded vigorously on 27 June that he *had* read the poem carefully and that Elgar's treatment "shirks" what should be the climax of the work:

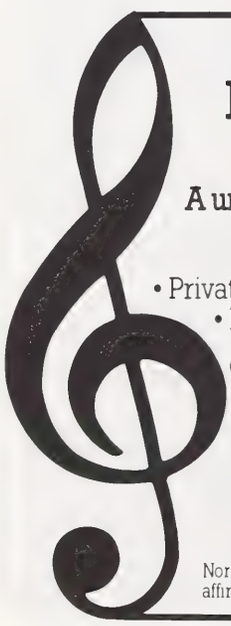
> *Your* view, as expressed in the music, suggests to me nothing so much as an "Oh lor, is that all. What a poor show, take me away, it gives me the *miserables*." Yes, a whine I call it. You may take it for gospel that Wagner would have made this the *climax* of *expression* in the work, especially in the *orchestra* . . . I *don't* want your "Soul" to sing a dramatic "*Song*." Heavens! But what is your gorgeous orchestra for?

Apparently this letter made an impression on the composer, though he still insisted on 27 June that he knew he was right and that he was irritated at Jaeger's accusation of his having shirked the climax! But Jaeger made a practical suggestion on 30 June, affecting the measures immediately *before* the Soul was to sing "Take me away":

> I wanted you to suggest, in a *few* gloriously great and effulgent orchestral chords, given out by the whole force of the orchestra in its most glorious key, the momentary [twice underlined] *vision* of the Almighty. A few chords! . . . and then for a few bars the Soul's overwhelming agitation with a quasi-choked, suppressed "Take me away," *molto agitato*, and *then* as miserable a whine as you like.

Elgar did not accept the entire suggestion, but he did take the crucial point to heart. The very next day he sent Jaeger a list of minor adjustments in the sequence of musical events to allow for the inclusion of a splendidly sonorous orchestral passage building to a massively powerful crash, with every instrument on stage playing absolutely full-out. Elgar insisted that this was, in fact, what he had thought of "at first," but then suppressed for a time, and he quite rightly described the passage as "biggity-big." For the last eight measures of the orchestral crescendo, he suddenly wanted (if possible) six trumpets instead of three, two timpanists instead of one; and he put a footnote in the score to the effect that "for one moment" at rehearsal number 120 every instrument must "exert its fullest force." Jaeger still hoped for changes in the tenor's solo following this glorious moment, but Elgar now stood firm. He wrote the last word on the subject on 17 July:

> I *won't* alter p. 159 & be darned to you . . . at 120 for *one semi-quaver* value ffffffzzzz is the one glimpse into the Unexpressible—then it (the Music) dies down into the sort of blissful Heaven theme which of course fades away into nothing.



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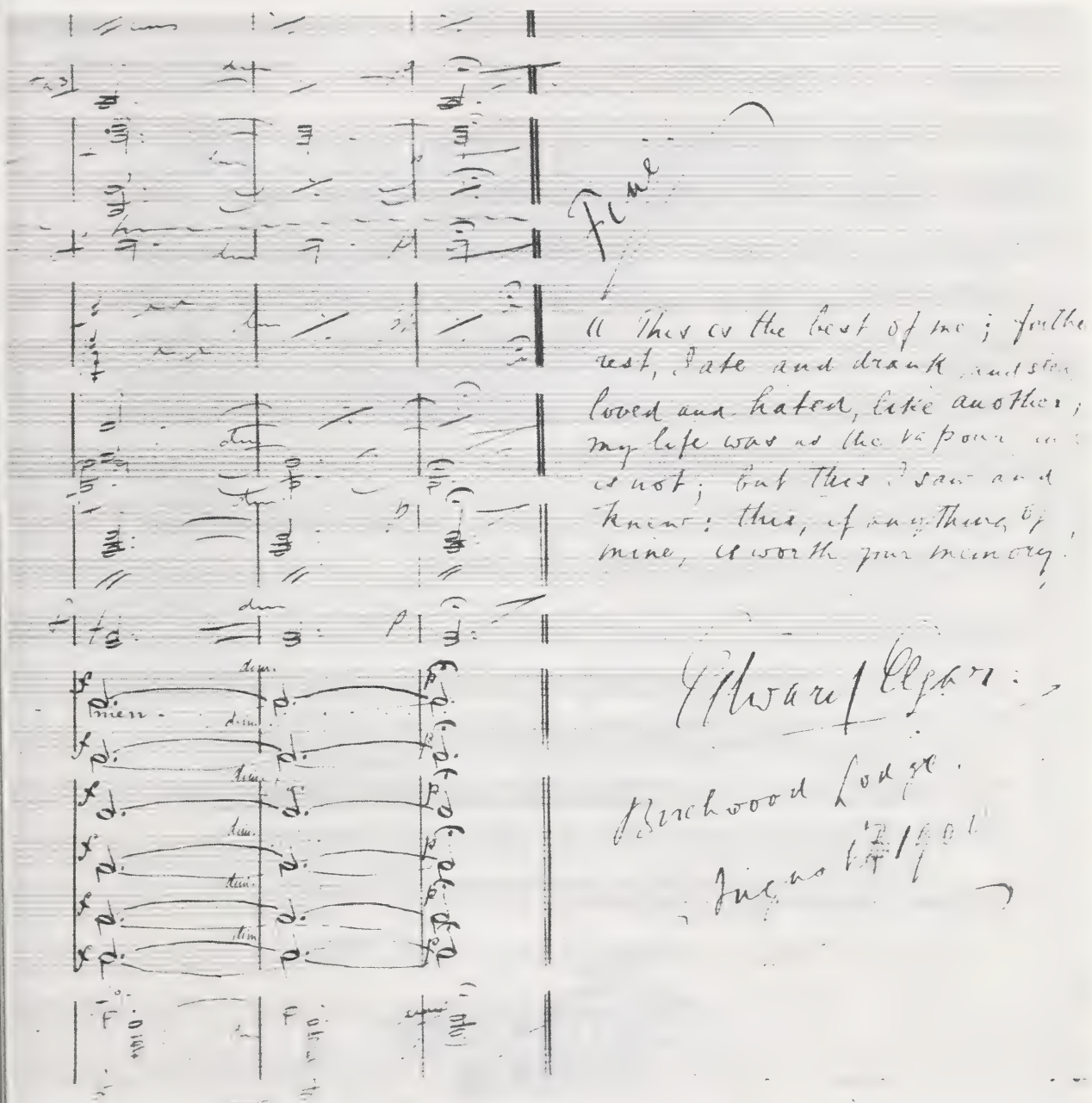
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Throughout the remainder of July and August he corrected proofs of the chorus parts and finished copying out the full orchestral score. To help him in this last labor, his wife prepared the score pages each day, laying out the staves and the bar lines, writing in the names of the instruments at the beginning of each page, and copying the vocal lines and text, which were already complete in his short score; he had then to write in the remaining instrumental lines in all their full detail. He finished that task on 3 August. The score bears at its head the dedication "A.M.D.G." ("*Ad majorem Dei gloriam*" = "To the greater glory of God") and on the final page an inscription from John Ruskin's *Sesame*



Elgar's inscription (from Ruskin) on the last page of the "Gerontius" score. The bar lines and vocal parts ("[A]men") were copied into the score by the composer's wife; the remaining parts are in his own hand.



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and Lilies that expresses the composer's confidence in the quality of his work:

> This is the best of me; for the rest, I ate, and drank, and slept, loved and hated, like another; my life was as the vapour, and is not; but *this* I saw and knew: this, if anything of mine, is worth your memory.

Jaeger planned to write an extended analytical program note to *Gerontius*, which would be available for the public to study well before the performance. This was an unusual procedure, but *Gerontius* seemed especially to merit such treatment, owing to its novelty and complexity. Since both Jaeger and Elgar were confirmed Wagnerians, it is not surprising that his analysis identifies a series of thematic ideas as leitmotifs, to which he gives such names as "Sleep," "Prayer," "Judgment," "Despair," "Ruin," and so on. He sent a draft of his analysis to Elgar for approval; the composer's response gives one of his best statements about his view of the work. After questioning the appropriateness of "Sleep" as the identification for a theme, he went on:

> I suppose after all "Sleep" will be all right—I meant "to be lying down weary & distressed" with your poor head buzzing & weak &—have you ever been really ill? Sleep will do but it's the ghastly troubled sleep of a sick man. Look here: I imagined Gerontius to be a man like us and not a priest or a saint, but a *sinner*, a repentant one of course but still no end of a *worldly man* in his life, & now brought to book. Therefore I've not filled *his* part with Church tunes & rubbish but a good, healthy, full-blooded romantic, remembered worldliness, so to speak. It is, I imagine, much more difficult to tear one's self away from a well-to-do world than from a cloister.

It was this ardent romanticism, so far from the staid churchiness of most Victorian oratorios, that probably confused the Birmingham choristers and led to the notoriously



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bad first performance. The blame for that failure—which cut Elgar to the quick (as one can readily imagine after reading the Ruskin quotation that he added at the end of the score!)—has been variously apportioned. The most serious problem, though, was that the preparation of the chorus was in the hands of a man totally unequipped, musically or physically, to do the work justice. English music-making was not, generally, at a very high level at that time, and festival choruses in particular were not often challenged beyond the hearty "good sings" of *Messiah* or *Elijah*. The Birmingham chorus was to have been trained by Swinnerton Heap, a chorus master who had already learned a good deal about Elgar's choral style in preparing a brilliant performance of his *King Olaf* in 1896. But Heap died suddenly before the chorus had even begun to rehearse, and his place went, by default, to an elderly and frail W.C. Stockley, who had no sympathy with the composer's advanced style. The choral parts would have been quite difficult enough in the hands of a vigorous, masterful, and enthusiastic director; as it was, the singers simply never took their parts seriously and even began deriding the work.

Hans Richter, the conductor of the performance, had given brilliant performances of the *Enigma* Variations and was later to premiere Elgar's First Symphony (which is dedicated to him), but he, too, seems not to have realized—at least not in time—that

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Gerontius made very specific demands that simply ***had*** to be rehearsed. And the soloists were in over their heads; they were tried and true staid oratorio singers—which meant never allowing a blush of real emotion to break out anywhere! The tenor Edward Lloyd was nearing retirement and could have managed in Handel arias or a parlor ballad like "I'll sing thee songs of Araby." As Gerontius, he was hopeless.

What was intended to be the final full rehearsal on Saturday, 29 September went so chaotically that Richter called an extra rehearsal for the following Monday. It lasted six hours and only left everyone exhausted for the start of the festival the next day. *Gerontius* was accorded the place of honor on Wednesday morning. But virtually nothing went right. The young Ralph Vaughan Williams, who was in the audience, described Lloyd's performance of Gerontius as being "like a Stainer anthem, in the correct tenor attitude with one foot slightly withdrawn." The chorus went flat in its big Part I chorus, "Go forth," and Richter spent the intermission pacing up and down nervously. The second part was, if anything, even worse. The bass, Plunkett Greene, sang the entire solo of the Angel of the Agony one half-step flat.

The story is often reprinted that the premiere was so bad that no one recognized the value of the work at all. Certainly Elgar, on the low end of a manic-depressive swing, felt



The world premiere of "Gerontius" in Birmingham on 3 October 1900



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that way. But it was not the case. A great many critics and most of the professional musicians present recognized that a major work had simply received a terrible performance. Elgar was at first not to be consoled. Less than a week after the performance, he wrote this incredibly bitter letter to Jaeger:

> I have not seen the papers yet except one or two bits which exuberant friends insisted on my reading and I don't know or care what they say or do. As far as I'm concerned music in England is dead—I shall always write what I have in me of course.
>
> I have worked hard for forty years & at the last, Providence denies me a decent hearing of my work: so I submit—I always said God was against art and I still believe it. Anything obscene or trivial is blessed in this world and has a reward—I ask for no reward—only to live & to hear my work. I still hear it in my heart and in my head so I must be content. Still it is curious to be treated by the old fashioned people as a criminal because my thoughts and ways are beyond them.
>
> I am very well and what is called "fit"! I had my golf in good style yesterday & am not ill or pessimistic—don't think it, but I have allowed my heart to open once—it is now shut against every religious feeling and every soft, gentle impulse *for ever.*

But one of the invited guests at the first performance was Julius Buths, conductor of the Lower Rhine Festival at Düsseldorf. At the end of the performance, he exclaimed to Jaeger, "A wonderful work!" He took the score of *Gerontius* back to Germany with him and began preparing a German translation so that he could perform the work in Düsseldorf. That performance, which took place on 19 December 1901, went a long way toward rectifying the failures of the premiere. Elgar was delighted with his tenor soloist, Ludwig Wüllner ("we never had a tenor in England with so much brain"), by the work of the chorus, which had learned the part in just over a month ("this disproves the idea

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fostered at Birmingham that my work is *too difficult*"), and especially the conducting of Buths ("unsurpassable . . . took *infinite* pains to make everything 'go' "). The success was such that Buths repeated the work the following May. This time Richard Strauss was in the audience, and at a dinner the day after the performance he proposed a toast "to the welfare and success of the first English progressivist, Meister Edward Elgar." Elgar wrote to one of the directors of Novello that "it was worth some years of anguish—now I trust over—to hear him call me Meister!"These German successes were soon followed by many English performances of excerpts from the score and eventually full performances, though it was not until March 1903 that it was performed in England on two successive evenings without some serious mishap! At that time Richter, who had been working toward this end since the catastrophic premiere, redeemed himself by conducting splendidly prepared performances in Manchester, finally establishing *Gerontius* as the finest work of its type to come from the pen of an English composer.

To this day one occasionally meets people who, for one reason or another, find themselves so uncomfortable with Newman's dogma that they are unable to take pleasure in Elgar's artistic accomplishment. This is most unfortunate, for *Gerontius* reveals the kind of keen dramatic perception that one would expect to find in the work of a great and highly experienced operatic composer, but rarely in that of a man whose vocal music had been hitherto conceived for the restrictive world of the Victorian music festival. From the very outset the work has altogether more of the personal, the individual, and the dramatic than the oratorio genre usually implied. Of course, Elgar never called it an oratorio, and he specifically rejected "sacred cantata" with the words "don't perpetuate

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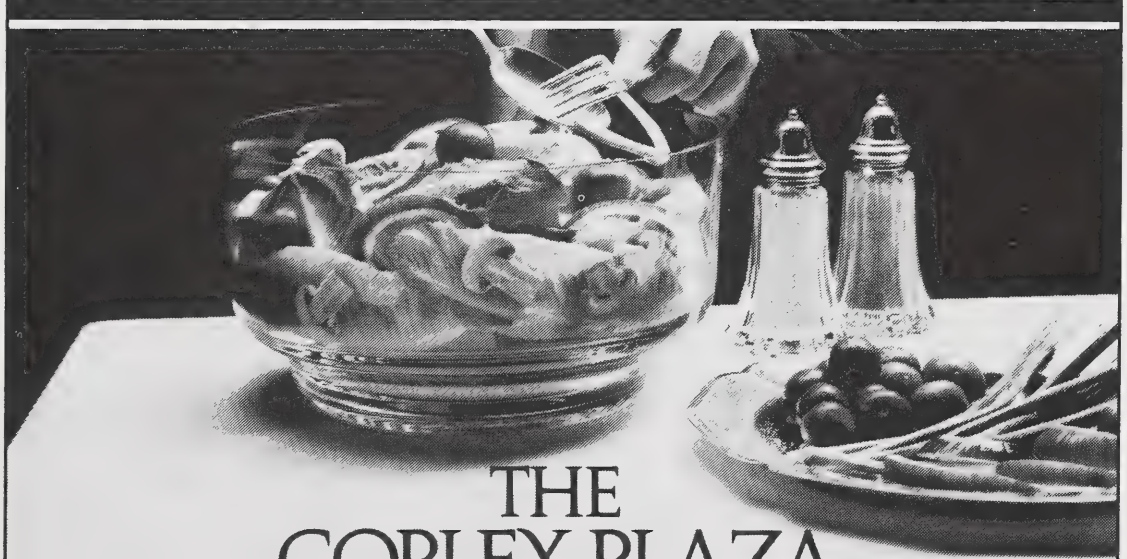
that dreadful term unless we're obliged." The title page read simply: "The Dream of Gerontius. by Cardinal Newman; set to music . . . by Edward Elgar." And when the orchestra begins the Prelude, we discover quickly that we are to hear a tale told through the symphonic development of thematic ideas in conjunction with a poem. This sounds very Wagnerian indeed, which should hardly be surprising, since Wagner was one of Elgar's great musical heroes. Yet when Jaeger sent him the draft of his analysis, the composer included in his letter of reply the admonition, "My wife fears you may be inclined to lay too great stress on the *leitmotiven* plan because I really do it without thought—intuitively, I mean." We may take this at face value and dispense, for now, with tables of themes, which were considered central to following *Gerontius* in 1900 but are rather passé today.

More to the point, pay close attention to the brilliant manner in which Elgar's setting of the opening scene reflects the wandering thoughts of the dying man: now crying out for help, now recalling some past event in his life, here remembering by rote a passage from an old prayer or hymn or litany, there singing out the most direct and immediate experiences. Elgar was certainly consciously planning the scene in this way, since he told Jaeger:

> I didn't give this "prayer" theme to Gerontius too plainly—solidly—as he *wanders*: rather—if he'd been a priest he wd. have sung or said it as a climax but as he represents ME when ill he doesn't—he remembers his little Churchy prayey music in little snatches—see? He's of the world—or was & is going thro' a bad time, even if quite repentant etc . . .

It is precisely the "little snatches" of "Churchy prayey" music that make the effect of Gerontius's last moments so vivid. Part I shows a man whose thoughts are in turmoil at

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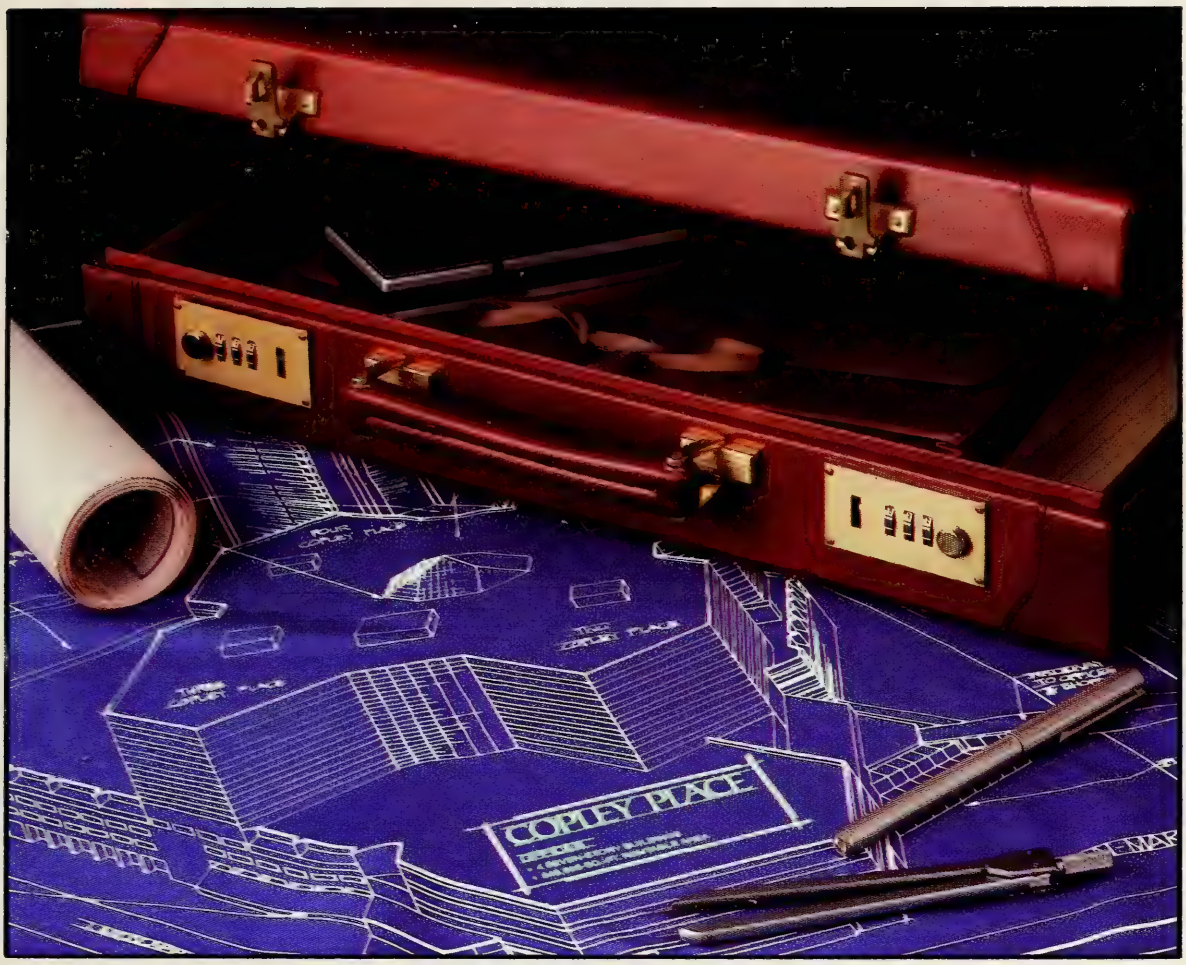
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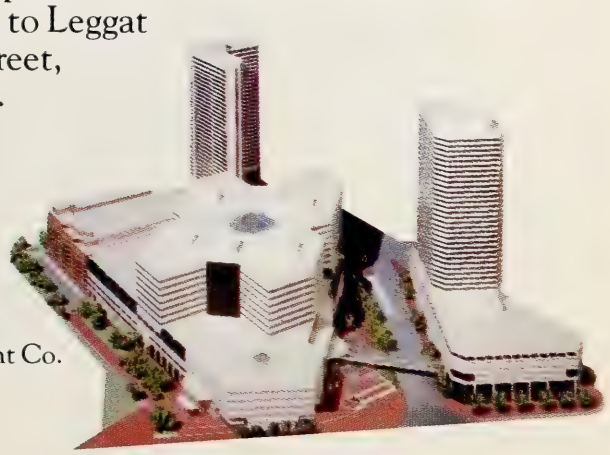
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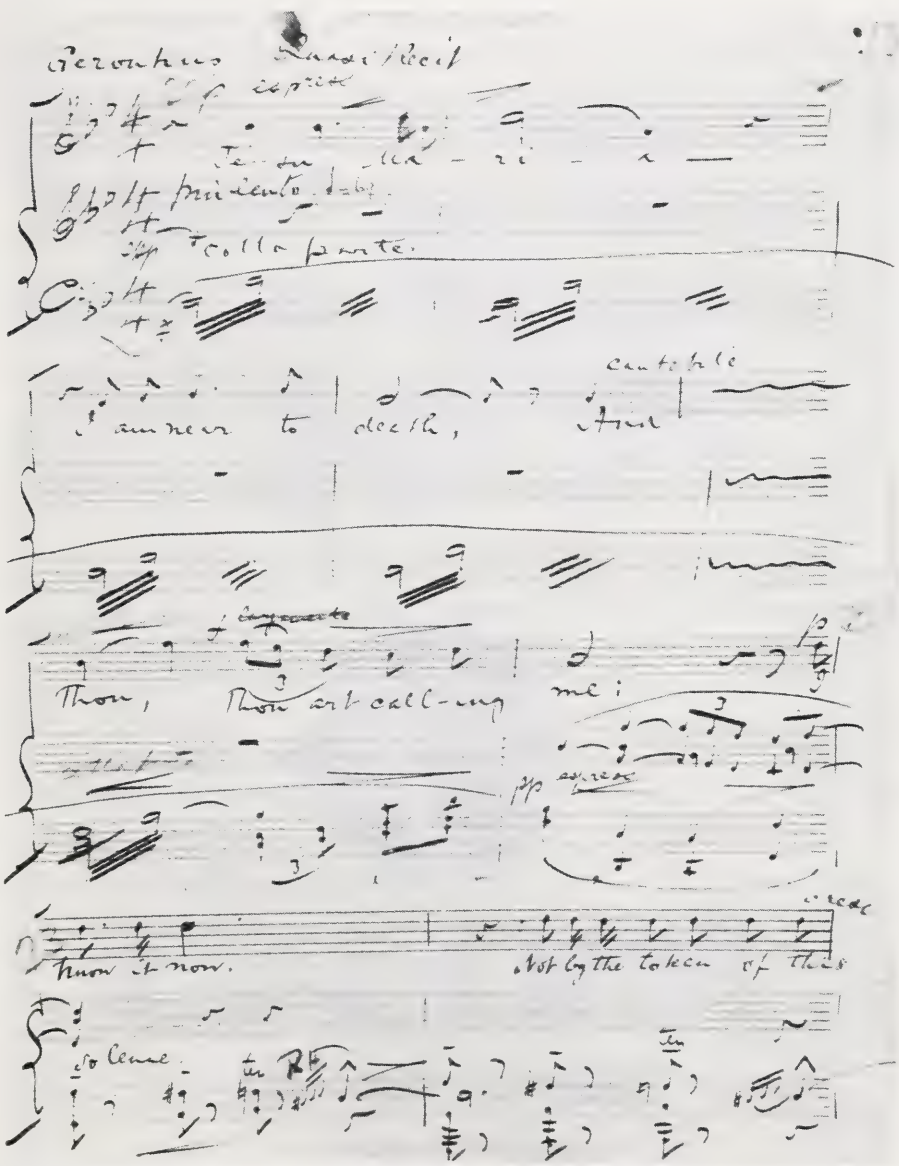
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the approach of death, a believer who at the same time fears what is to come and grasps at every possible straw that may bring consolation. Part I is thus a great drama of life and death, the ultimate drama, in the mind of the dying Gerontius. *His* speeches are set in a very fluent, varied and expressive recitative; the music fits many lines so eloquently that, once heard, they are unimaginable in any other form. The chorus, on the other hand, representing the friends of Gerontius and the assistants of the priest, are more traditional "oratorio types": they pray for him, and perform the liturgically necessary acts, with expressive and moving music, but its familiarity as a "church music" style causes it (intentionally) to be comparatively abstract, to remain distanced from the psychological drama at center stage. It is, all the same, glorious in massed choral effect, providing a wonderful foil to a very personal story.

After summoning his strength for a grand aria, "*Sanctus fortis,*" (of which Elgar once remarked, "Verdi wouldn't have been ashamed to write that tune!"), Gerontius finds



The first words sung by Gerontius, from Elgar's draft short score

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himself on the verge of collapse and bids his friends pray for him. They do so, but he realizes nonetheless that the end has come. "*Novissima hora est,*" he sings, and, with ineffable sweetness, the orchestra responds. The Priest and his assistants send his soul forth upon its last and longest journey with blessings that move from the grandiose to a calm of great certainty.

Part II opens with what Ernest Newman once called "the music of felicity." Gentle, legato phrases in the strings suggest an otherworldly locale devoid of pressures or pains. The Soul of Gerontius awakens refreshed and full of wonder. Time seems no longer to pass. Yet he seems to hear "a singing" (clarinet and bassoon at this point hint at the melody soon to become the Angel's "*Alleluia*"). When the Soul of Gerontius encounters its guardian angel, it learns that the process of judgment has begun and that soon it must be brought face to face with God. An extensive dialogue is interrupted by the frightening appearance of the Demons, who wait to "gather souls for hell." Their music is sardonic, filled with clanging noise and sarcastic turns of melody, resonant with cackling laughter. The Demons sing a vigorous and thoroughly unacademic fugue. As the Soul and the Angel pass by, the dissonant and tortured sounds of the Demons are lost in the distance, to be replaced by the approaching songs of praise perpetually sung by the Angelicals. As they cross the threshold, the entire universe seems to burst out in the great song of joy, "Praise to the Holiest in the height." A chromatic setting *à la* Gounod of the words "O loving wisdom of our God," the least Elgarian passage in the score, eventually grows to a double chorus echoing and re-echoing "Praise to the Holiest" in a mighty paean.

As the Soul nears the "veiled presence of our God," it hears distantly (in the orchestra) the voices of the mourners left on earth, recalling the *Kyrie* of part one. The Angel of the Agony (using Elgar's "Judas" theme from his planned "Crucifixion" oratorio) pleads for the Soul in an intensely chromatic and expressive aria and leads it to the very throne of God. Once again the voices from earth recall the prayer, "Spare him, Lord," after which the Angel adds a brief "*Alleluia*" before the climactic moment of the work, the one that Elgar and Jaeger debated in so many letters.

It is here that Elgar added the short orchestral passage based on the very first theme heard at the opening of the Prelude, scored into a gigantic crescendo through just eleven measures, at the end of which every instrument on the stage is instructed to "exert its fullest force" just for the instant of the downbeat. In this supreme, transfiguring moment, the Soul catches the merest glimpse of God; it is now ready—even eager—to be taken away for purgation in order ultimately to "rise and go above." The Angel sings a tender farewell, and the work ends with an extraordinary serenity attained only after torment and passion.

Rarely has a composer so captured his own nature, in both its light and dark aspects, as Elgar did in this setting of Newman's poem. The composer may have been speaking metaphorically when he wrote to Jaeger that Gerontius represents "ME when ill," but in a very real sense he had so totally absorbed the poem that he did, in fact, identify himself with its title character. And in responding to it, he created utterly personal and heartfelt music and a score of the highest originality and expressive power.

—Steven Ledbetter

Text for *The Dream of Gerontius* begins on page 47.

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BOCCHERINI Quintet for oboe and strings, Op. 45, No. 3
LOUËL Trio for trumpet, horn, and trombone
MENDELSSOHN Concert piece in F for clarinet, bassoon, and piano, Op. 113
DOHNÁNYI Quintet No. 2 in E flat minor for piano and strings, Op. 26

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The Dream of Gerontius

(words by Cardinal Newman)

PART I

GERONTIUS

Jesu, Maria—I am near to death,
And Thou art calling me; I know it now.
Not by the token of this faltering breath,
This chill at heart, this dampness on my brow—
(Jesu, have mercy! Mary, pray for me!)
'Tis this new feeling, never felt before,
(Be with me, Lord, in my extremity!)
That I am going, that I am no more.
'Tis this strange innermost abandonment,
(Lover of souls! great God! I look to Thee)
This emptying out of each constituent
And natural force, by which I come to be.
Pray for me, O my friends; a visitant
Is knocking his dire summons at my door,
The like of whom, to scare me and to daunt,
Has never, never come to me before:
So pray for me, my friends, who have not strength to pray.

ASSISTANTS

Kyrie eleison, Christe eleison, Kyrie elesion,
Holy Mary, pray for him.
All holy Angels, pray for him.
Choirs of the righteous, pray for him.

All Apostles, all Evangelists, pray for him.
All holy Disciples of the Lord, pray for him.
All holy Innocents, pray for him.
All holy Martyrs, all holy Confessors,
All holy Hermits, all holy Virgins,
All ye Saints of God, pray for him.

GERONTIUS

Rouse thee, my fainting soul, and play the man;
And through such waning span
Of life and thought as still has to be trod,
Prepare to meet thy God.
And while the storm of that bewilderment
Is for a season spent,
And, ere afresh the ruin on me fall,
Use well the interval.

ASSISTANTS

Be merciful, be gracious; spare him, Lord.
Be merciful, be gracious; Lord deliver him.
From the sins that are past;

—Please turn the page quietly.—

From Thy frown and Thine ire;
From the perils of dying;
From any complying
With sin, or denying
His God, or relying
On self, at the last;
From the nethermost fire;
From all that is evil;
From power of the devil;
Thy servant deliver,
For once and forever.

By Thy birth, and by Thy cross,
Rescue him from endless loss;
By Thy death and burial,
Save him from a final fall;
By Thy rising from the tomb,
By Thy mounting up above,
By the Spirit's gracious love
Save him in the day of doom.

ASSISTANTS

Be merciful, etc.

GERONTIUS

Sanctus fortis, Sanctus Deus,
De profundis oro te,
Miserere, Judex meus,
Parce mihi, Domine.
Firmly I believe and truly
God is Three, and God is One,
And I next acknowledge duly
Manhood taken by the Son.
And I trust and hope most fully
In that Manhood crucified;
And each thought and deed unruly
Do to death, as He has died.
Simply to His grace and wholly
Light and life and strength belong.
And I love, supremely, solely,
Him the holy, Him the strong.
Sanctus fortis, Sanctus Deus,
De profundis oro te,
Miserere, Judex meus,
Parce mihi, Domine.
And I hold in veneration,
For the love of Him alone,
Holy Church, as His creation,
And her teachings, as His own.
And I take with joy whatever
Now besets me, pain or fear,
And with a strong will I sever
All the ties which bind me here.
Adoration aye be given,
With and through the angelic host,

To the God of earth and heaven,
  Father, Son and Holy Ghost.
Sanctus fortis, Sanctus Deus,
  De profundis oro te,
Miserere, Judex meus,
  Mortis in discrimine.

I can no more; for now it comes again,
That sense of ruin, which is worse than pain,
That masterful negation and collapse
Of all that makes me man. And, crueller still,
A fierce and restless fright begins to fill
The mansion of my soul. And, worse and worse,
Some bodily form of ill
Floats on the wind, with many a loathsome curse
Tainting the hallowed air, and laughs, and flaps
Its hideous wings,
And makes me wild with horror and dismay.
O Jesu, help! pray for me, Mary, pray!
Some Angel, Jesu! such as came to Thee
In Thine own agony.
Mary, pray for me. Joseph, pray for me.
Mary, pray for me.

ASSISTANTS

Rescue him, O Lord, in this his evil hour,
As of old so many by Thy gracious power.
Noe from the waters in a saving home;
  (Amen)
Job from all his multiform and fell distress;
  (Amen)
Moses from the land of bondage and despair;
  (Amen)
David from Golia and the wrath of Saul;
  (Amen)
    —So, to show Thy power,
Rescue this Thy servant in his evil hour.

GERONTIUS

Novissima hora est; and I fain would sleep,
The pain has wearied me. Into Thy hands,
O Lord, into Thy hands.

THE PRIEST AND ASSISTANTS

Proficiscere, anima Christiana, de hoc mundo!
Go forth upon thy journey, Christian soul!
Go from this world! Go, in the name of God
The Omnipotent Father, who created thee!
Go, in the name of Jesus Christ, our Lord,
Son of the living God, who bled for thee!
Go, in the name of the Holy Spirit,
Who hath been poured out on thee! Go in the name
Of Angels and Archangels; in the name

—Please turn the page quietly.—

Of Thrones and Dominations; in the name
Of Princedoms and of Powers; and in the name
Of Cherubim and Seraphim, go forth!

Go, in the name of Patriarchs and Prophets;
And of Apostles and Evangelists;
Of Martyrs and Confessors; in the name
Of holy Monks and Hermits; in the name
Of holy Virgins; and all Saints of God,
Both men and women, go! Go on thy course!
And may thy place today be found in peace,
And may thy dwelling be the Holy Mount
Of Sion:—through the Same, through Christ our Lord.

PART II

SOUL OF GERONTIUS

I went to sleep; and now I am refreshed.
A strange refreshment; for I feel in me
An inexpressive lightness, and a sense
Of freedom, as I were at length myself,
And ne'er had been before. How still it is!
I hear no more the busy beat of time,
No, nor my fluttering breath, nor struggling pulse;
Nor does one moment differ from the next.

This silence pours a solitariness
Into the very essence of my soul;
And the deep rest, so soothing and so sweet,
Hath something too of sternness and of pain.
Another marvel: someone has me fast
Within his ample palm. A uniform
And gentle pressure tells me I am not
Self-moving, but borne forward on my way.
And hark! I hear a singing: yet in sooth
I cannot of that music rightly say
Whether I hear, or touch, or taste the tones.
Oh, what a heart-subduing melody!

ANGEL

My work is done,
My task is o'er,
And so I come,
Taking it home,
For the crown is won,
Alleluia,
For evermore.

My Father gave
In charge to me
This child of earth
E'en from its birth,
To serve and save,
Alleluia,
And saved is he.

This child of clay
To me was given,
To rear and train
By sorrow and pain
In the narrow way,
Alleluia,
From earth to heaven.

SOUL

It is a member of that family
Of wondrous beings, who, ere the worlds were made,
Millions of ages back, have stood around
The throne of God.
I will address him. Mighty one, my Lord.
My Guardian Spirit, all hail!

ANGEL

All hail!
My child and brother, hail! what wouldest thou?

SOUL

I would have nothing but to speak with thee
For speaking's sake, I wish to hold with thee
Conscious communion; though I fain would know
A maze of things, were it but meet to ask,
And not a curiousness.

ANGEL

You cannot now
Cherish a wish which ought not to be wished.

SOUL

Then I will speak. I ever had believed
That on the moment when the struggling soul
Quitted its mortal case, forthwith it fell
Under the awful Presence of its God,
There to be judged and sent to its own place.
What lets me now from going to my Lord?

ANGEL

Thou art not let; but with extremest speed
Art hurrying to the Just and Holy Judge.

SOUL

Dear Angel, say,
Why have I now no fear at meeting Him?
Along my earthly life, the thought of death
And judgment was to me most terrible.

ANGEL

It is because
Then thou didst fear, that now thou dost not fear.

—Please turn the page quietly.—

Thou hast forestalled the agony, and so
For thee the bitterness of death is passed.
Also, because already in thy soul
The judgment is begun.
A presage falls upon thee, as a ray
Straight from the Judge, expressive of thy lot.
That calm and joy uprising in thy soul
Is first-fruit to thee of thy recompense,
And heaven begun.

SOUL

Now that the hour is come, my fear is fled;
And at this balance of my destiny,
Now close upon me, I can forward look
With a serenest joy.

But hark! upon my sense
Comes a fierce hubbub, which would make me fear
Could I be frighted.

ANGEL

We are now arrived
Close on the judgment court; that sullen howl
Is from the demons who assemble there,
Hungry and wild to claim their property,
And gather souls for hell. Hist to their cry.

SOUL

How sour and how uncouth a dissonance!

DEMONS

Low-born clods
Of brute earth,
They aspire
To become gods,
By a new birth,
And an extra grace,
And a score of merits,
As if aught
Could stand in place
Of the high thought,
And the glance of fire
Of the great spirits,
The powers blest,
The lords by right,
The primal owners,
Of the proud dwelling
And realm of light—
Dispossessed,
Aside thrust,
Chucked down,
By the sheer might
Of a despot's will,
Of a tyrant's frown,

Who after expelling
Their hosts, gave,
Triumphant still,
And still unjust,
Each forfeit crown
To psalm-droners,
And canting groaners,
To every slave,
And pious cheat,
And crawling knave,
Who licked the dust
Under his feet.

ANGEL

It is the restless panting of their being;
Like beasts of prey, who, caged within their bars,
In a deep hideous purring have their life,
And an incessant pacing to and fro.

DEMONS

The mind bold
And independent,
The purpose free,
So we are told,
Must not think
To have the ascendant.
What's a saint?
One whose breath
Doth the air taint
Before his death;
Ha! ha!
A bundle of bones,
Which fools adore,
When life is o'er.
Virtue and vice,
A knave's pretence.
'Tis all the same;
Ha! ha!
Dread of hell-fire,
Of the venomous flame,
A coward's plea.
Give him his price,
Saint though he be,
From shrewd good sense
He'll slave for hire;
And does but aspire
To the heaven above,
With sordid aim,
And not from love.
Ha! ha!

SOUL

I see not those false spirits; shall I see
My dearest Master, when I reach His throne?

—Please turn the page quietly.—

ANGEL

Yes—for one moment thou shalt see thy Lord.
One moment; but thou knowest not, my child,
What thou dost ask; that sight of the Most Fair
Will gladden thee, but it will pierce thee too.

SOUL

Thou speakest darkly, Angel! and an awe
Falls on me, and a fear lest I be rash.

ANGEL

There was a mortal, who is now above
In the mid glory: he, when near to die,
Was given communion with the Crucified,—
Such, that the Master's very wounds were stamped
Upon his flesh; and, from the agony
Which thrilled through body and soul in that embrace,
Learn that the flame of the Everlasting Love
Doth burn ere it transform.

CHOIR OF ANGELICALS

Praise to the Holiest in the height,
  And in the depth be praise!

ANGEL

  Hark to those sounds!
They come of tender beings angelical,
Least and most childlike of the sons of God.

CHOIR OF ANGELICALS

Praise to the Holiest in the height,
  And in the depth be praise;
In all His words most wonderful;
  Most sure in all His ways!

To us His elder race He gave
  To battle and to win,
Without the chastisement of pain,
  Without the soil of sin.

The younger son He willed to be
  A marvel in His birth:
Spirit and flesh His parents were;
  His home was heaven and earth.

The Eternal blessed His child, and armed,
  And sent Him hence afar,
To serve as champion in the field
  Of elemental war.

To be His Viceroy in the world
  Of matter, and of sense;
Upon the frontier, towards the foe,
  A resolute defence.

ANGEL

We now have passed the gate, and are within
The House of Judgment.

SOUL

The sound is like the rushing of the wind—
The summer wind among the lofty pines.

CHOIR OF ANGELICALS

Glory to Him, who evermore
  By truth and justice reigns;
Who tears the soul from out its case,
  And burns away its stains!

ANGEL

They sing of thy approaching agony,
Which thou so eagerly didst question of.

SOUL

My soul is in my hand: I have no fear—
But hark! a grand mysterious harmony:
It floods me, like the deep and solemn sound
Of many waters.

ANGEL

And now the threshold, as we traverse it,
Utters aloud its glad responsive chant.

CHOIR OF ANGELICALS

Praise to the Holiest in the height,
  And in the depth be praise:
In all His words most wonderful;
  Most sure in all His ways!

O loving wisdom of our God!
  When all was sin and shame,
A second Adam to the fight
  And to the rescue came.

O wisest love! that flesh and blood
  Which did in Adam fail,
Should strive afresh against the foe,
  Should strive and should prevail;

And that a higher gift than grace
  Should flesh and blood refine,
God's Presence and His very Self,
  And Essence all divine.

O generous love! that He who smote
  In man for man the foe,
The double agony in man
  For man should undergo;

And in the garden secretly,
And on the cross on high,
Should teach His brethren and inspire
To suffer and to die.

Praise to the Holiest in the height,
And in the depth be praise:
In all His words most wonderful;
Most sure in all His ways!

ANGEL

Thy judgment now is near, for we are come
Into the veiled presence of our God.

SOUL

I hear the voices that I left on earth.

ANGEL

It is the voice of friends around thy bed,
Who say the "*Subvenite*" with the priest.
Hither the echoes come; before the Throne
Stands the great Angel of the Agony,
The same who strengthened Him, what time He knelt
Lone in the garden shade, bedewed with blood.
That Angel best can plead with Him for all
Tormented souls, the dying and the dead.

ANGEL OF THE AGONY

Jesu! by that shuddering dread which fell on Thee;
Jesu! by that cold dismay which sickened Thee;
Jesu! by that pang of heart which thrilled in Thee;
Jesu! by that mount of sins which crippled Thee;
Jesu! by that sense of guilt which stifled Thee;
Jesu! by that innocence which girdled Thee;
Jesu! by that sanctity which reigned in Thee;
Jesu! by that Godhead which was one with Thee;
Jesu! spare these souls which are so dear to Thee;
Souls, who in prison, calm and patient, wait for Thee;
Hasten, Lord, their hour, and bid them come to Thee;
To that glorious Home, where they shall ever gaze on
Thee.

SOUL

I go before my judge.

ASSISTANTS (ON EARTH)

Be merciful, be gracious; spare him, Lord.
Be merciful, be gracious; Lord, deliver him.

ANGEL

Praise to His Name!
O happy, suffering soul! for it is safe,
Consumed, yet quickened, by the glance of God.
Alleluia! Praise to His Name!

SOUL

Take me away, and in the lowest deep
  There let me be,
And there in hope the lone night-watches keep,
  Told out for me.
There, motionless and happy in my pain,
  Lone, not forlorn,—
There will I sing my sad perpetual strain,
  Until the morn,
There will I sing and soothe my stricken breast,
  Which ne'er can cease
To throb, and pine, and languish, till possest
  Of its Sole Peace.
There will I sing my absent Lord and Love:
  Take me away
That sooner I may rise, and go above,
  And see Him in the truth of everlasting day.

SOULS IN PURGATORY

Lord, Thou hast been our refuge: in every generation;
Before the hills were born, and the world was, from age to age Thou art God.
Bring us not, Lord, very low: for Thou hast said, Come back again, ye sons of Adam.
Come back, O Lord! how long: and be entreated for Thy servants.

ANGEL

Softly and gently, dearly-ransomed soul,
  In my most loving arms I now enfold thee,
And o'er the penal waters, as they roll,
  I poise thee, and I lower thee, and hold thee.

And carefully I dip thee in the lake,
  And thou, without a sob or a resistance,
Dost through the flood thy rapid passage take,
  Sinking deep, deeper, into the dim distance.
Angels, to whom the willing task is given,
  Shall tend and nurse, and lull thee, as thou liest;
And Masses on the earth, and prayers in heaven,
  Shall aid thee at the Throne of the Most Highest.

Farewell, but not for ever! brother dear,
  Be brave and patient on thy bed of sorrow;
Swiftly shall pass thy night of trial here,
  And I will come and wake thee on the morrow.

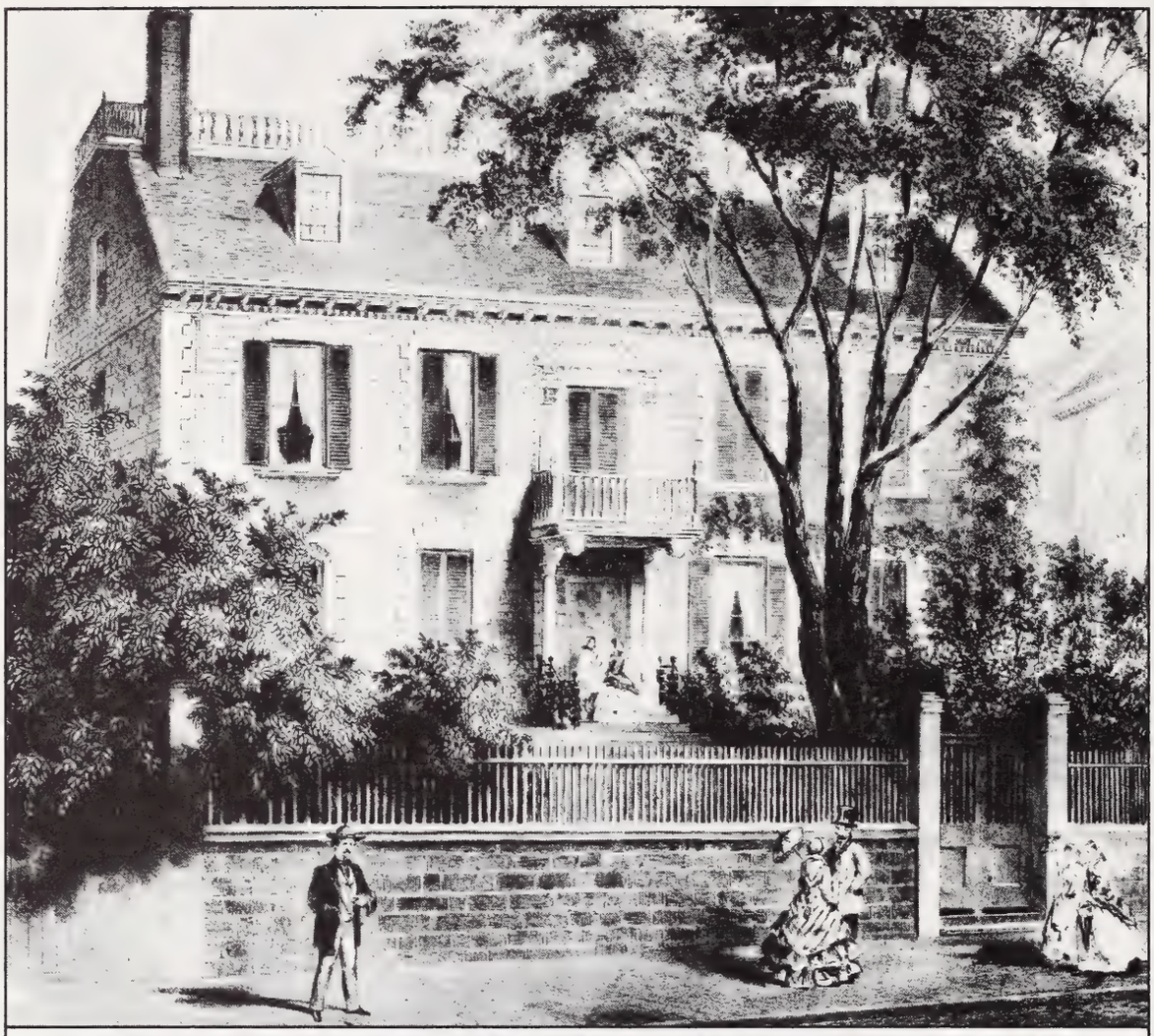
Farewell! Farewell!

SOULS

Lord, Thou hast been our refuge, *etc.* Amen.

CHOIR OF ANGELICALS

Praise to the Holiest, *etc.* Amen.



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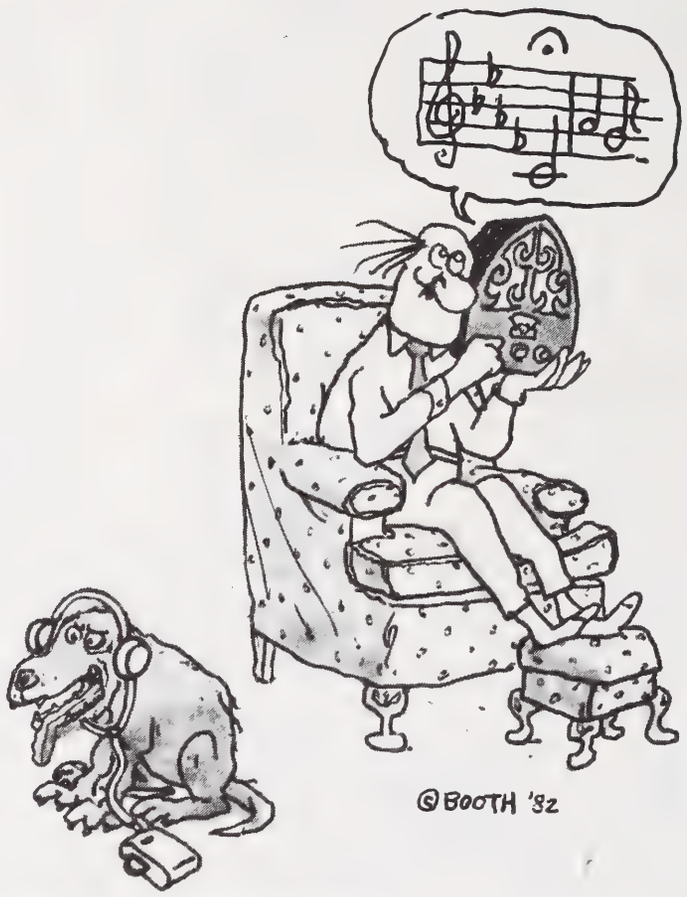
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More . . .

Recent years have seen a plethora of new Elgar publications to complement the large older literature, of which the personal recollections still retain their interest and importance. Among the older books, there are recollections by violinist W.H. Reed in *Elgar As I Knew Him* (Oxford), and by two of the composer's personal friends, Mrs. Richard Powell (the "Dorabella" of the *Enigma* Variations) in *Edward Elgar: Memories of a Variation* (Methuen), and Rosa Burley, headmistress of the school where he taught for some years, in *Edward Elgar: The Record of a Friendship* (Barrie & Jenkins); all are filled with interesting insights into the complexities of Elgar's personality. Some of them are currently out of print, but they can be found in many music libraries. The best and most up-to-date single study is Michael Kennedy's *Portrait of Elgar* (Oxford), which has just appeared in a revised second edition taking into account the most recent research. Other worthwhile studies include Percy M. Young's older book, *Elgar O.M.* (now out of print), and Ian Parrott's briefer volume, *Elgar,* in the Master Musicians series (Farrar, Straus and Giroux). Elgar's letters are vivid reflections of his personality and his sometimes rapid shifts of mood. Two volumes of letters published in England and not, apparently, in this country, are essential sources; both are edited by Percy M. Young: *Letters of Edward Elgar and Other Writings* (Geoffrey Bles, 1956) and *Letters to Nimrod: Edward Elgar to August Jaeger, 1897-1908* (Dennis Dobson, 1965).

It may be too much to say that a recording of *The Dream of Gerontius* stands or falls solely on the strength of its tenor, but any recording without a strong tenor of real musical intelligence (even more than sheer vocal splendor) would be seriously deficient. *Gerontius* has been fortunate over the years in those tenors who have ventured to commit the work to disc. The earliest (78 rpm) recordings were excerpts from performances conducted by Elgar himself in 1927 at the Royal Albert Hall and at the Three Choirs Festival in Hereford Cathedral; these have just been reissued by HMV as part of a six-record set including all of Elgar's recordings. The earliest complete recording, featuring tenor Heddle Nash with the Royal Liverpool Philharmonic and the Huddersfield Choral Society under the baton of Sir Malcolm Sargent, is still available, though in mono only (Turnabout). No other recording of *Gerontius* is listed in Schwann, though some English releases are available as imports. Three distinguished recordings once in the American catalogue are worth looking out for: Benjamin Britten's powerful reading with the London Symphony Orchestra, the London Symphony Chorus, and the Choir of King's College features Peter Pears (one only wishes he had recorded the part ten years earlier), Yvonne Minton, and John Shirley-Quirk (London, now deleted; if you find a copy, grab it). Sir Adrian Boult, a dedicated Elgarian, conducts the New Philharmonia Orchestra and Chorus, with soloists Nicolai Gedda, Helen Watts, and Robert Lloyd (EMI). Sir John Barbirolli's performance with the Hallé Orchestra, the Sheffield Philharmonic Chorus, and the Ambrosian Singers features the Gerontius of Richard Lewis (who made this role a specialty), along with Janet Baker and Kim Borg (EMI).

—S.L.



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Knighted in 1980, Sir Colin Davis is principal guest conductor of the Boston Symphony Orchestra, music director of the Royal Opera, Covent Garden, and principal guest conductor of the London Symphony Orchestra. He has been decorated by the governments of Britain, France, and Italy, and his European engagements include regular concerts with the Amsterdam Concertgebouw, the Berlin Philharmonic, and the Orchestre de Paris. Since his American debut in 1960 with the Minneapolis Symphony, Sir Colin has appeared with the orchestras of New York, Philadelphia, Los Angeles, Cleveland, and Boston, where he has conducted the BSO annually since 1967, and where he became the BSO's principal guest conductor in 1972. He has recently been appointed principal conductor of the Bavarian Radio Symphony Orchestra in Munich, effective September 1983.

From 1959 to 1965, Sir Colin was music director of Sadler's Wells (now English National) Opera. He made his Covent Garden debut with the Royal Ballet in 1960, and his operatic conducting debut there came in 1965. He was principal conductor of the BBC Symphony Orchestra until 1971, at which time he became music director of the Royal Opera. New productions he has led at Covent Garden include Mozart's *Le nozze di Figaro, Don Giovanni, La clemenza di Tito,* and *Idomeneo;* Sir Michael Tippett's *Midsummer Marriage, The Knot Garden,* and *The Ice Break;* Wagner's *Ring* cycle, Berlioz's *Les Troyens,* and Benjamin Britten's *Peter Grimes.* Sir Colin made his debut at New York's Metropolitan Opera in 1967 with a new production of *Peter Grimes,* and he has returned there for *Pelléas et Mélisande* and *Wozzeck.* The first British conductor ever to appear at Bayreuth, he opened the 1977 festival there with Wagner's *Tannhäuser,* a production filmed by Unitel.

Sir Colin records regularly with the Amsterdam Concertgebouw, the Boston Symphony, the London Symphony, and the Royal Opera House orchestras. Among his many recordings for Philips are Mozart's *Le nozze di Figaro, Don Giovanni, Così fan tutte,* and *Die Entführung aus dem Serail;* Puccini's *Tosca* and *La bohème;* Verdi's *Un ballo in maschera* and *Il trovatore;* Britten's *Peter Grimes;* symphonic and operatic works by Tippett; a Berlioz cycle for which he has received the Grosse Deutscher Schallplattenpreis; and, with the Boston Symphony, the complete symphonies of Sibelius, for which he was awarded the Sibelius Medal by the Helsinki Sibelius Society. Recent releases include the Haydn symphonies 95 and 96 with the Amsterdam Concertgebouw; Mahler's *Das Lied von der Erde* with Jessye Norman, Jon Vickers, and the London Symphony Orchestra; and the Grieg and Schumann piano concertos with soloist Claudio Arrau and the Boston Symphony Orchestra.



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Jessye Norman



Born in Augusta, Georgia, soprano Jessye Norman studied with Caroline Grant at Howard University in Washington, D.C., with Alice Duschak at the Peabody Conservatory in Baltimore, and with Pierre Bernac and Elizabeth Mannion at the University of Michigan in Ann Arbor. In 1968 she won first prize at the Bavarian Radio Corporation International Music Competition in Munich, Germany, and this led to engagements throughout Europe. In December 1969 she made her operatic debut at the Deutsche Oper, Berlin, as Elisabeth in Wagner's *Tannhäuser.* With Riccardo Muti conducting, she made her debut at Florence's Teatro Communale in 1970 and at the opening of the Maggio Musicale, Florence, the year after. Berlin mounted a new production of *Aida* for her in 1972, Claudio Abbado conducting; that role served as the vehicle for her La Scala debut in April of that year also with Abbado, and for her American operatic debut at the Hollywood Bowl that summer in a concert performance with James Levine. Sir Colin Davis introduced Ms. Norman to Boston Symphony audiences at Tanglewood in 1972, and she made her debut at the Royal Opera, Covent Garden, that September as Cassandra in Berlioz's *Les Troyens.* In January 1973 Ms. Norman was invited to make her New York recital debut on the roster of "Great Performers at Lincoln Center," and she has since appeared on that series and at Carnegie Hall for regular New York recitals.

Ms. Norman has appeared with such conductors as Erich Leinsdorf, Pierre Boulez, Seiji Ozawa, Carlo Maria Giulini, Zubin Mehta, and Daniel Barenboim. She has performed at virtually all of the world's major music festivals, and her extensive recordings for Philips, Angel, EMI, Columbia, and Deutsche Grammophon have received many international awards. Her most recent recordings include Mahler's *Das Lied von der Erde* with tenor Jon Vickers, Sir Colin Davis, and the London Symphony Orchestra, and the title role in Fauré's *Penelope,* conducted by Charles Dutoit and just named one of the year's best recordings in the fifteenth annual High Fidelity/International Record Critics Awards. Ms. Norman was chosen "Musician of the Year" by High Fidelity/Musical America, and she appears on the cover of their 1982 International Directory of the Performing Arts. In 1983 she will make her Metropolitan Opera debut in the Met's centennial season opening-night performance of Berlioz's *Les Troyens.*

Since her first Boston Symphony appearance ten years ago at Tanglewood, Ms. Norman has been a frequent and welcome guest with the orchestra. She may be heard on the Philips recordings of Schoenberg's *Gurrelieder,* taped live by the Boston Symphony and Seiji Ozawa in Symphony Hall, and her 1978 Tanglewood performance with Jon Vickers of *Die Walküre,* Act I, has been issued on a record as a BSO Marathon fundraising premium. Ms. Norman's most recent Boston Symphony appearance was at Tanglewood in 1981 for a concert performance of *Tristan und Isolde,* Act II, again with Jon Vickers and under the direction of Seiji Ozawa.



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Stuart Burrows



Welsh tenor Stuart Burrows sings regularly with the leading opera houses on both sides of the Atlantic, and he is in special demand for concert performances of works with orchestra. He has sung with the Boston Symphony in Boston, New York, and at Tanglewood; he has also appeared with the New York Philharmonic, the Chicago Symphony conducted by Sir Georg Solti, the San Francisco Symphony, the Los Angeles Philharmonic, and the Minnesota Orchestra. He has been the leading lyric tenor at Covent Garden for several years, and he appears regularly at the Vienna Opera, the Paris Opera, and the Salzburg Festival. In the United States he has sung leading roles at the Metropolitan Opera, where he was recently heard as Belmonte in Mozart's *Abduction from the Seraglio,* and the San Francisco Opera. Several seasons ago, Mr. Burrows participated in the Kennedy Center's festival entitled "Paris: the Romantic Era," singing music of Berlioz with the Orchestre de Paris under Daniel Barenboim. A leading exponent of the role of Faust in Berlioz's *Damnation of Faust,* he has sung it many times with some of the world's leading conductors and recorded it for Deutsche Grammophon with the Boston Symphony Orchestra under Seiji Ozawa.

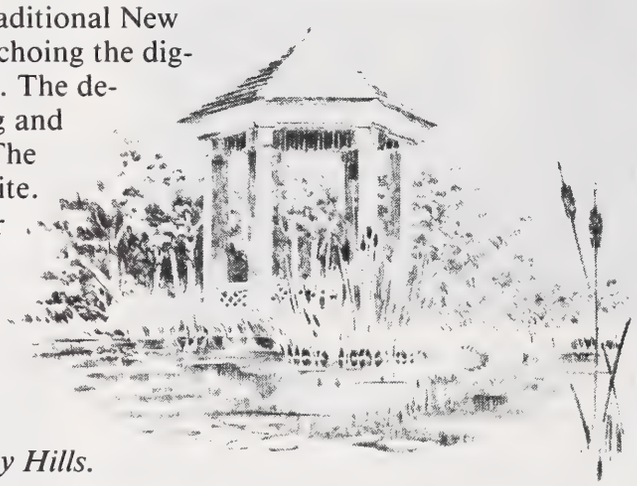
Born in Cilfynydd, Wales, Mr. Burrows studied music at Trinity College in nearby Carmarthen, graduating with a teaching diploma. In 1959 he won the Tenor Solo Competition and the coveted Blue Riband for Voice at the Royal National Eisteddfod at Caernarvon. In 1963 he secured his first opera engagement, making his debut as Ishmael in Verdi's *Nabucco* under the auspices of the Welsh National Opera Company. Mr. Burrows participated in the Command Performance for the Investiture of Prince Charles as Prince of Wales at Caernarvon Castle. His operatic repertoire includes the leading tenor roles in *Don Giovanni, Die Zauberflöte, La bohème, Falstaff, Faust, L'elisir d'amore, Rigoletto, Madama Butterfly, La traviata, Eugene Onegin, Maria Stuarda,* and *The Midsummer Marriage.* His repertoire with orchestra includes the most important works for lyric tenor, among them the Passions and cantatas of Bach, Handel and Haydn oratorios, the Verdi *Requiem,* Beethoven's Ninth, works of Mahler, and Stravinsky's *Oedipus Rex,* which he once sang under the composer's direction. Mr. Burrows has his own program on Welsh television, entitled "Stuart Burrows Sings," which was inaugurated in September 1968, and he has been featured repeatedly on BBC television. Mr. Burrows has recorded for ABC-Paramount, CBS, Decca, Deutsche Grammophon, L'Oiseau Lyre, Philips, and London. His recordings include Mozart's *Don Giovanni* conducted by Sir Colin Davis, *Die Zauberflöte* under Sir Georg Solti, Mahler's *Das klagende Lied* under Pierre Boulez, Tippett's *Midsummer Marriage* also with Davis, and Beethoven's Ninth Symphony with Sir Georg Solti and the Chicago Symphony. Mr. Burrows's first Boston Symphony appearance was in 1973 for Berlioz's *Damnation of Faust.* He sang here most recently as Benedict in Berlioz's *Beatrice and Benedict* in 1977.

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John Shirley-Quirk



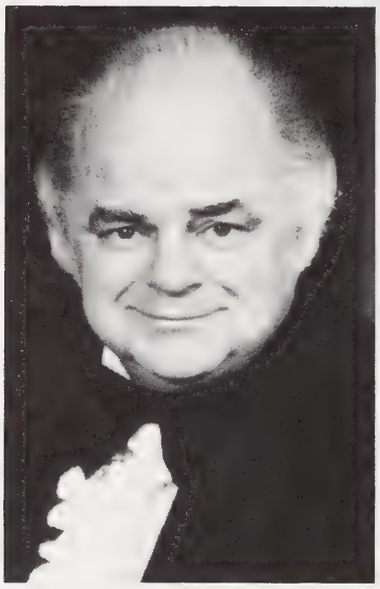
British bass-baritone John Shirley-Quirk was born in Liverpool, where his early musical studies were on the violin. He later started a successful career as a lecturer in physics and physical chemistry, but singing soon took over his life, and after studying with Roy Henderson he began to make his mark in British musical circles. Now firmly established as one of America's and Britain's most outstanding musical figures, his concert and opera performances, recordings, and many television appearances have earned him exceptional international acclaim. During the 1982-83 season, his engagements include the Los Angeles Philharmonic with Carlo Maria Giulini, the San Francisco Symphony and Edo de Waart in Britten's *War Requiem,* the Cincinnati Symphony and Michael Gielen in the *Missa Solemnis,* and the Houston Symphony in Berlioz's *Roméo et Juliette.* Recent highlights among Mr. Shirley-Quirk's American appearances have included *Ariadne auf Naxos* at the Metropolitan Opera, Beethoven's Ninth with the Chicago Symphony under Eugene Ormandy, *Oedipus Rex* with the Chicago Symphony and Claudio Abbado, appearances with the Boston Symphony Orchestra in Boston, New York, Washington, and at Tanglewood, performances with the New York Philharmonic under Erich Leinsdorf, and Britten's *War Requiem* and Tchaikovsky's *Iolanthe* with the National Symphony and Mstislav Rostropovich.

In the field of opera, Mr. Shirley-Quirk has been closely associated with the English Opera Group and with Scottish Opera. Benjamin Britten created several roles for him, including the sinister multiple roles in *Death in Venice,* which he has performed at Aldeburgh, Covent Garden, the Edinburgh and Venice festivals, and for his Metropolitan Opera debut in the American premiere in 1974. Other acclaimed performances have included Tippett's *The Ice Break* at Covent Garden, Count Almaviva in *Le nozze di Figaro,* Mittenhofer in Henze's *Elegy for Young Lovers,* Golaud in *Pelléas et Mélisande,* and the title role in *Don Giovanni.*

Mr. Shirley-Quirk sings regularly at the major concert halls and festivals in Europe and America, with conductors such as Boulez, Davis, Giulini, Kubelik, Maazel, Muti, Ozawa, Previn, Ormandy, and Solti, and his discography includes more than eighty recordings on every major international label. He first sang with the Boston Symphony Orchestra in Handel's *Messiah* in December 1976, and he has returned for music of Fauré, Mozart, Mahler, and Bach. Mr. Shirley-Quirk appeared here earlier this season in performances of Haydn's *Creation* under the direction of Seiji Ozawa.

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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Under the direction of conductor John Oliver, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, André Previn, Eugene Ormandy, and Gunther Schuller.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. In addition, Mr. Oliver and the chorus have recently completed a record for Nonesuch, featuring music of Dallapiccola and Weill, and scheduled for release in 1983.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder;* taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand.* Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

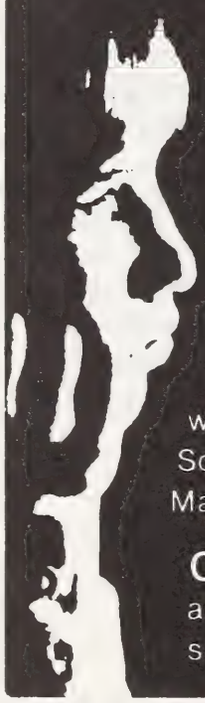
In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its sixth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

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John Oliver, Conductor

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Jody Bailey
Ingrid Bartinique
Susan Cavalieri
Nancy H. Chittim
Mary Robin Collins
Jeanne Jones Conboy
Margo Connor
Sheryl L. Conzone
Lou Ann David
Susan Rose Edelman
Rebecca Shellman Flewelling
Victoria Hart
Lisa J. Hoitsma
Alice Honner-White
Gailanne Cummings Hubbard
Paula J. Jacobson
Frances V. Kadinoff
Anne Keaney
Ann K. Kilmartin
Holly Loring
Carol McKeen
Rowena Done Meier
Maureen T.M. Monroe
Diana Noyes
Fumiko Ohara
Christine M. Pacheco
Nancy Lee Patton
Lisa Ann Pickett
Jennifer M. Pigg
Denise-Ann Jeanine Pineau
Julia Poirier
Charlotte C.R. Priest
Lisa Saunier
Joan Pernice Sherman
Kim W. Smith
Jane Stein
Carole J. Stevenson
Frances P. Ullian
Pamela Wolfe

Mezzo-sopranos

Maisy Bennett
Christine Billings
Rebecca Chamberlain
Barbara Clemens
Barbara A. Cooper
Ethel Crawford
Mary A.V. Crimmins
Catherine Diamond
Kitty DuVernois
Mary F. Ellis
Ann Ellsworth
Evelyn M. Eshleman
Dorrie Freedman
Dorrie Fuchs
Irene Gilbride
Thelma Hayes
Donna Hewitt
Anne M. Jacobsen
Leah Jansizian
Lillian LeBlanc
Suzanne D. Link
Jackie Loud
Dorothy W. Love
April Merriam
Janice Avery Ould
Vennessa M. Ovian
Ann L. Pinto
Gail Webster Rappoli
Ellen Resnick
Deborah Anne Ryba
Linda Kay Smith
Kamala Soparkar
Christine St. Clair
Julie Steinhilber
Nancy P. Stevenson
Judith Tierney
Lorraine Walsh
JoAnne Warburton
Natasha M. Wei

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Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
William A. Bridges, Jr.
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Albert R. Demers
Dana Robert Dicken
Reginald A. Didham
Joseph S. Francisco
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J. Stephen Groff
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Nicholas V. Palmer
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Terence Stephenson
Dean Stevens
Don Patrick Sturdy
John D. Sullivan
Mark Wilson
Richard Witter
Spencer Wright

Basses

Peter T. Anderson
David J. Ashton
Richard Bentley
Paul Bernstein
David H. Bowles
W. Douglas Bond
Daniel E. Brooks
Ronald J. Chibaro
Neil Clark
James Coehlo
William H. DeVane
Jan Michael Dovenitz
Mark Fularz
Mark L. Haberman
John Knowles
Kenneth L. Lawley
Lee B. Leach
Steven Ledbetter
Sandy Macfarlane
Robert S. McLellan
Steven McRae
Frank G. Mihovan
René A. Miville
John Parker Murdock
Francisco Noya
Stephen H. Owades
Alexander Penchuk
Martin Pierce
Nathaniel Pulsifer
William Robinson
Andrew V. Roudenko
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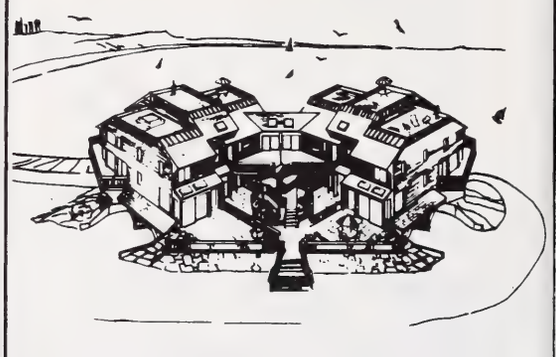
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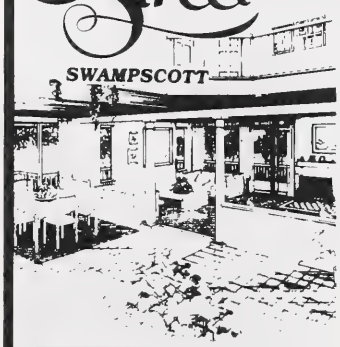
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Thursday, 9 December—8-9:55
Thursday 'A' series
Friday, 10 December—2-3:55
Saturday, 11 December—8-9:55
SIR COLIN DAVIS conducting

Mozart	Masonic Funeral Music, K.477
Mozart	Piano Concerto No. 27 in B-flat, K.595
	MURRAY PERAHIA
Vaughan Williams	Symphony No. 6

Tuesday, 14 December—8-9:55
Tuesday 'C' series
SIR COLIN DAVIS conducting

Schubert	Overture to *Rosamunde*
Mozart	Concerto in C for flute and harp, K.299
	DORIOT ANTHONY DWYER, flute
	ANN HOBSON PILOT, harp
Vaughan Williams	Symphony No. 6

Wednesday, 15 December at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Annex.
Thursday, 16 December—8-10
Thursday '10' series
Friday, 17 December—2-4
Saturday, 18 December—8-10
SIR COLIN DAVIS conducting

Schubert	Symphony No. 7 (old No. 8), *Unfinished*
Berg	Three Pieces for Orchestra, Opus 3
Brahms	Symphony No. 3

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

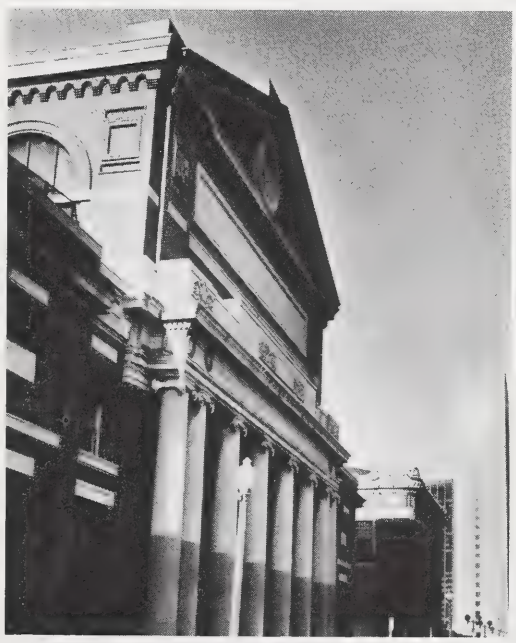
RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.



WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are supporters of the Boston Symphony, active in all of its endeavors. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information. For information, please call the Friends' Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and would like to change your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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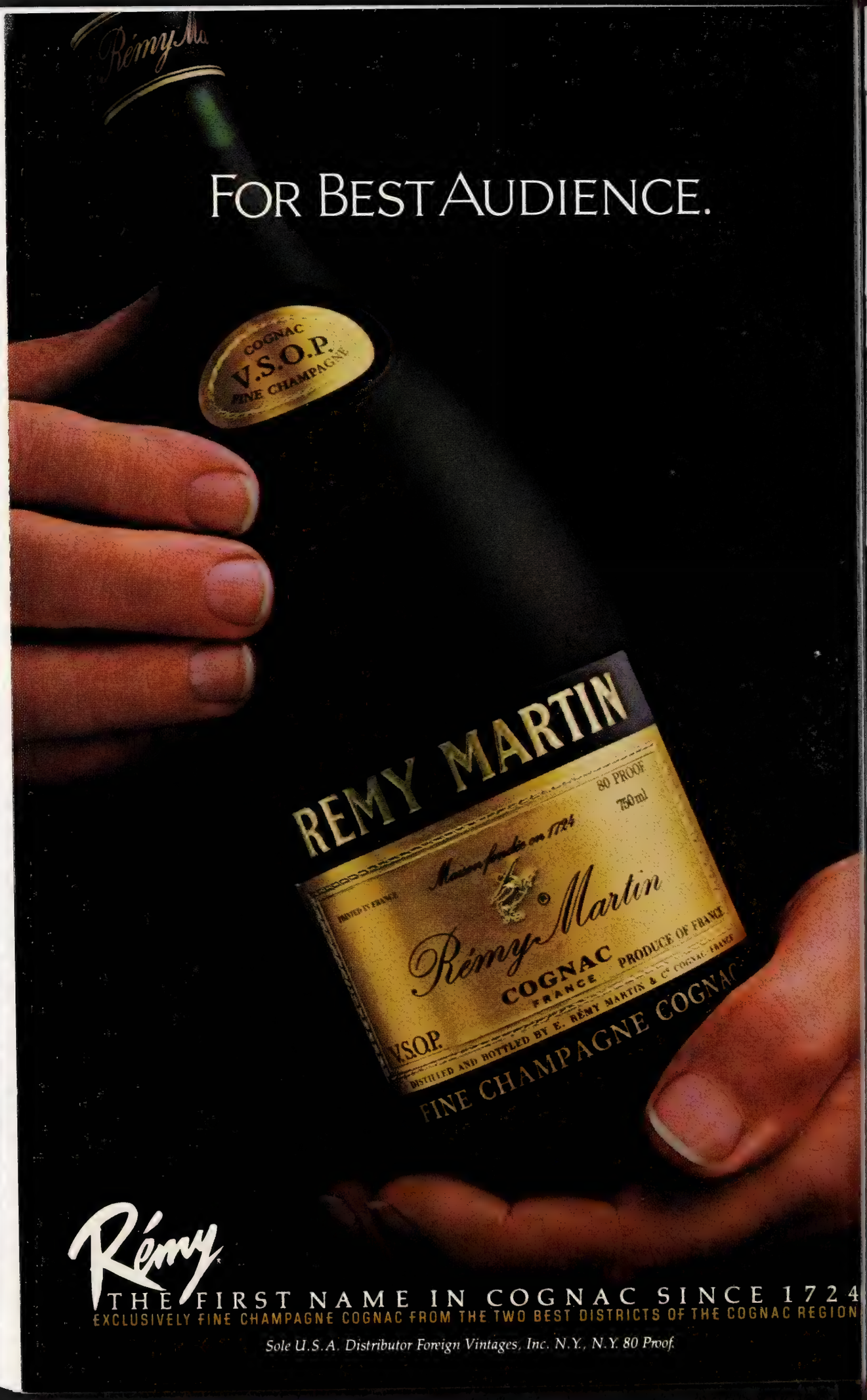
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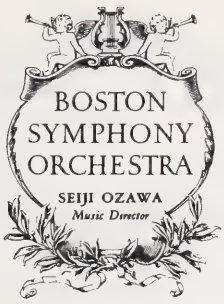
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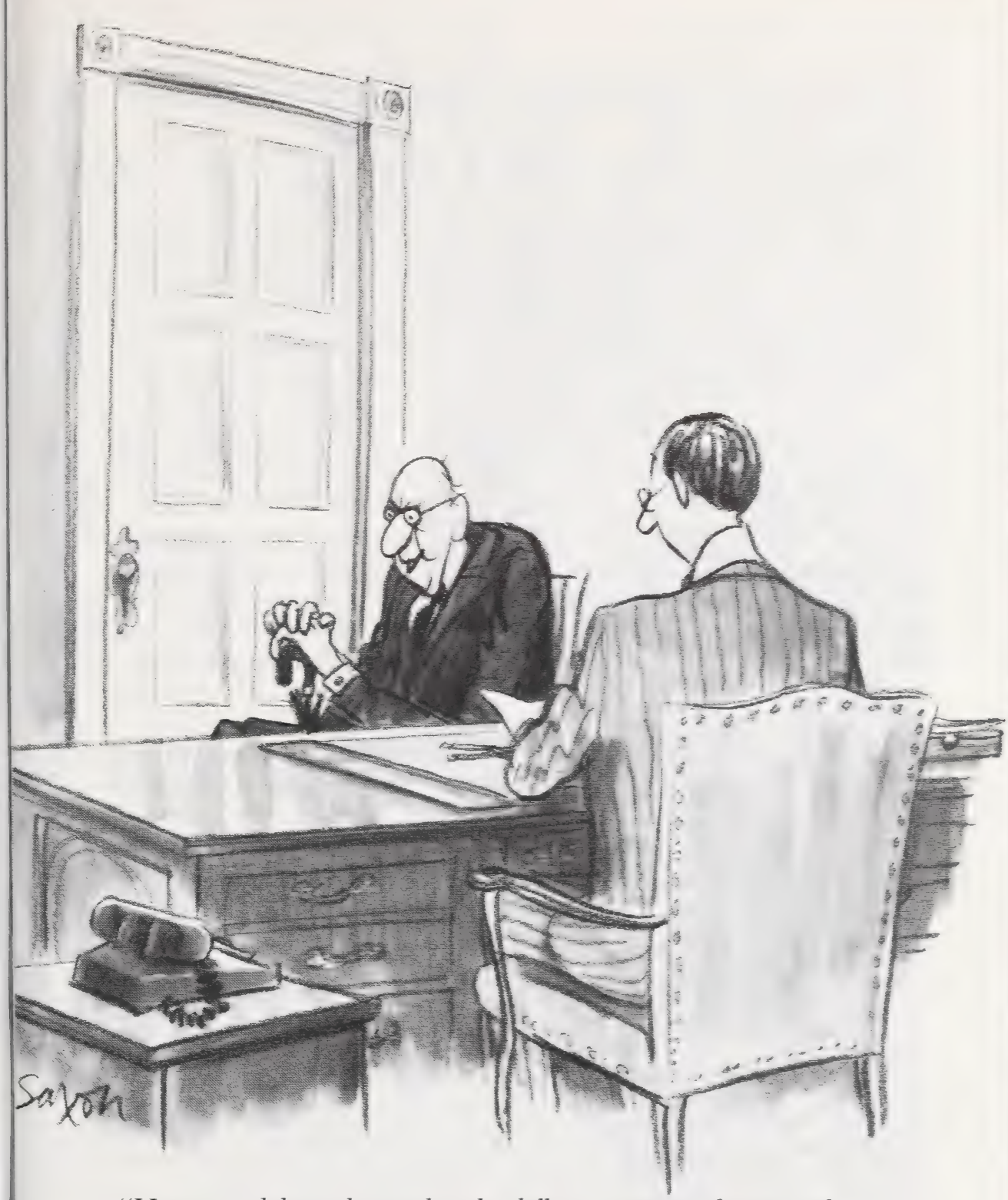
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"SOLD OUT!," said BSO Overseer Harvey Chet Krentzman, general chairman for the 21 June 1983 "Presidents at Pops" gala fundraiser for the BSO. "We're thrilled to be fully subscribed this early in the year for this major benefit, the BSO's 'Salute to Business.' It's another testimony to the grand success of the program."

Last year's premiere effort raised $265,000 for the BSO. "This year's goal," Krentzman said, "is to raise over $300,000 from the program. This program endeavors to develop closer communication between the business community and the Symphony, broaden the base of corporate support, and create a fun and entertaining evening."

Co-chairmen Vincent M. O'Reilly of Coopers & Lybrand and Malcolm M. Sherman of Zayre Corporation are now actively working along with a committee of more than 100 BSO Trustees, Overseers, and members of the business community to sell over 100 pages of advertising for the special program book. Advertising is available at $1,000 per full page, $500 per half-page, and $250 per quarter-page.

For further information on advertising in the program book, or on the overall event, please contact Eric Sanders, Director of Corporate Development, Development Office, Symphony Hall, Boston, MA 02115, or call (617) 266-1492.

Attention Tanglewood Friends!

Tanglewood Friends are cordially invited to attend a performance by the Boston Symphony Orchestra at Symphony Hall on Friday afternoon, 25 February 1983 at 2 p.m. Guest conductor Eugene Ormandy will lead a program including Strauss's *Don Juan* and the Brahms First Symphony. Arrangements have been made for our Tanglewood Friends to attend a pre-concert "Behind the Scenes at the BSO" luncheon featuring BSO violinist Sheila Fiekowsky as the principal speaker.

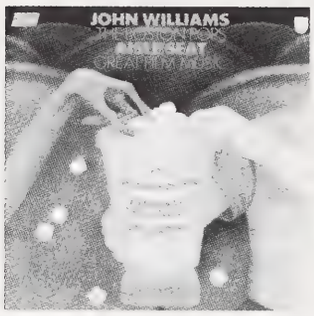
The fee of $35 includes all expenses: round-trip bus transportation, the luncheon, and your concert ticket. The bus will leave at 8 a.m. from the Pittsfield Country Club and will return after the concert. A limited number of reservations are available. Please make your check payable to "Boston Symphony Orchestra" and mail to Mrs. James Garivaltis, 565 Holmes Road, Pittsfield, MA 01201 by 4 February 1983. For further information, please call the Friends' Office in Symphony Hall at (617) 266-1492.

BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: BSO principal guest conductor Sir Colin Davis on Monday, 13 December at 11 a.m.; and, on Friday, 31 December at 11 a.m., conductor Erich Kunzel, who will lead this year's New Year's Eve gala concert with the Boston Pops.

Christmas Gift Suggestions: BSO and Pops on Record







Two new digital releases from Philips records have recently reached local record stores: Richard Strauss's *Also sprach Zarathustra* with Seiji Ozawa and the Boston Symphony Orchestra, and "Aisle Seat: Great Film Music," with John Williams and the Boston Pops performing such film-score favorites as "Over the Rainbow," "The Trolley Song," the title song from "New York, New York," the "Flying Theme" from Williams's own score for *E.T.*, and his *Raiders of the Lost Ark* March. Also new from Philips is a single-disc coupling of the Grieg and Schumann piano concertos with soloist Claudio Arrau and the Boston Symphony Orchestra under the direction of Sir Colin Davis. New from Hyperion records is an album featuring BSO performances of two of the orchestra's centennial commissions, Roger Sessions's Pultizer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both under the direction of Music Director Ozawa.

Other recent BSO releases conducted by Seiji Ozawa are the Beethoven Fourth and Fifth piano concertos with Rudolf Serkin on Telarc; Vivaldi's *Four Seasons* with soloist Joseph Silverstein also on Telarc; music of Ravel with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern on CBS; Beethoven's Fifth Symphony and the *Egmont* Overture on Telarc; and, on Philips, Mahler's Symphony No. 8 (the *Symphony of a Thousand*), Schoenberg's *Gurrelieder,* Stravinsky's *The Rite of Spring,* and Holst's *The Planets.*

John Williams and the Boston Pops may also be heard on the following albums from Philips: "Pops on the March," a collection of European and American marches; "Pops on Broadway," including music from such Broadway hits as *Evita, Annie,* and *A Chorus Line;* "Pops in Space," featuring music from John Williams's film scores for *Star Wars, The Empire Strikes Back, Superman,* and *Close Encounters of the Third Kind;* last year's best-selling "We Wish You a Merry Christmas," an album of Christmas favorites featuring the Tanglewood Festival Chorus; and "Pops Around the World," a collection of international overtures.

Art Exhibits in the Cabot-Cahners Room

Once again this season, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries will display their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

28 September–25 October	Westminster Gallery
25 October–22 November	Kezar Gallery
22 November–20 December	Museum of the American China Trade
20 December–17 January	Gallery on the Green

Looking Ahead to the 1983 BSO/WCRB Musical Marathon

The thirteenth annual BSO/WCRB Musical Marathon, the Boston Symphony Orchestra's major fundraising event, kicks off on Friday, 11 March and will run through Sunday, 13 March. WCRB-FM-102.5 will broadcast live from Symphony Hall around-the-clock. On Sunday evening, there will be a live telecast over WCVB-TV–Channel 5 featuring a performance by the Boston Symphony Orchestra. More than 500 Council members will volunteer their time and talents to this year's Marathon, co-chaired by Council members Janice Hunt and Jane Sanger. The Junior Council will again be responsible for the busy Quincy Market booth during Marathon weekend.

You can help before the Marathon begins by attending the spectacular Preview Party on Tuesday, 1 March at Symphony Hall, or by pre-paying your pledge with an order from the Marathon catalog, which will be mailed in mid-February. Anyone interested in working on the 1983 BSO/WCRB Musical Marathon, or in donating a gift premium, please call the Marathon Office at Symphony Hall at (617) 266-1492, ext. 230.

With Thanks

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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

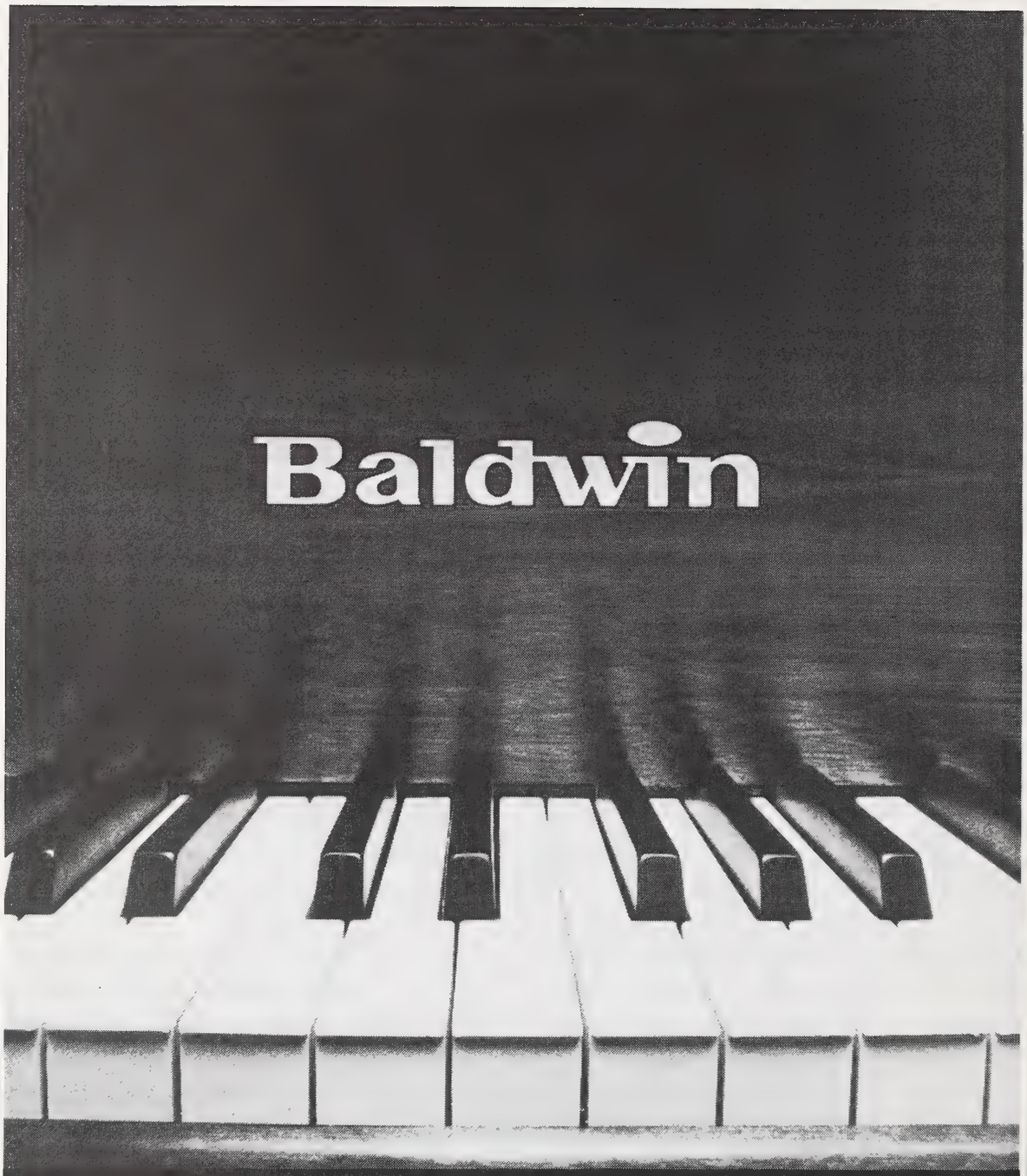
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

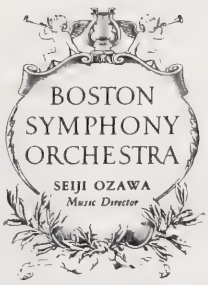
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records.





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Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
Michael Vitale
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Michael Zaretsky
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Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

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Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

The Council of the BSO announces The Opening of



THE BOSTON SYMPHONY GIFT SHOP

NOW OPEN in SYMPHONY HALL

The Council of the BSO is pleased to announce the opening of a new gift shop in Symphony Hall, to be located in the lobby, to the right of the Massachusetts Avenue entrance. The Gift Shop will carry a variety of unusual and elegant items, including Symphony Hall note cards, baby bibs, musical motif jewelry items, BSO boxed chocolates, and the most recent BSO and Pops recordings.

The Gift Shop will be open for all BSO concerts through intermission.

The shop was made possible by a generous grant from BayBanks.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

Sir Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

One Hundred and Second Season, 1982-83



Thursday, 9 December at 8
Friday, 10 December at 2
Saturday, 11 December at 8

SIR COLIN DAVIS conducting

MOZART — Masonic Funeral Music, K.477(479a)

MOZART — Piano Concerto No. 27 in B-flat, K.595

Allegro
Larghetto
Allegro

MURRAY PERAHIA

INTERMISSION

VAUGHAN WILLIAMS — Symphony No. 6 in E minor

(American premiere given by the Boston Symphony Orchestra on 7 August 1948)

Allegro
Moderato
Scherzo: Allegro vivace
Epilogue. Moderato

Thursday's and Saturday's concerts will end about 9:50 and Friday's about 3:50.

Philips, Telarc, CBS, Deutsche Grammophon, and RCA records

Baldwin piano

Murray Perahia plays the Steinway piano.

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SUNDAY, NOVEMBER 21, 1982
POULENC Sextet for piano and winds
PROKOFIEV Quintet in G minor for oboe, clarinet, violin, viola, and double bass, Op. 39
BRAHMS Quartet No. 1 in G minor for piano and strings, Op. 25

SUNDAY, MARCH 6, 1983
Benita Valente, SOPRANO
SCHUBERT Trio in B flat for strings, D.471
SCHUBERT 'Der Hirt auf dem Felsen,' for soprano, clarinet, and piano, D.965
FAURÉ Quartet in C minor for piano and strings, Op. 15
EARL KIM 'Exercises en Route'

SUNDAY, APRIL 24, 1983
BOCCHERINI Quintet for oboe and strings, Op. 45, No. 3
LOUËL Trio for trumpet, horn, and trombone
MENDELSSOHN Concert piece in F for clarinet, bassoon, and piano, Op. 113
DOHNÁNYI Quintet No. 2 in E flat minor for piano and strings, Op. 26

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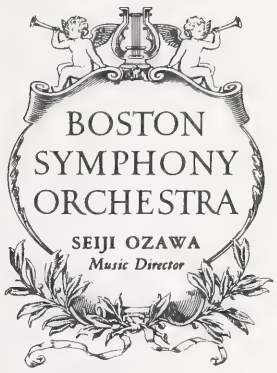
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THE BOSTON SYMPHONY CHAMBER PLAYERS

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
One Hundred and Second Season, 1982-83



Tuesday, 14 December at 8

SIR COLIN DAVIS conducting

SCHUBERT — Overture to *Rosamunde* [*Die Zauberharfe,* D.644]

MOZART — Concerto in C for Flute and Harp, K.299(297c)

Allegro
Andantino
Rondeau: Allegro

DORIOT ANTHONY DWYER
ANN HOBSON PILOT

INTERMISSION

VAUGHAN WILLIAMS — Symphony No. 6 in E minor
(American premiere given by the Boston Symphony Orchestra on 7 August 1948)

Allegro
Moderato
Scherzo: Allegro vivace
Epilogue. Moderato

Program notes for this concert begin on page 27.

Tonight's concert will end about 9:50.

Philips, Telarc, CBS, Deutsche Grammophon, and RCA records

Baldwin piano

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Wolfgang Amadè Mozart
Masonic Funeral Music, K.477(479a)

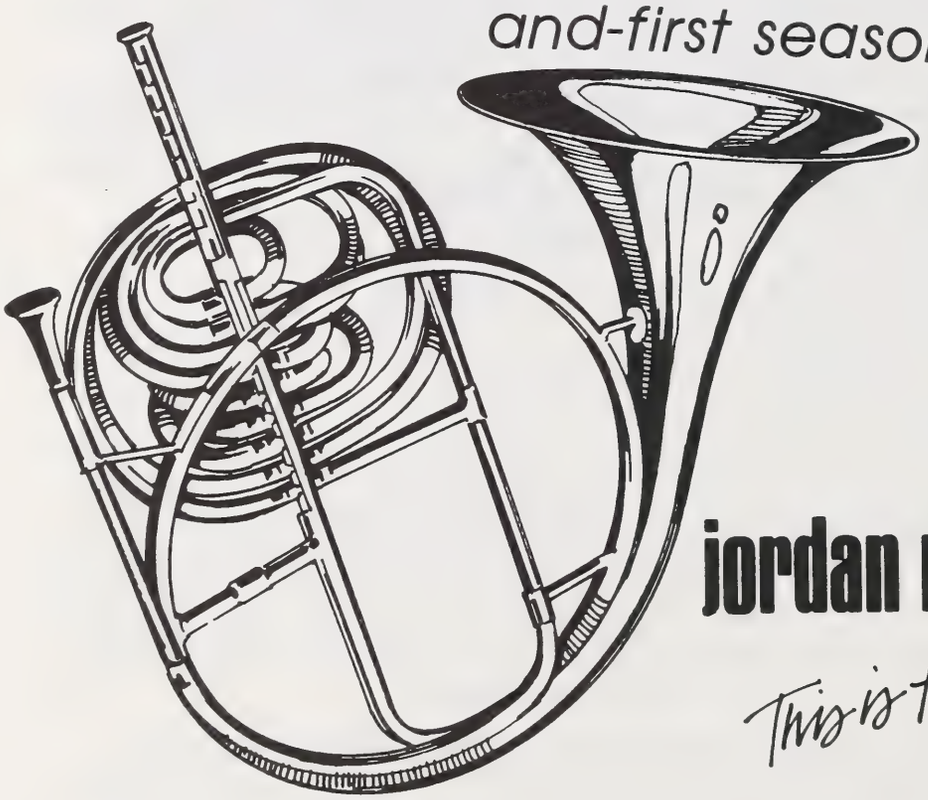


Johannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed his Maurerische Trauermusik (Masonic Funeral Music) *in the second week of November 1785 for the funeral of two members of his Masonic lodge in Vienna who had died on 6 and 7 November; the ceremony, with Mozart's music, took place on the 17th. The American premiere was given by Theodore Thomas and his orchestra in Central Park, New York, on 17 August 1875 at the same "Thomas Summer Night's Concert" that saw the American premiere of the Mozart Flute and Harp Concerto. The* Masonic Funeral Music *was first performed in a Boston Symphony Orchestra concert during the inaugural season, under Georg Henschel on 27 and 28 January 1882. Arthur Nikisch led performances on 18 and 19 December 1891 as a memorial tribute for the centennial of the composer's death. Further performances have been conducted by Emil Paur, Max Fiedler, Karl Muck, Charles Munch (including both Tanglewood and Boston performances given "in memoriam Serge Koussevitzky"), Richard Burgin, William Steinberg ("in memoriam G. Wallace Woodworth"), and Eugen Jochum. Peter Maag led the most recent performances in March 1975. The score calls for two oboes, clarinet (there is one part, but it may be performed by the usual two clarinets in unison), three basset horns, bassoon, two horns, and strings.*

On 11 December 1784 Mozart became a freemason, joining the lodge *"Zur Wohlthätigkeit"* ("Beneficence") in Vienna. For the rest of his life he was involved in freemasonry, composing music for some of the ceremonies and even (in *The Magic Flute*) bringing Masonic symbolism into his work written for the world at large. The Masonic societies in Vienna at that time were not anti-religious or incompatible with Mozart's Catholic faith. They were essentially organizations of liberal intellectuals who celebrated the philosophical ideals of the Enlightenment: Nature, Reason, the Brotherhood of Man. Within the lodge, no distinction of external rank stood between brother and brother. Dukes, princes, and counts met on the same level as mere composers, who (in the world at large) would have been regarded as little more than servants. To Mozart, who had once suffered the indignity of being kicked downstairs by a servant of the Archbishop Colloredo of Salzburg, this leveling of all ranks must have been welcome, for it allowed at last the nobility of spirit and of artistic creation to be recognized.

Within the lodge Mozart made some close friends, including some who willingly provided him with much-needed financial support in difficult straits. He had not been close to many musicians in Vienna: his awareness of his own genius created a gulf between him and the merely competent composers around him. Haydn, the only musician that he completely admired and respected, was himself a member of a Masonic

who put the art in Mozart . . .
the beat in Beethoven . . .
the verve in Verdi?
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a happy hundred-
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lodge for a time in 1785. So the bonds of brotherhood forged in freemasonry no doubt filled a vital social and psychological need. We can judge this from the warmth and richness of his musical responses to Masonic ceremony.

Mozart's lodge lost two of its distinguished members within forty-eight hours when Duke Georg August zu Mecklenburg-Strelitz (the Imperial-Royal Major General) died on 6 November 1785, followed the next day by Franz Count Esterházy von Galantha (Chancellor of the Hungarian-Transylvanian Court). The decision to have a joint funeral service in the Masonic style must have been made quickly, for a printed invitation was sent to the members on the 11th; by this time Mozart had no doubt already agreed to compose a work for the ceremony and had probably begun work. At some time after completing the score, he added the first and second basset horn parts and a part labeled "*Gran Fagotto.*" These added parts were very likely intended for some skilled freemason performers who happened to be visiting Vienna at this time. A few weeks earlier—on 20 October—two other Viennese lodges, "The Three Eagles" and "The Palm Tree," had combined to give a concert to benefit the basset horn players, Anton David and Vinzent Springer; Mozart had improvised on the piano as part of the program on that occasion. Similarly the "*Gran Fagotto*" (which must surely refer to the bassoon rather than the contrabassoon unless Mozart intended to leave a gap of more than an octave between his two lowest wind instruments) was probably added for one Theodore Lotz.

This short work—only sixty-nine measures long—is extraordinarily moving in its expressively sombre colors. Though not intended for a church service, its mood and style are close to some of Mozart's liturgical music—the Kyrie of the unfinished Mass in C minor, for example, and the "chorale" of the Men in Armor in the last act of *The Magic Flute,* with both of which it shares the choice of key. The sober contrapuntal style, too, suggests the most serious of subjects, a contemplation of human mortality.

The woodwinds utter expressive cries in thirds and sixths (a traditional symbol of freemasonry), to which the strings add a chromatic accompaniment extended as a series of piercing interjections. As this introduction dies away, the oboes and clarinet in unison sing a *cantus firmus* which begins with precisely the same notes as the first plainsong "tone" or melody for reciting the Psalms; the old Gregorian chant for the Lamentations of Jeremiah is quite similar (Haydn had used it twenty years earlier in his Symphony No. 26, *Lamentatione).* Against this sustained, marchlike presentation of the *cantus firmus,* the strings continue their expressive outbursts. As the quasi-plainsong melody ends, a dramatic continuation of the introductory material yields finally to a pianissimo ending of extraordinary power.

—Steven Ledbetter

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Wolfgang Amadè Mozart
Piano Concerto No. 27 in B-flat, K.595



Johannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He completed his final piano concerto on 5 January 1791. Its first performance took place in Vienna on 4 March of that year. Erich Leinsdorf led the first Boston Symphony performance at Tanglewood on 7 July 1963 with Rudolf Serkin as soloist. The only Symphony Hall performances were with Leinsdorf and pianist Claude Frank in November 1968, though the concerto has been performed at Tanglewood in three further Berkshire Festivals: 1968 (Leinsdorf, Frank), 1971 (Seiji Ozawa, Vladimir Ashkenazy), and, most recently, 1981 (Christoph Eschenbach as conductor and soloist). In addition to the solo piano, it calls for an orchestra of one flute, two each of oboes, bassoons, and horns, and the usual strings.

In 1791, when Mozart's short span of years came to its untimely end, he was remembered in memorial tributes with a warmth that was far more than conventionally laudatory. Clearly his genius stood out at the time, ranked only with the other great Viennese master, Haydn. Yet to the general public his music was often difficult to understand—daring, highly flavored, complex—so that Mozart had all but given up concertizing in the normal way, which was to assemble the performers for a program that would consist largely of his own music (with himself as piano soloist), to rent a hall, sell the tickets, and reap such profits as there may have been. Audiences apparently had stopped coming to Mozart's "academies," as such concerts were called. It was a far cry from the heady days of 1784 when he might appear a dozen times a month; even his last three symphonies, composed in the summer of 1788, probably for an intended series of academies, were not performed in the three years of life that remained to him. Thus it was that Mozart's final contribution to the piano concerto, a genre he had made uniquely his own six or seven years earlier, received its first performance not in an academy given by the composer himself, but rather one given by the distinguished and popular clarinetist Joseph Beer on 4 March 1791, some two months after the completion of the work. Its reception is unknown.

In this beautifully autumnal concerto, Mozart avoids the glitter of virtuosity for its own sake, to such an extent that it seems even subdued when compared with some earlier examples. But its expressive qualities are correspondingly richer, and the concerto shares many elements with the other works of his last year: a direct simplicity of melody, an interest in harmonic exploration, and a universality that transcends the passions of the past and enters into a newly tranquil world.

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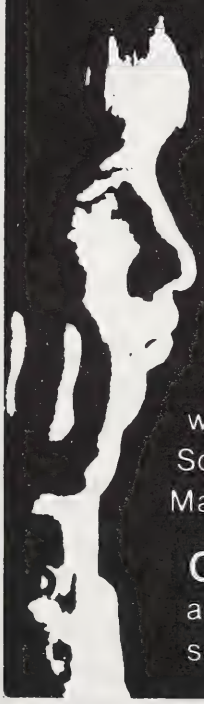
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and naturalness, even when a little dotted fanfare in the woodwinds interrupts the melody in the strings and threatens to upset the parsing of its phrases. The music oscillates between major and minor, hinting at expressive depths, and the solo instrument picks up much of its figuration from the ritornello, tying everything together most ingeniously. The beginning of the development is designed purposely to disorient the ear, taking off from the extraordinarily distant key of B minor and moving rapidly through a bewildering succession of keys before returning home with Mozart's usual felicity.

The Larghetto opens with the unaccompanied piano singing an expressive song in a mood of tranquil resignation, though later on the orchestra responds with achingly poignant chromaticisms. The finale is lighter, though not so extroverted as some of the earlier concerto rondos. The main tune is a chipper one that Mozart adapted almost immediately after finishing the concerto into a little spring song, *"Komm, lieber Mai" ("Come, dear May")*, K.596. For the rest, the rondo is graceful and vivacious, but its lack of the normal keyboard fireworks suggests that Mozart, at the end of his life, had found an entirely new relation to the audiences that he had courted so assiduously in the earlier years. They no longer had to be compelled to admiration; they could now be wooed by the richness of the music and not only the flash of the performance. And if, as the evidence seems to suggest, they were not attracted by either, then the composer was perfectly willing to go his own way, to write his music as he wanted it to go quite independently of audience approval and traditional aristocratic patronage. Beethoven managed to do that a generation later and still find the means of support; Mozart tried it just a little too soon, as the penury of his last years demonstrates. Still, his late style recalls Winckelmann's famous epigram on the inherent character of classical art—*"edle Einfalt und stille Grösse"* ("noble simplicity and quiet greatness"); it could be applied just as appropriately to this, the capstone on the edifice of Mozart's piano concertos.

—S.L.

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Franz Schubert
Overture to *Rosamunde* [*Die Zauberharfe*, D.644]



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He composed the incidental music to Rosamunde, Princess of Cyprus, *an ill-fated drama by Wilhelmine von Chézy, at great speed during November and early December 1823. The music and play were first performed on 20 December of the same year; a single repetition constituted the entire theatrical history of the drama. The music by itself (D.797) came to be rather well-known over a period of years in bits and snatches (though with some confusion regarding the identity of the overture, discussed in further detail below). The so-called "overture to* Rosamunde" *(D.644) was first performed in the United States by the Germania Musical Society under the direction of Carl Bergmann in Boston's Music Hall on 22 January 1853. Wilhelm Gericke introduced the overture to Boston Symphony Orchestra audiences on 12 and 13 December 1884. Emil Paur, Max Fiedler, Ernest Ansermet, Charles Munch, Erich Leinsdorf, Daniel Barenboim, and Joseph Silverstein have also performed it here. Sir Colin Davis led the most recent performances in March 1982. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Schubert's incidental music to *Rosamunde* is unique in having at once two overtures and none. This paradox can only be explained by pursuing the checkered history of the work's composition and its life in performance. Schubert was invited to write the incidental music to the play *Rosamunde, Princess of Cyprus* by the unfortunate Wilhelmine von Chézy, whose literary velleities had already produced the hodgepodge of a libretto that sank Weber's music for *Euryanthe* virtually forever. (Schubert might have known better; he had, in fact, told Weber quite frankly that he thought *Euryanthe* was a less satisfying work than *Der Freischütz*, which he had admired enormously.) At all events, the music seems to have been written in great haste (in five days, according to one account, though it is unlikely that such a short time would suffice for so voluminous a score). Mme. Chézy had been asked to write a play for a young actress, Emilie Neumann, to offer for her benefit at the Theater-an-der-Wien. From the beginning Schubert was intended as the composer of the necessary incidental music, but we hear nothing whatever of the work until it was announced just one day before the first performance! Schubert, in the process of composing ballet music, entr'actes, a few choruses, and a romance for alto, did not have time to write an original overture for the performance. But he had a couple of overtures in hand, written for stage works that had not yet been performed (and never were to be performed in the composer's brief lifetime).

Oddly enough, the overture performed on 20 December 1823 was not the one now performed almost universally as the *Rosamunde* overture! From descriptions of the music in press reviews of the premiere, it is clear that Schubert must have used the overture to

his opera *Alfonso und Estrella*. It was well enough received to be encored the first night. The rest of the music, too, seems to have pleased the audience. The author of the play recognized at once the lyricism and beauty of the score, which she described as "a majestic stream, winding through the poem's complexities like a sweetly transfiguring mirror, grandiose, purely melodious, soulful, unspeakably touching and profound." But none of that praise could have been applied to the play itself, a strange ultra-Romantic hodgepodge of secret passages, poisoned letters, princesses raised by fishermen, shepherds who turn out to be princes, and so on. And indeed, the absurdities of the play did in the music totally. After a second performance in the theater, *Rosamunde* never reappeared as a theatrical entity. Even the script of the play has been totally lost (we can only reconstruct the ludicrous plot from the extensive descriptions in the reviews).

But the music had already made its mark. Of the ten numbers Schubert composed for the play (the borrowed overture is not included in this accounting), four numbers—all vocal selections, including the alto romance, a chorus of spirits for male voices, and two choruses (of shepherds and of hunters) for mixed voices—were published within three months as Opus 26, for which Schubert arranged the orchestral accompaniment for piano. About 1827 there appeared in print a four-hands piano arrangement identified as Schubert's "Overture to the drama *Rosamunde*"; this, however, turned out to be not the overture played at the first performance, but rather that to Schubert's music for the "magic play" *Die Zauberharfe (The Magic Harp)*, which had been performed at the Theater-an-der-Wien in 1820. There has been no explanation why the overture should have been published with this title—the error occurred during Schubert's lifetime, so it was not the mistake of some posthumous editor of his works. It is possible, perhaps, that

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Schubert decided, on reflection, that the *Zauberharfe* overture was better suited to *Rosamunde* than the *Alfonso und Estrella* overture, but since there never seems to have been any question of reviving so total a theatrical flop, it is hardly likely that Schubert would have burdened his mind with so unpractical a question. For whatever reason, the overture to *Die Zauberharfe* is now performed everywhere as the *Rosamunde* overture, though it had no connection with the production, while the work that was actually performed that December night has migrated back to its original, and proper, position as the overture to one of Schubert's major operatic ventures.

The so-called *Rosamunde* overture—actually that for *Die Zauberharfe*—begins with a powerful slow introduction in C minor, to the opening measures of which the trombones bring particular force. A gently lamenting melody in oboes and clarinets moves to the far reaches of the harmonic universe when the strings take it up in the key of G flat. The increasing urgency of the return to the home dominant hints at a forthcoming dramatic confrontation—but Schubert undercuts all our expectations when the Allegro vivace takes off in C major with one of the jauntiest tunes ever composed. From here on the overture retains its more lighthearted, though energetic, mood.

—S.L.

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Wolfgang Amadè Mozart
Concerto in C for Flute and Harp, K.299(297c)



Johannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed the Concerto for Flute and Harp in Paris almost immediately after his arrival there on 23 March 1778, on a commission from a French nobleman whom he called the Duc de Guines (see below). The date of its first performance is unknown, though it was most likely a private one in the household of the aristocrat who commissioned the work. The American premiere was given by the Theodore Thomas Orchestra at a "Thomas Summer Night's Concert" in New York's Central Park on 17 August 1875, with Carl Wehner and Adolphus Lockwood as soloists. In October and November of that year, Thomas and his orchestra introduced the concerto to Cleveland, Pittsburgh, Boston, and Philadelphia. Georg Henschel led the earliest Boston Symphony performances on 11 and 12 January 1884, with soloists E.M. Heindl (flute) and Alexander Freygang (harp). Other performances have been given under the direction of Wilhelm Gericke in 1886 (with Heindl and Heinrich Schuecher) and Karl Muck in 1913 (with André Maquarre and Alfred Holy). The only BSO performance since then took place at Tanglewood in July 1972, with Seiji Ozawa conducting and soloists Doriot Anthony Dwyer and Ann Hobson. In addition to the two solo instruments, the score calls for oboes and horns in pairs and strings.

On 23 March 1778 Mozart and his mother arrived in Paris from Mannheim. The twenty-two-year-old composer, now too old to be the charming prodigy and center of attention of all fashionable Paris, quickly discovered that the aristocracy left a great deal to be desired when it came to supporting music—or, indeed, any serious part of life. The Mozarts' old friend Baron Grimm gave him letters of introduction to the highest figures in society, but much good it did him. (One biographer has noted that Mozart's letters to his father describing the insults he had to endure in Paris "read like contributions to a source book on the reasons for the French Revolution.") In May, for example, he visited the Duchess de Chabot, who had asked him to call on her. The purpose of such visits, of course, was to make some money, either as a tip (generous, he hoped) for his playing or a commission to write a new piece. The Duchess kept him waiting for a half hour in an ice-cold room, then asked him to play for her on a "miserable" piano. When he asked to be allowed to warm up his hands first, she sat down and began to draw for an hour, surrounded by a crowd of gentlemen. At last she allowed him to begin playing, but throughout his performance she and all her gentlemen "never interrupted their drawing for a moment, but went on intently, so that I had to play to the chairs, tables, and walls." Losing his patience, Mozart played about half of a set of variations, then pretended the piece was over. The crowd applauded mightily, but the Duchess would not think of letting Mozart leave until her husband had heard him play. So he was forced to sit

another half hour until he arrived. He, at least, listened with close attention, giving Mozart his sole pleasure on a miserable day. Yet after putting himself out for the better part of a day, there was nothing to show for it. "People pay plenty of compliments, it is true, but there it ends. They arrange for me to come on such and such a day, I play and hear them exclaim: *'Oh, c'est un prodigue, c'est inconcevable, c'est étonnant!,'* and then it is—Adieu."

One of the most frustrating cases Mozart had to deal with in Paris was that of the man he called the "Duc de Guines," whose full name and correct title were Adrien-Louis Bonnière de Souastre, Comtes de Guines. He was another connection made through Baron Grimm, who was probably responsible for the fact that Mozart had received several important commissions within a week of his arrival in Paris. But commissions and teaching jobs are no good unless one gets paid for them afterwards.

Mozart's mother wrote a letter to Leopold Mozart on 14 May insisting that their circumstances were quite satisfactory: "Wolfgang has got hold of a good family. He has to teach composition for two hours daily to a mademoiselle, the daughter of the Duc de Guines, who pays handsomely." The same day Wolfgang wrote to describe his work as a

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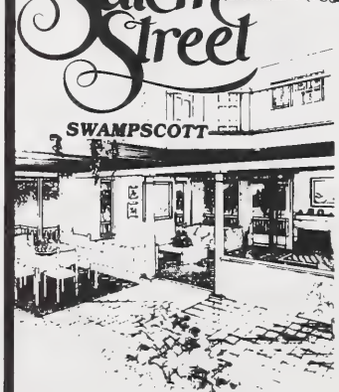
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teacher of composition. He commented that the father played the flute "extremely well," and the daughter the harp "magnifique," but:

> She is, however, extremely doubtful as to whether she has any talent for composition, especially as regards invention or ideas. But her father . . . declares that she certainly has ideas and that it is only that she is too bashful and has too little self-confidence. Well, we shall see. If she gets no inspirations or ideas (for at present she really has none whatever), then it is to no purpose, for—God knows—I can't give her any . . . I gave her her fourth lesson today and, so far as the rules of composition and harmony are concerned, I am fairly well satisfied with her . . . She has no ideas whatever—nothing comes. I have tried her in every possible way. Among other things I hit on the idea of writing down a very simple minuet, in order to see whether she could not compose a variation on it. It was useless. "Well," I thought, "she probably does not know how she ought to begin." So I started to write a variation on the first bar and told her to go on in the same way and to keep to the idea. In the end it went fairly well. When it was finished, I told her to begin something of her own,—only the treble part, the melody. Well, she thought and thought for a whole quarter of an hour and nothing came. So I wrote down four bars of a minuet and said to her: "See what an ass I am! I have begun a minuet and cannot even finish the melody. Please be so kind as to finish it for me." She was positive she couldn't, but at last with great difficulty—something came, and indeed I was only too glad to see something for once.

Leopold, back in Salzburg, was delighted to hear of this powerful connection. He wrote, "My dear son! I beg you try to keep the friendship of the Duc de Guines and to win his

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favor. I have often read about him in the papers. He is all-powerful at the French Court." But Leopold's plan for Wolfgang's success foundered on the fact that de Guines, for all his power at court, was a deadbeat when it came to dealing with such lower-class personages as musicians. An outraged Wolfgang reported the unhappy event on 31 July:

> Just imagine, the Duc de Guines, to whose house I have had to go daily for two hours, let me give twenty-four lessons and (although it is the custom to pay after every twelve) went off into the country and came back after ten days without letting me know a word about it, so that had I not inquired out of mere curiosity—I should not have known that they were here! And when I did go, the housekeeper pulled out a purse and said: "Pray forgive me if I only pay you for twelve lessons this time, but I haven't enough money." There's noble treatment for you! She paid me three louis d'or [an insultingly small amount], adding: "I hope you will be satisfied—if not, please let me know." So M. le Duc hasn't a spark of honor and must have thought, "After all, he's a young man and a stupid German into the bargain—(for all Frenchmen talk like this about the Germans)—so he'll be quite glad to have it."

The lessons had just ended because his composition pupil, the daughter of the house, was about to get married. Mozart commented, "No great loss to my reputation." But he also noted that after the wedding was over, he would return to the housekeeper and demand his money. And it wasn't only the composition lessons that he was owed money for: "For he [the Duc de Guines] has already had, for the last four months, a concerto of mine for flute and harp, for which he has not yet paid me."

This is the earliest reference we have to one of Mozart's most Parisian works, the charming, decorative Concerto for Flute and Harp. If the work was really in the hands of the man who commissioned it for four months as of 31 July, Mozart must have composed it almost the minute he arrived in Paris, four months and one week earlier (though he might well have exaggerated slightly). No doubt it was the ubiquitous Baron Grimm who introduced Mozart to the family (owing to the performing talents of father and daughter) immediately after his arrival. When the father hired Mozart to teach composition to his daughter, he did not expect that she would compose operas, concertos, or symphonies, but only grand sonatas for their two instruments, flute and harp. Thus, nothing would be more likely than that he should also commission a double concerto from the visiting composer.

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Probably his very next Parisian composition of this trip was another *concertante* score, Mozart's earliest to survive, the Flute and Harp Concerto. The work is truly a *concertante* symphony rather than a concerto, as is evident particularly when the solo instruments intertwine with other members of the orchestra, such as the oboes and horns in the last movement. The taste of his Parisian patron (and the audiences, too) is reflected in the

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lighthearted *galanterie,* richly decorative, filled with charming tunes, and carefully avoiding any profound emotional depths, which would have been wasted in Paris. (For profundity in a *concertante* style, Mozart waited until he had returned to Salzburg, where, the following year, he produced his very greatest work of this type, the *Sinfonia concertante* in E-flat for violin and viola, K.364.)

Structurally the work follows the pattern of Mozart's concertos, rich in prodigal melody designed to highlight the soloists against the orchestra. The first movement has an extended exposition with a brief orchestral ritornello and a varied solo passage that takes off from it, first echoing the orchestra then moving on to a plethora of new tunes. The development is necessarily brief after this expansive opening, and the recapitulation, too, keeps tighter rein on the soloists, while varying the details of thematic treatment. The slow movement completely drops the orchestral winds and divides the violas into two parts, producing a mellow backdrop against which the flute and harp can sing their dreamy song. The finale, a rondo based on a dance melody in the style of a gavotte, brings back the horns and oboes in a role that grows more and more prominent as the movement continues, ultimately to become *concertante* instruments themselves. It may be true that this concerto plumbs no great emotional depths, nor does it rise to any heroic heights. Because of this, the Flute and Harp Concerto has occasionally earned the opprobrium of those who complain that it is not something quite different. But in its own charming way it reveals one aspect of Mozart's musical personality—the powdered-wig Mozart writing to the tastes of society—as clearly as any score he ever turned out.

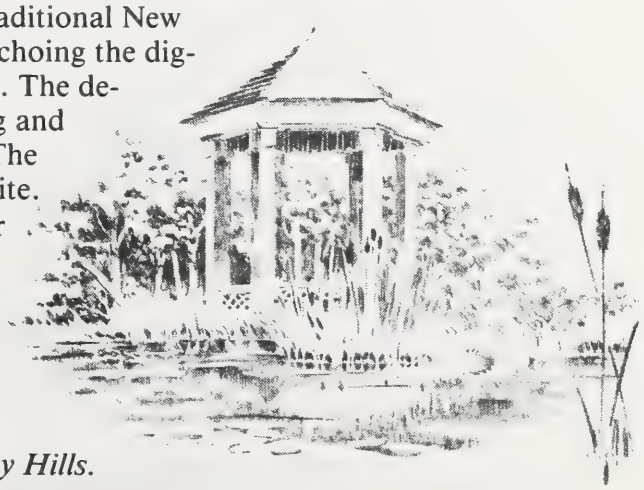
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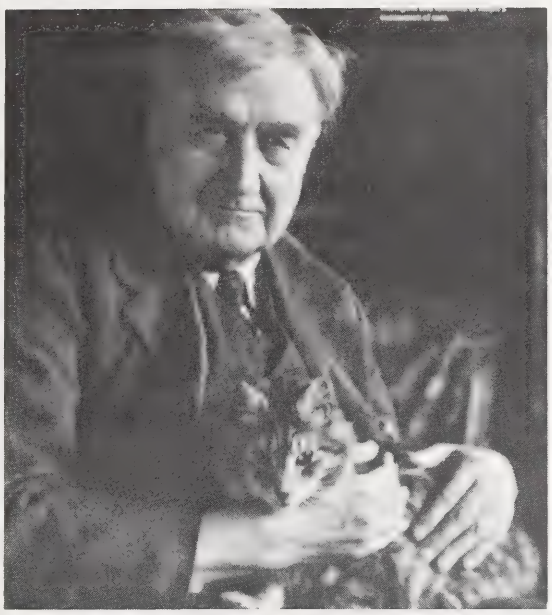
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Ralph Vaughan Williams
Symphony No. 6 in E minor



Ralph Vaughan Williams was born on 12 October 1872 at Down Ampney, Gloucestershire, England, and died in London on 26 August 1958. He began his Sixth Symphony about 1944 and finished it in 1947. Sir Adrian Boult conducted the first performance with the BBC Symphony Orchestra in the Royal Albert Hall, London, on 21 April 1948. Serge Koussevitzky conducted the first American performance at the Berkshire Festival in Tanglewood on 7 August 1948 and the first Symphony Hall performances the following October. The only other performances here were led by Sir John Barbirolli in October and November of 1964. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contrabassoon, four horns, three trumpets (fourth trumpet ad lib.), three trombones and tuba, timpani, side drum, bass drum, triangle, cymbals, xylophone, harp (doubled if possible), and strings. Ken Radnofsky will be the saxophonist in these performances.

The three earliest symphonies of Ralph Vaughan Williams* were programmatic in character and bore titles. The first, known as the *Sea Symphony* (1903-09), was in fact a choral work that had grown from the composer's intention to compose some settings of Walt Whitman as hearty "songs of the sea." The next two, though purely instrumental, remained essentially program pieces: the *London* Symphony (1912-13) and the *Pastoral* Symphony (1921). At that point, Vaughan Williams turned, for his next three symphonies—after a lapse of ten years—to the purely abstract instrumental genre, identified only by key and number. Yet critics could not be prevented from attempting to read programmatic ideas into these works, no matter how vehemently the composer insisted that they were intended to make their statements purely as music.

The Fourth Symphony in F minor (1931-34), excited surprise after the calm of the *Pastoral* for its ferocious quality, built explosively from two four-note motives. Its violence has led many to propose that it "meant" such things as "the prophet sees the nature of naked violence triumphant in Europe." In retrospect one might well identify this powerful work as a vision of the coming World War, though the composer himself always objected to that characterization.

Similarly, the Fifth Symphony in D major (1938-43), which was premiered in the middle of the war, came as a shock of just the opposite kind. Built in part on themes from Vaughan Williams's then incomplete opera (or "morality," as he himself preferred to call it) *Pilgrim's Progress,* it seemed to have achieved a serenity that one might expect from a

*Vaughan Williams always pronounced his first name, British fashion, "Rafe," and hated hearing it in the typical American pronunciation, with the "l" sounded.

composer then over seventy years of age. At the premiere it was said that his music looked forward to the peace to come, and it was widely mooted that the Fifth would be his last symphony.

The first performance of the Sixth Symphony quite shattered this "rounded" view of the completion of Vaughan Williams's life work, his attainment of an ultimate serenity. By comparison, the Sixth was "an ultimate nihilism," "a prophetic warning of what will happen to mankind if it persists in its foolish, wicked wars." There is no question that the Sixth is a deeply moving work of great emotional force. But the composer always avoided anything in the way of comment on his presumed "program." As he remarked to his friend Roy Douglas, "It never seems to occur to people that a man might just want to write a piece of music." He even went so far as to write a program note for the symphony (quoted in part below, printed in full in Michael Kennedy's biography of the composer) in which he is self-consciously "technical," carefully avoids even the remotest suggestion of "meaning," and generally plays flippantly with the conventions of program note writing.

Whatever the psychological or emotional background of the Sixth may have been, Vaughan Williams found specifically musical inspiration in one idea composed as a theme for a BBC production of *King Richard II,* which was never used, and two themes from a wartime film, *Flemish Farm.* The work as a whole consists of four movements linked without break; this is an important part of the symphony's effect, because its very relentlessness from movement to movement intensifies the shattering effect of the finale, which functions as an epilogue to the whole. Musically speaking, the symphony involves a play—or better, a conflict—between major and minor thirds, which are inevitably freighted with emotional force. Later on, beginning in the second movement, the tension-producing tritone begins to play its part. (In the following discussion, passages in quotation marks come from the composer's own analysis.)

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The symphony opens with a forceful phrase shouted out by the full orchestra, ending in a triplet figure which continues "rushing down and up again through all the keys for which there is time in two bars." The first section consists largely of motives rushing about, punctuated by chords on the brass. The first theme that is perceptibly a "tune" appears in the upper strings and woodwinds over a busy bass, then "the position is reversed and the treble fusses while the bass has the tune." A metrical change to 12/8, with a kind of oom-pah accompaniment, brings in a new tune in cross-rhythms in trumpets, flutes, and clarinets. This continues for some time before turning into the definitive second theme, a lyric melody in first violins and flutes. Further development of the tune in cross-rhythms leads to a fortissimo statement in the brass of the second theme, "and this brings us to what I believe the professional Annotator would call the '*reprise* in due course.' As a matter of fact this *reprise* is only hinted at just enough to show that this is a Symphony not a symphonic poem. But I am not sure that the 'due course' is well and truly followed when we find the tune [second theme] played for yet a third time (this time in E major) quietly by the strings accompanied by harp chords."

The second movement is not the expected "slow movement," which is reserved (as in Tchaikovsky's *Pathétique* Symphony) for the finale. It is filled with a knocking "rat-ta-tat" rhythm that conveys an ominous mood throughout, rising on several occasions to a



Ralph Vaughan Williams conducting at the Royal Albert Hall in London

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high pitch of fury. A brass flourish, echoed in the woodwinds and then (softly) in the strings, brings in a new unison passage for strings, but it is interrupted by the rat-ta-tat rhythm, which keeps "hammering away . . . for over forty bars, getting louder and louder." A pensive English horn solo leads to the third-movement scherzo.

The first two movements were in keys a tritone apart (E minor, B-flat minor); now the tritone recurs as a nearly constant melodic element in the tune heard first at the beginning, which, after "various instruments make bad shots at it," settles into the principal subject. The music may best be described as "fugal in texture but not in structure." It is satirical and scornful, filled with gallows humor. At the point where we expect a Trio, the saxophone enters with a little tune, soon repeated by the full orchestra. "Constant Lambert tells us that the only thing to do with a folk tune is to play it soft and repeat it loud. This is not a folk tune but the same difficulty seems to crop up." In the return to the scherzo, "the woodwind experiment as to how the fugue subject will sound upside down but the brass are angry and insist on playing it the right way up, so for a bit the two go on together and to the delight of everyone including the composer the two versions fit, so there is nothing to do but continue, getting more excited until the episode tune comes back very loud and twice as slow." A soft reminiscence of the subject and a bass clarinet solo leads to the last movement.

The fourth movement, really an epilogue to the entire symphony, is one of the most extraordinary passages in the literature. It never rises above the dynamic level of pianissimo (the composer is careful to remind the players with a "*senza crescendo*" every couple of measures). Contrary to our expectations of quiet music, however, there is nothing peaceful about this movement. It is austere, filled with vaporous tensions. The composer says only "the music drifts about contrapuntally with occasional whiffs of theme . . . At the very end the strings cannot make up their minds whether to finish in E flat major or E minor. They finally decide on E minor which is, after all, the home key." But early listeners found this music so strangely compelling that they described it as the desolation that follows a nuclear war. In 1956, Vaughan Williams wrote to his biographer Michael Kennedy a letter that addressed this issue: "With regard to the last movement of my no. 6, I do not believe in meanings and mottos, as you know, but I think we can get in words nearest to the substance of my last movement in 'We are such stuff as dreams are made on, and our little life is rounded by a sleep.' " From the letter we might construe this as a kind of personal leave-taking, but the music of the symphony tells us that we are dealing, rather, with something altogether more cosmic; in the words of one writer, we have here "the humanist apocalypse."

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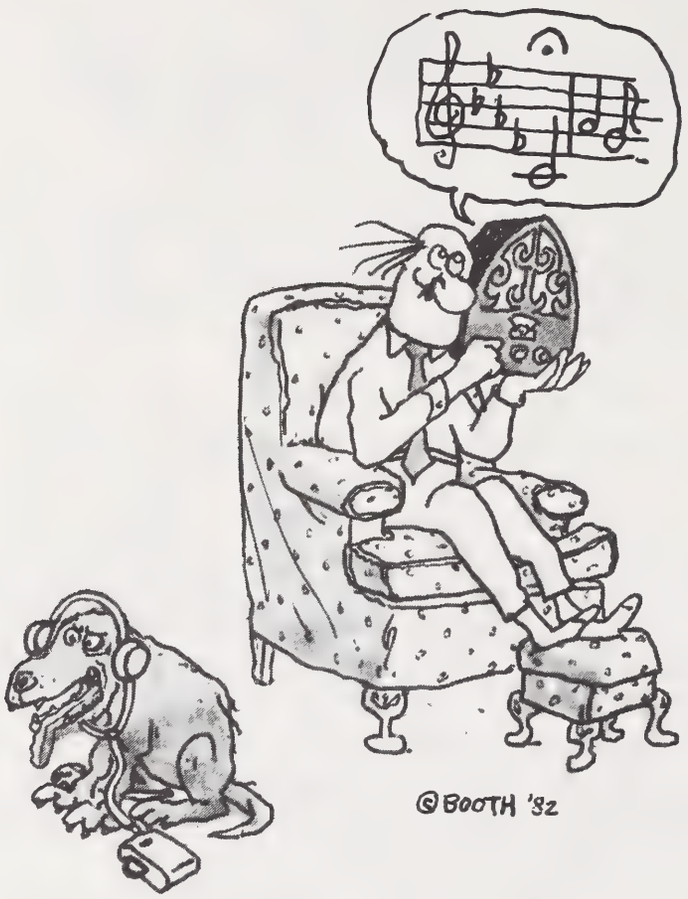
More . . .

Stanley Sadie, who wrote the fine article on Mozart in The New Grove (the article has just been published separately by Norton), is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). All of the older literature on Mozart (including Einstein) needs reconsideration in the light of Wolfgang Hildesheimer's Mozart, which has just been published in English translation (Farrar Straus Giroux). When first published in German in 1977, it climbed promptly to the top of the best-seller lists! Most surprisingly, perhaps, this challenge to the received tradition of Mozart studies comes not from a musicologist but from an artist and novelist who has studied all the primary sources (especially the composer's letters) for over a quarter of a century. His book is not a chronological survey of the composer's life but rather a 366-page essay built up out of many short sections dealing primarily with Mozart's character, personality, and genius. Though it is sometimes frustrating to read in this format, the cumulative effect of the author's observations and criticism of the old "haloed" Mozart is to provide a stimulating new point of view of this composer. Cuthbert Girdlestone's *Mozart and His Piano Concertos* (Dover paperback) contains much information rather buried in decoratively elegant descriptions. *The Mozart Companion,* edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback), contains two major chapters on the concertos; Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (U. of Washington paperback). A. Hyatt King's *Mozart Wind and String Concertos,* another notable contribution to the series, contains a fairly extensive discussion of the Concerto for Flute and Harp. Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback).

A wide range of Mozart's Masonic music is available on Philips' budget Festivo line, including the Masonic Funeral Music performed by the New Philharmonia Orchestra under Edo de Waart (most of the other works are smallish vocal, choral, and chamber pieces). The Masonic Funeral Music is available also on recordings by Karl Böhm with the Vienna Philharmonic (DG, coupled with symphonies 29 and 35), Otto Klemperer with the New Philharmonia Orchestra (Angel, coupled with the Adagio, K.546, and overtures), and Bruno Walter with the Columbia Symphony Orchestra (Odyssey, coupled with overtures and the serenade *Eine kleine Nachtmusik,* K.525).

Murray Perahia has recorded the K.595 concerto with the English Chamber Orchestra as part of his Mozart piano concerto series for CBS (coupled with the A major concerto, K.414). Also recommended are Geza Anda's performance with the orchestra of the Salzburg Mozarteum (DG, available only in a twelve-disc set) and Alfred Brendel's with Neville Marriner conducting the Academy of St. Martin-in-the-Fields (Philips, with another B-flat concerto, K.456).

The Flute and Harp Concerto is available in a large number of performances, among which the ones by flutist Michel Debost and harpist Lily Laskine with the Toulouse Chamber Orchestra under the direction of Louis Auriacombe (on the budget Seraphim label, with the E-flat *Sinfonia concertante,* K.364) and by Claude Monteux and Osian Ellis with the Academy of St. Martin-in-the-Fields under the direction of Neville Marriner (Philips, with the *Sinfonia concertante* for winds, K.Anh. 9) may be especially recommended.



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Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D." numbers of his chronological catalogue of the composer's works. One of the most interesting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, in the recollections of anyone who knew him and who ever recorded his or her memories. It is called *Schubert: Memoirs by his Friends* (Da Capo), and it contains, among many other things, recollections by Wilhelmina von Chézy. Sir Colin Davis and the Boston Symphony Orchestra have recorded the *Rosamunde* Overture and other selections from the incidental music for future release on Philips records. If you want to hear the vocal selections as well, try Willi Boskovsky's recording with the Dresden State Orchestra, the Leipzig Radio Chorus, and soprano Ileana Cotrubas (Seraphim).

Michael Kennedy's *The Works of Ralph Vaughan Williams* (Oxford, available in paperback) is the standard study; the hardcover edition contains a very extensive catalogue of the composer's works, running to some 250 pages, that is not included in the paperback version. Ursula Vaughan Williams, the composer's second wife, has written a biography that naturally is rather more personal in tone, *R.V.W.* (Oxford). James Day's brief *Vaughan Williams* in the Master Musicians series (Littlefield paperback) is a fine short study. Hugh Ottaway's *Vaughan Williams Symphonies* in the BBC Music Guides (University of Washington paperback) is a perceptive introduction to that aspect of his work. The only recording of the Sixth Symphony currently available is a fine account led by the conductor of the world premiere, Sir Adrian Boult, with the London Philharmonic Orchestra (Angel, coupled with *The Lark Ascending*).

—S.L.



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Sir Colin Davis



Knighted in 1980, Sir Colin Davis is principal guest conductor of the Boston Symphony Orchestra, music director of the Royal Opera, Covent Garden, and principal guest conductor of the London Symphony Orchestra. He has been decorated by the governments of Britain, France, and Italy, and his European engagements include regular concerts with the Amsterdam Concertgebouw, the Berlin Philharmonic, and the Orchestre de Paris. Since his American debut in 1960 with the Minneapolis Symphony, Sir Colin has appeared with the orchestras of New York, Philadelphia, Los Angeles, Cleveland, and Boston, where he has conducted the BSO annually since 1967, and where he became the BSO's principal guest conductor in 1972. He has recently been appointed principal conductor of the Bavarian Radio Symphony Orchestra in Munich, effective September 1983.

From 1959 to 1965, Sir Colin was music director of Sadler's Wells (now English National) Opera. He made his Covent Garden debut with the Royal Ballet in 1960, and his operatic conducting debut there came in 1965. He was principal conductor of the BBC Symphony Orchestra until 1971, at which time he became music director of the Royal Opera.

New productions he has led at Covent Garden include Mozart's *Le nozze di Figaro, Don Giovanni, La clemenza di Tito,* and *Idomeneo;* Sir Michael Tippett's *Midsummer Marriage, The Knot Garden,* and *The Ice Break;* Wagner's *Ring* cycle, Berlioz's *Les Troyens,* and Benjamin Britten's *Peter Grimes.* Sir Colin made his debut at New York's Metropolitan Opera in 1967 with a new production of *Peter Grimes,* and he has returned there for *Pelléas et Mélisande* and *Wozzeck.* The first British conductor ever to appear at Bayreuth, he opened the 1977 festival there with Wagner's *Tannhäuser,* a production filmed by Unitel.

Sir Colin records regularly with the Amsterdam Concertgebouw, the Boston Symphony, the London Symphony, and the Royal Opera House orchestras. Among his many recordings for Philips are Mozart's *Le nozze di Figaro, Don Giovanni, Così fan tutte,* and *Die Entführung aus dem Serail;* Puccini's *Tosca* and *La bohème;* Verdi's *Un ballo in maschera* and *Il trovatore;* Britten's *Peter Grimes;* symphonic and operatic works by Tippett; a Berlioz cycle for which he has received the Grosse Deutscher Schallplattenpreis; and, with the Boston Symphony, the complete symphonies of Sibelius, for which he was awarded the Sibelius Medal by the Helsinki Sibelius Society. Recent releases include the Haydn symphonies 95 and 96 with the Amsterdam Concertgebouw; Mahler's *Das Lied von der Erde* with Jessye Norman, Jon Vickers, and the London Symphony Orchestra; and the Grieg and Schumann piano concertos with soloist Claudio Arrau and the Boston Symphony Orchestra.



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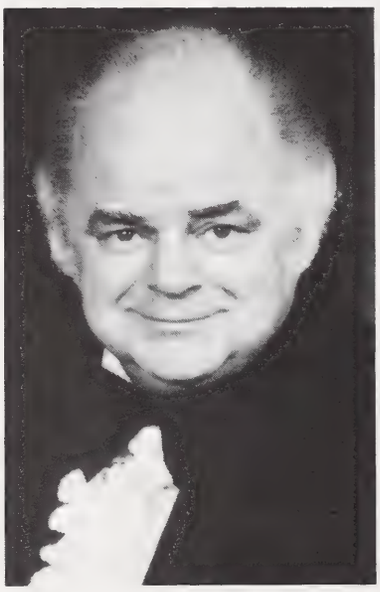
Murray Perahia came to international prominence in September 1972 as the first American to win the Leeds International Pianoforte Competition, leading to over fifty engagements and a highly acclaimed London recital. Prior to his Leeds victory, Mr. Perahia had already established himself in the United States, having performed with the New York Philharmonic and other leading orchestras, as well as in major recitals and at the noted Marlboro Music Festival. Since December 1972, when he became the first pianist signed by CBS Masterworks to an exclusive contract in almost ten years, Mr. Perahia's sixteen albums have earned numerous awards. In January 1975 he received further recognition when he was selected as the first recipient of the Avery Fisher Prize.

Now living in London, Mr. Perahia was born in the Bronx, New York, and is of Sephardic Jewish descent. His parents, non-musicians, took him to his first concert when he was three-and-a-half, and when he recognized a piece from that concert on the radio the next day, his father decided he should begin music lessons. After graduation from the High School of Performing Arts, he enrolled at seventeen at the Mannes College of Music in Manhattan, there studying composition and conducting and earning a B.S. degree in conducting with Carl Bamberger. Aside from occasional lessons with Mieczyslaw Horszowski and Artur Balsam, he continued to work at the piano on his own. At nineteen he participated for the first time at the Marlboro Music Festival in Vermont, working there with such eminent musicians as Rudolf Serkin, Pablo Casals, and Alexander Schneider, with whom he made his Carnegie Hall debut in 1968. Since his Leeds victory in 1972, he has established himself as one of the leading pianists before the public today, having performed in the major music capitals of the United States, Europe, Israel, and Japan with orchestra and in recital. Next season he will become an artistic director of the Aldeburgh Festival, where he has been a regular guest, and where he has performed with Clifford Curzon and Peter Pears.

Since the appearance of Mr. Perahia's debut recording in 1973, his records have garnered annual awards. He is currently recording all the Mozart piano concertos as soloist and conductor with the English Chamber Orchestra. He has recently recorded the Chopin First Piano Concerto with Zubin Mehta and the New York Philharmonic, and he is scheduled to record the Schumann and Grieg concertos with Riccardo Muti and the Philadelphia Orchestra. Mr. Perahia first appeared with the Boston Symphony Orchestra in November 1976 as soloist for Beethoven's Fourth Piano Concerto, and he returned in November 1979 for the Mozart D minor concerto, K.466. Besides his BSO appearances this season, Mr. Perahia also performs with Carlo Maria Giulini and the Los Angeles and London Philharmonics, and with the London Symphony Orchestra and Claudio Abbado at the Berlin and Flanders festivals. His recital engagements this year include New York, Los Angeles, Washington, Boston, and the major European capitals.

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Doriot Anthony Dwyer



Principal flutist Doriot Anthony Dwyer joined the Boston Symphony Orchestra in 1952 as its first female first-desk player after successfully auditioning for then music director Charles Munch. At the same time she became the first woman ever permanently appointed to a principal chair of a major United States orchestra. Ms. Dwyer studied with her mother, with Ernest Leigl, then principal flute of the Chicago Symphony, and, later, with George Barrère, William Kincaid, and Joseph Mariano at the Eastman School. Before coming to Boston she was a member of the National Symphony and the Los Angeles Philharmonic. An important career breakthrough came when Bruno Walter chose her as principal flute for the Hollywood Bowl Orchestra. Ms. Dwyer was also a frequent performer in the well-known Los Angeles chamber-music series "Evenings on the Roof," now called "Monday Evening Concerts."

Born in Illinois, and a relative of Susan B. Anthony, Ms. Dwyer has taught at Pomona College and at the New England Conservatory of Music. She is currently an adjunct professor of music at Boston University, a member of the Berkshire Music Center faculty, and a member of the Boston Symphony Chamber Players. Ms. Dwyer has appeared as soloist with the Boston Symphony and other orchestras in this country and abroad. She recently gave a televised recital and master class on the RTE (Radio Telefis Eirann) in Dublin, Ireland. This past spring, Ms. Dwyer received honorary doctorates from Harvard University and Simmons College, and in October 1982 she celebrated the thirtieth anniversary of her appointment as BSO principal with recitals at Alice Tully Hall in New York and Sanders Theater in Cambridge. In 1975 she received a Sanford Fellowship from the Yale School of Music, the first time this honorary degree was given to an orchestral artist rather than to an exclusively solo instrumentalist, conductor, or composer.

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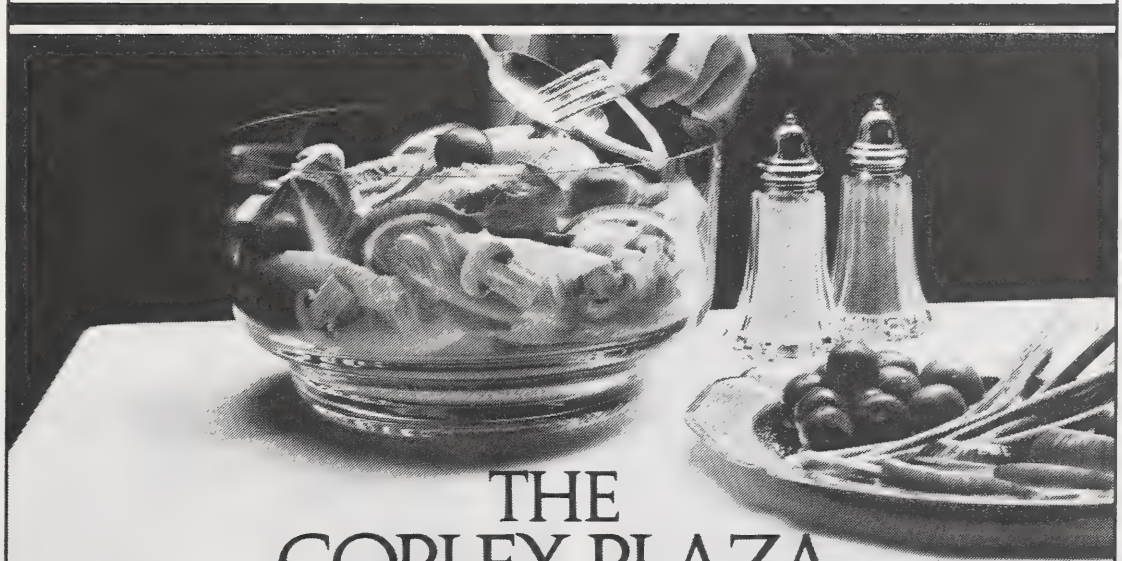
Ann Hobson Pilot



Ann Hobson Pilot was named principal harp of the Boston Symphony Orchestra and the Boston Pops in October 1980. She joined the Boston Symphony Orchestra in 1969, with previous experience as principal harp with the National Symphony Orchestra and as second harp with the Pittsburgh Symphony.

Ms. Hobson Pilot began studying the piano at age six with her mother, a former concert pianist and teacher in the Philadelphia public schools, and switched to the harp in high school. She continued her training at the Philadelphia Musical Academy and the Cleveland Institute of Music. Ms. Hobson Pilot has participated at the Marlboro Music Festival in Vermont. She is on the faculty of the New England Conservatory, and she is the founder of the New England Harp Trio, which includes her BSO colleagues Lois Schaefer, flute, and Carol Procter, cello.

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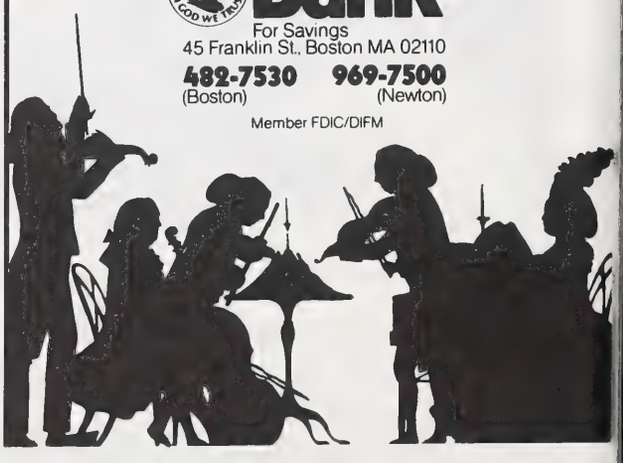
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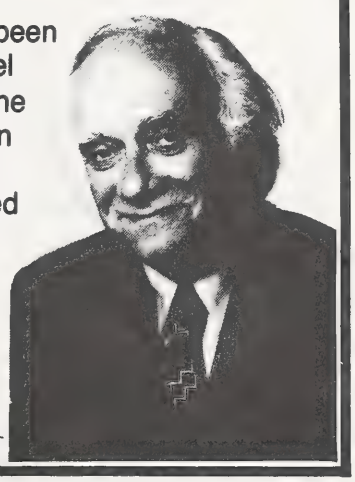
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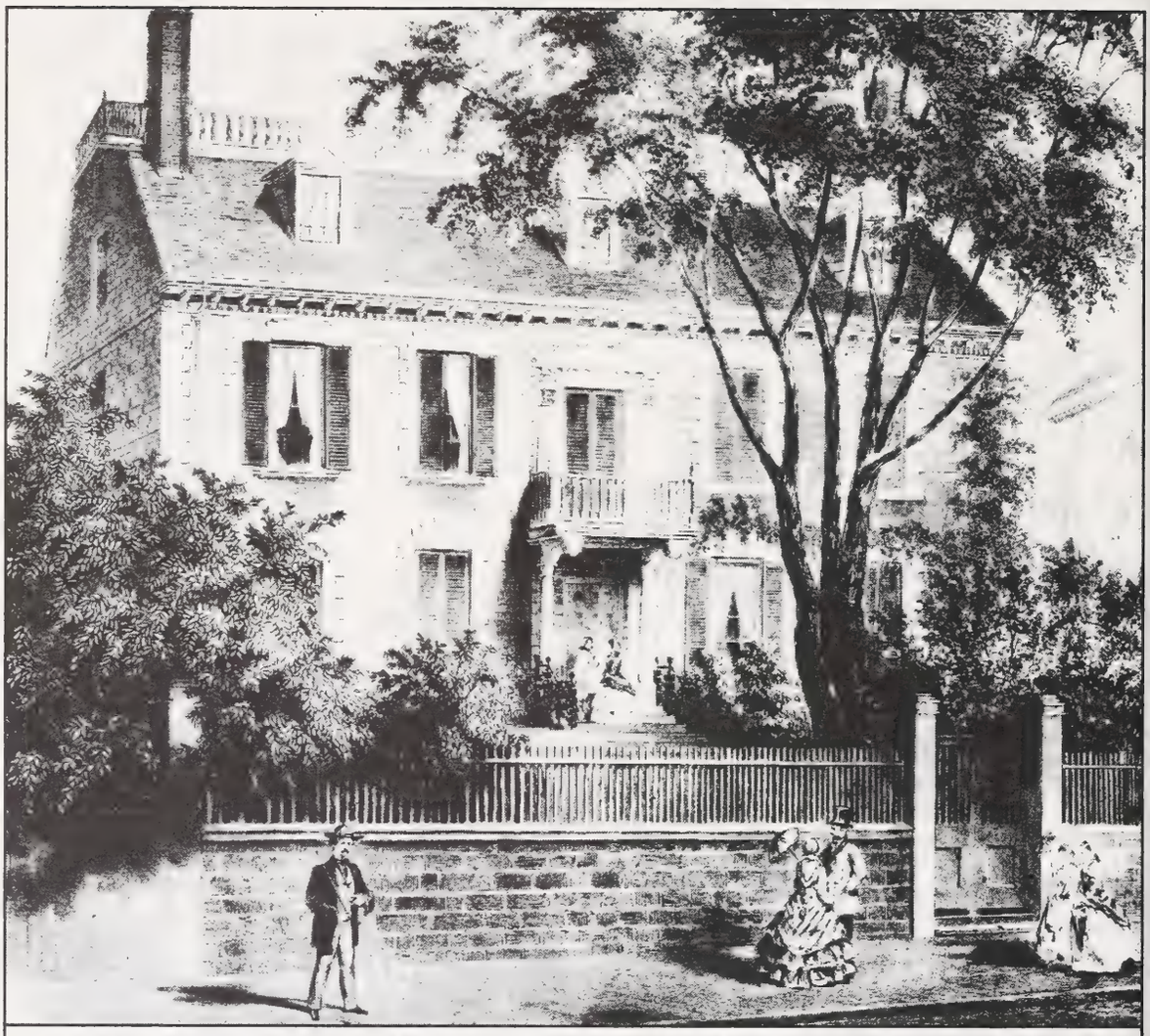
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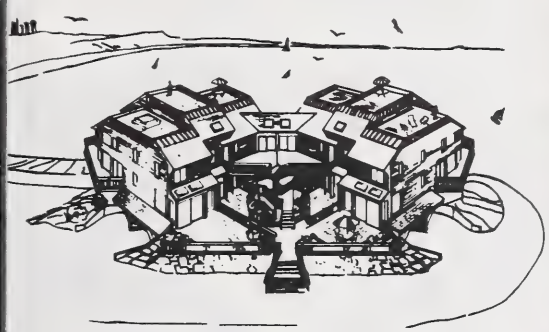
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Berg	Three Pieces for Orchestra, Opus 3
Brahms	Symphony No. 3

Wednesday, 5 January at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday, 6 January—8-9:55
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Friday, 7 January—2-3:55
Saturday, 8 January 8-9:55
KURT MASUR conducting

Bartók	Divertimento for Strings
Britten	*Les Illuminations*

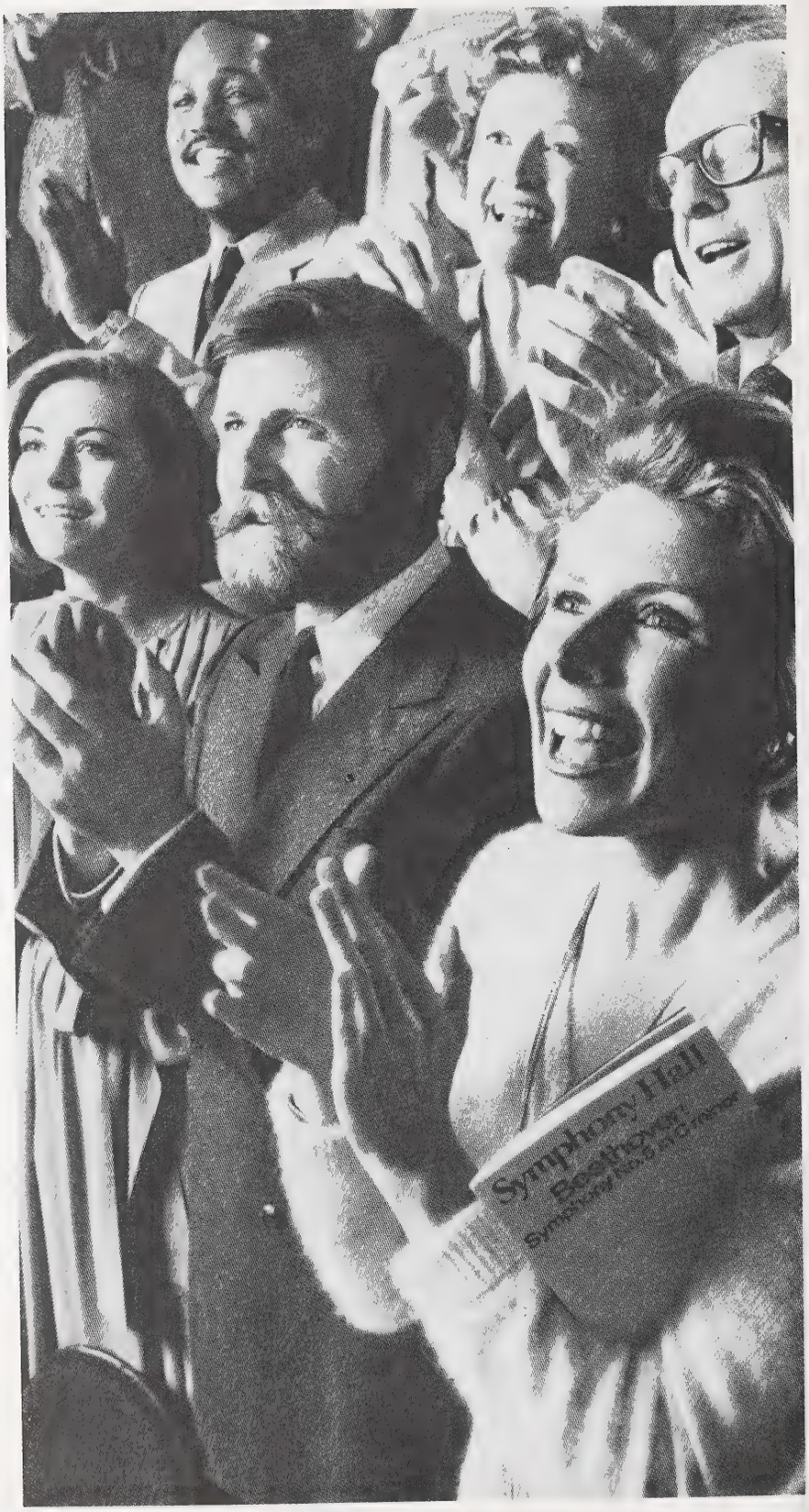
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Thursday, 13 January—8-9:50
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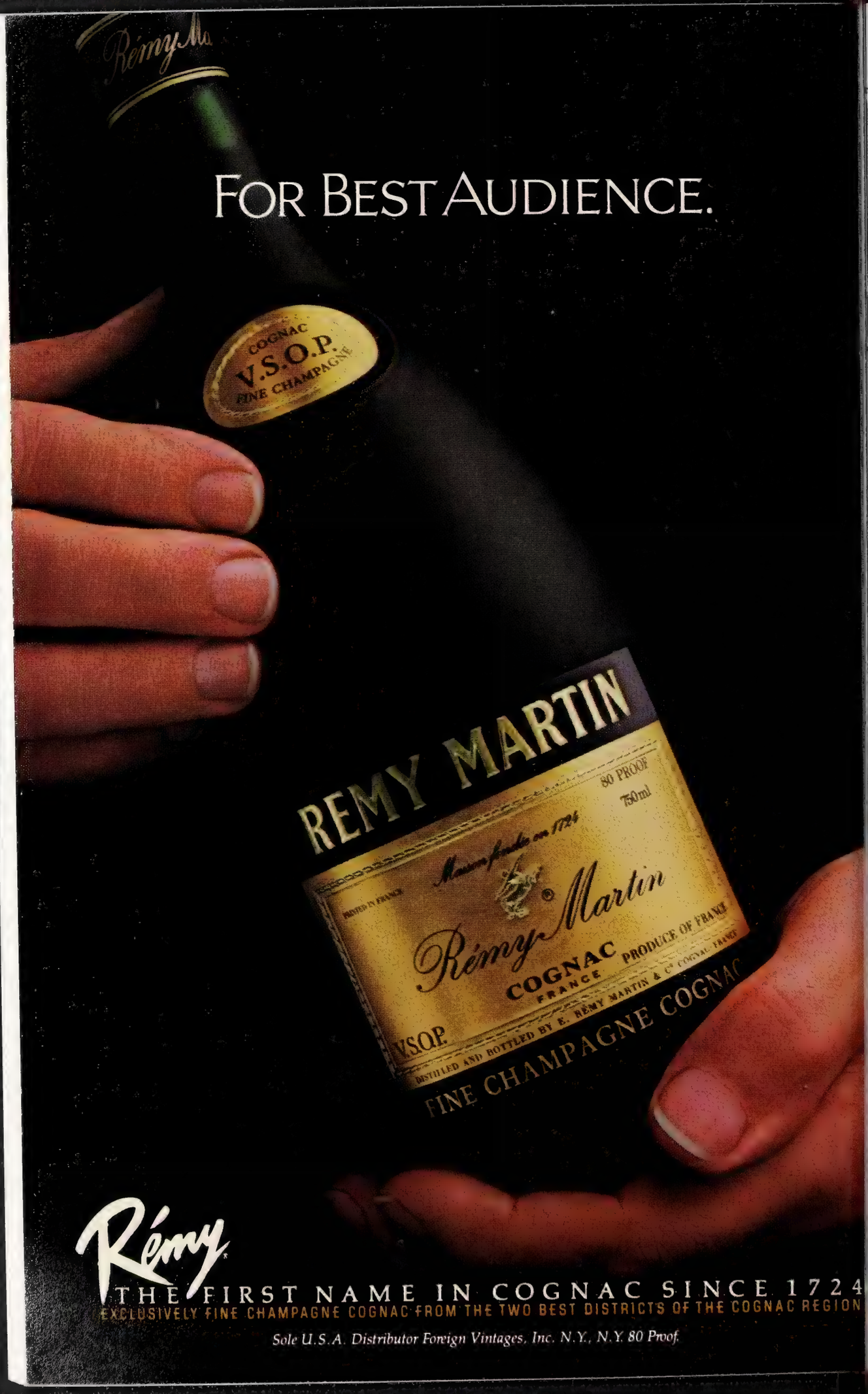
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102nd Season

1982-83


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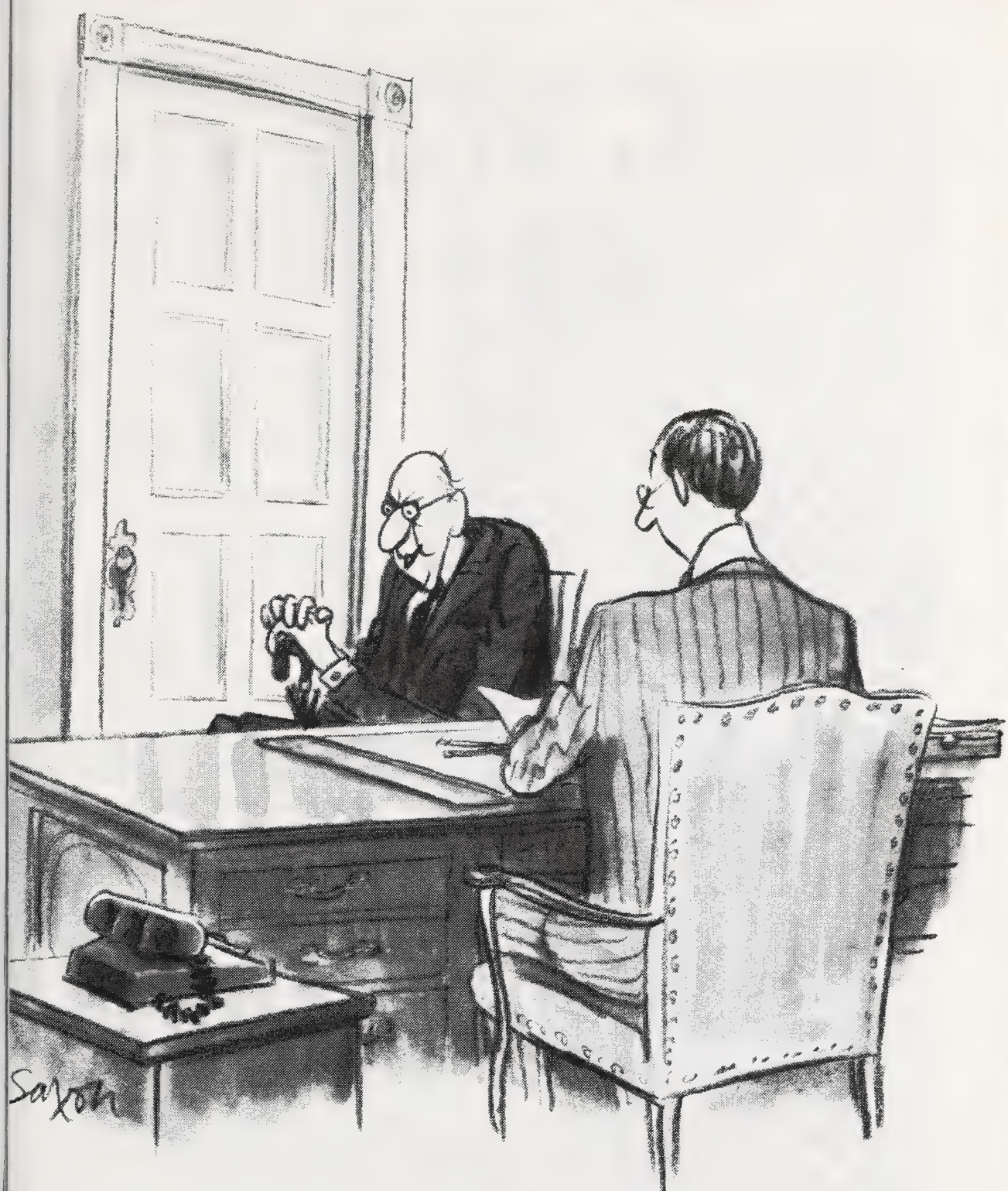
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BSO

"Presidents at Pops" 1983—Update!

"SOLD OUT!," said BSO Overseer Harvey Chet Krentzman, general chairman for the 21 June 1983 "Presidents at Pops" gala fundraiser for the BSO. "We're thrilled to be fully subscribed this early in the year for this major benefit, the BSO's 'Salute to Business.' It's another testimony to the grand success of the program."

Last year's premiere effort raised $265,000 for the BSO. "This year's goal," Krentzman said, "is to raise over $300,000 from the program. This program endeavors to develop closer communication between the business community and the Symphony, broaden the base of corporate support, and create a fun and entertaining evening."

Co-chairmen Vincent M. O'Reilly of Coopers & Lybrand and Malcolm M. Sherman of Zayre Corporation are now actively working along with a committee of more than 100 BSO Trustees, Overseers, and members of the business community to sell over 100 pages of advertising for the special program book. Advertising is available at $1,000 per full page, $500 per half-page, and $250 per quarter-page.

For further information on advertising in the program book, or on the overall event, please contact Eric Sanders, Director of Corporate Development, Development Office, Symphony Hall, Boston, MA 02115, or call (617) 266-1492.

Attention Tanglewood Friends!

Tanglewood Friends are cordially invited to attend a performance by the Boston Symphony Orchestra at Symphony Hall on Friday afternoon, 25 February 1983 at 2 p.m. Guest conductor Eugene Ormandy will lead a program including Strauss's *Don Juan* and the Brahms First Symphony. Arrangements have been made for our Tanglewood Friends to attend a pre-concert "Behind the Scenes at the BSO" luncheon featuring BSO violinist Sheila Fiekowsky as the principal speaker.

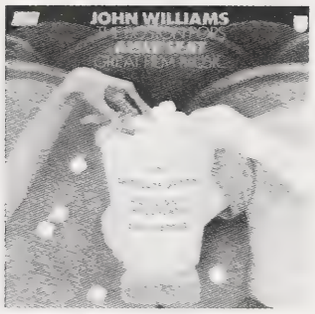
The fee of $35 includes all expenses: round-trip bus transportation, the luncheon, and your concert ticket. The bus will leave at 8 a.m. from the Pittsfield Country Club and will return after the concert. A limited number of reservations are available. Please make your check payable to "Boston Symphony Orchestra" and mail to Mrs. James Garivaltis, 565 Holmes Road, Pittsfield, MA 01201 by 4 February 1983. For further information, please call the Friends' Office in Symphony Hall at (617) 266-1492.

BSO on WGBH

Interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: BSO principal guest conductor Sir Colin Davis on Monday, 13 December at 11 a.m.; and, on Friday, 31 December at 11 a.m., conductor Erich Kunzel, who will lead this year's New Year's Eve gala concert with the Boston Pops.

Christmas Gift Suggestions: BSO and Pops on Record







Two new digital releases from Philips records have recently reached local record stores: Richard Strauss's *Also sprach Zarathustra* with Seiji Ozawa and the Boston Symphony Orchestra, and "Aisle Seat: Great Film Music," with John Williams and the Boston Pops performing such film-score favorites as "Over the Rainbow," "The Trolley Song," the title song from "New York, New York," the "Flying Theme" from Williams's own score for *E.T.*, and his *Raiders of the Lost Ark* March. Also new from Philips is a single-disc coupling of the Grieg and Schumann piano concertos with soloist Claudio Arrau and the Boston Symphony Orchestra under the direction of Sir Colin Davis. New from Hyperion records is an album featuring BSO performances of two of the orchestra's centennial commissions, Roger Sessions's Pultizer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both under the direction of Music Director Ozawa.

Other recent BSO releases conducted by Seiji Ozawa are the Beethoven Fourth and Fifth piano concertos with Rudolf Serkin on Telarc; Vivaldi's *Four Seasons* with soloist Joseph Silverstein also on Telarc; music of Ravel with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern on CBS; Beethoven's Fifth Symphony and the *Egmont* Overture on Telarc; and, on Philips, Mahler's Symphony No. 8 (the *Symphony of a Thousand*), Schoenberg's *Gurrelieder,* Stravinsky's *The Rite of Spring,* and Holst's *The Planets.*

John Williams and the Boston Pops may also be heard on the following albums from Philips: "Pops on the March," a collection of European and American marches; "Pops on Broadway," including music from such Broadway hits as *Evita, Annie,* and *A Chorus Line;* "Pops in Space," featuring music from John Williams's film scores for *Star Wars, The Empire Strikes Back, Superman,* and *Close Encounters of the Third Kind;* last year's best-selling "We Wish You a Merry Christmas," an album of Christmas favorites featuring the Tanglewood Festival Chorus; and "Pops Around the World," a collection of international overtures.

Art Exhibits in the Cabot-Cahners Room

Once again this season, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries will display their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

28 September–25 October	Westminster Gallery
25 October–22 November	Kezar Gallery
22 November–20 December	Museum of the American China Trade
20 December–17 January	Gallery on the Green

Looking Ahead to the 1983 BSO/WCRB Musical Marathon

The thirteenth annual BSO/WCRB Musical Marathon, the Boston Symphony Orchestra's major fundraising event, kicks off on Friday, 11 March and will run through Sunday, 13 March. WCRB-FM-102.5 will broadcast live from Symphony Hall around-the-clock. On Sunday evening, there will be a live telecast over WCVB-TV–Channel 5 featuring a performance by the Boston Symphony Orchestra. More than 500 Council members will volunteer their time and talents to this year's Marathon, co-chaired by Council members Janice Hunt and Jane Sanger. The Junior Council will again be responsible for the busy Quincy Market booth during Marathon weekend.

You can help before the Marathon begins by attending the spectacular Preview Party on Tuesday, 1 March at Symphony Hall, or by pre-paying your pledge with an order from the Marathon catalog, which will be mailed in mid-February. Anyone interested in working on the 1983 BSO/WCRB Musical Marathon, or in donating a gift premium, please call the Marathon Office at Symphony Hall at (617) 266-1492, ext. 230.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

New From the Junior Council—The Symphony Bark

The Junior Council's popular Symphony Mint will soon be joined by the Symphony Bark, a miniature bar of dark, rich chocolate and whole toasted almonds embossed with the BSO colophon and individually wrapped in gold foil. Like the mint, the bark is made expressly for the Boston Symphony Orchestra by Harbor Sweets of Marblehead. The bark and mint will be sold at all BSO and Pops events by volunteers from the Junior Council at a table located in the Massachusetts Avenue corridor of Symphony Hall. The bark will sell in a box of eight for $9. The price of the mint remains unchanged, at 30 for $11, a dozen for $5.50, and two taster mints for $1. The Junior Council encourages consideration of the mint and bark as holiday gifts. Harbor Sweets will accept mail orders for as many as you wish to send. Contact them at (617) 745-7648 for more information, or pick up a mail-order form at the mint table.

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who undertake a variety of fundraising activities on behalf of the orchestra. New members are admitted in September, January, and May. Membership inquiries are most welcome and may be directed to the Membership Chairman through the Friends' Office in Symphony Hall, (617) 266-1492.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

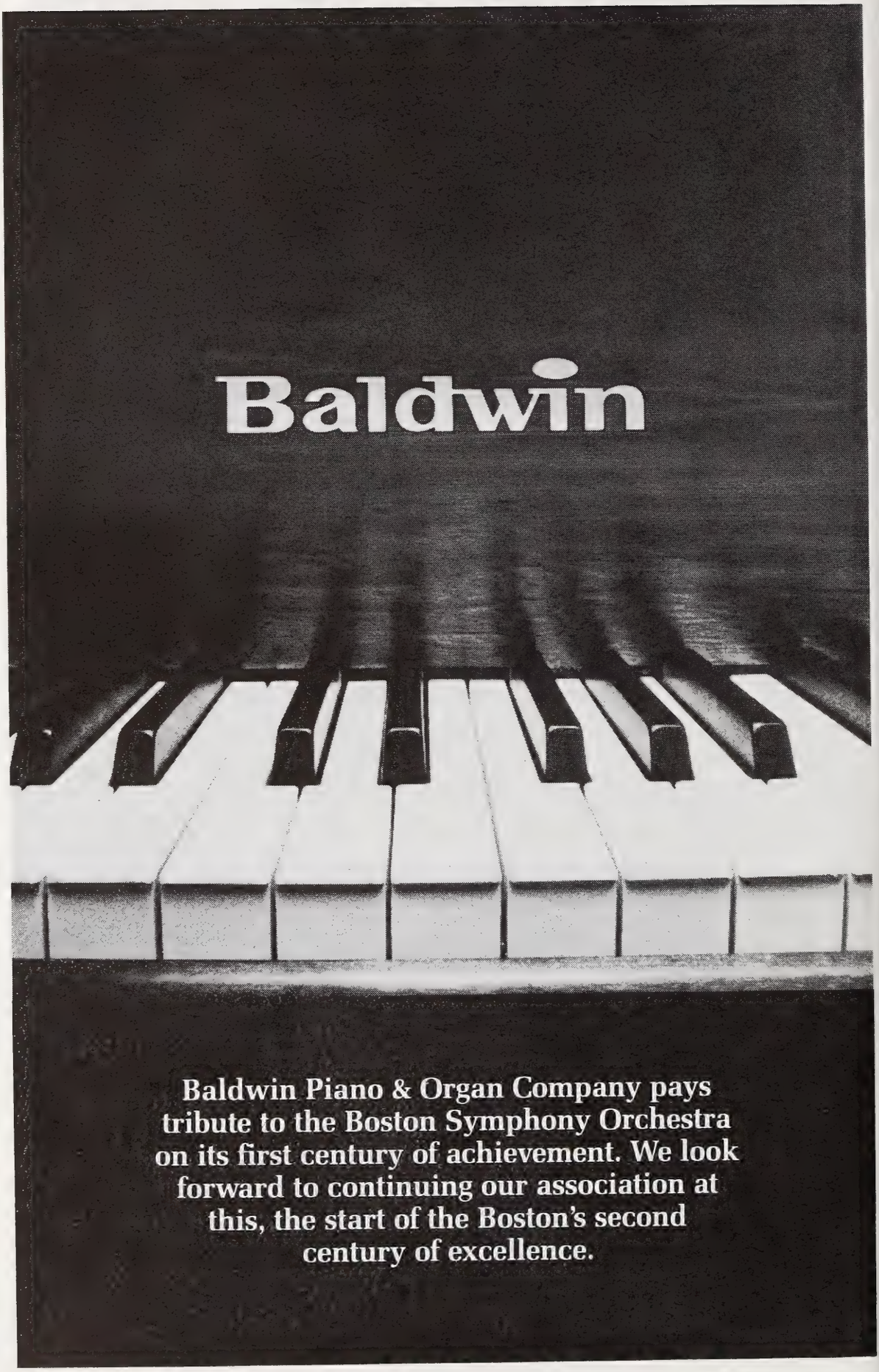
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

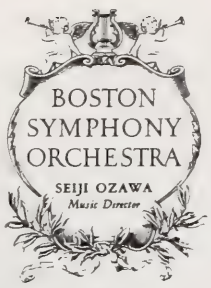
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records.





Baldwin Piano & Organ Company pays tribute to the Boston Symphony Orchestra on its first century of achievement. We look forward to continuing our association at this, the start of the Boston's second century of excellence.



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BOSTON SYMPHONY ORCHESTRA 1982/83

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Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames
* Nisanne Lowe
* Aza Raykhtsaum

* *Participating in a system of rotated seating within each string section.*

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair

Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith

Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot

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Harry Shapiro

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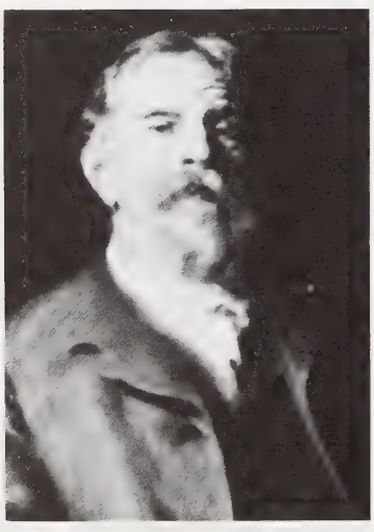
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Alfred Robison

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Cleveland Morrison

A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

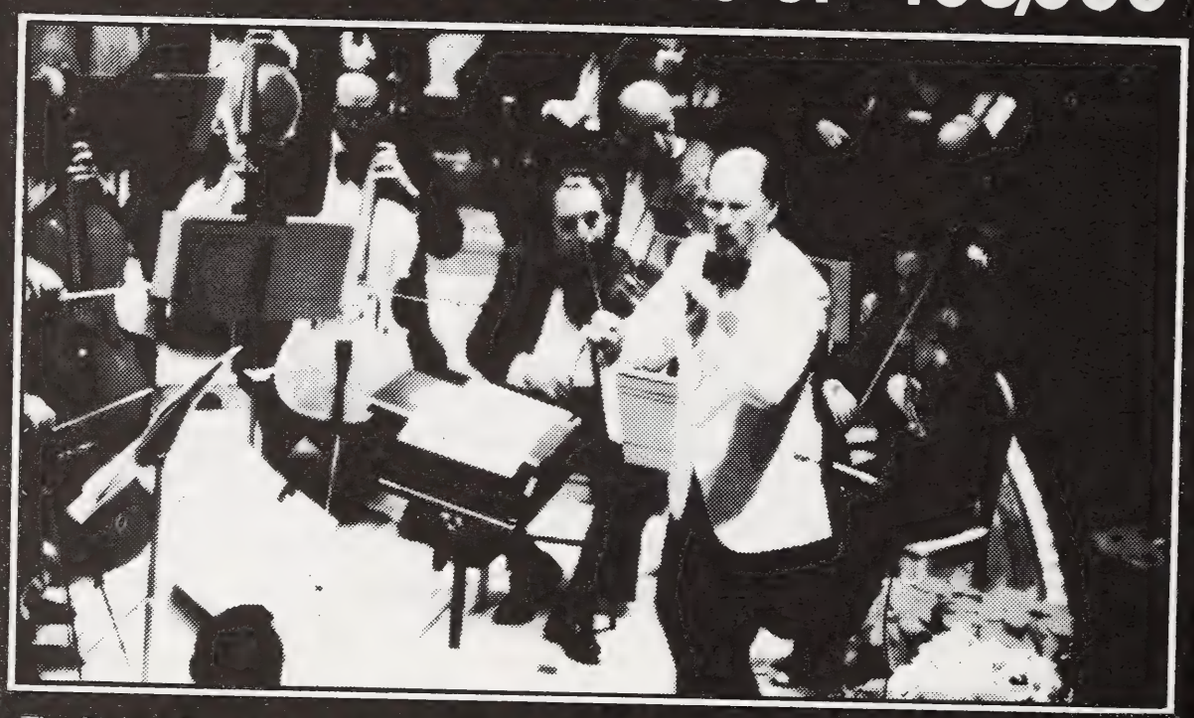
From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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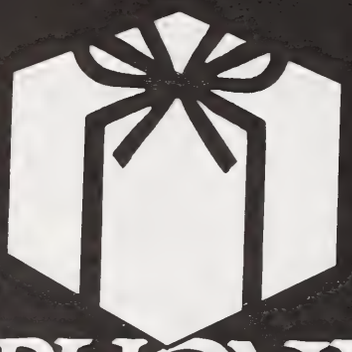
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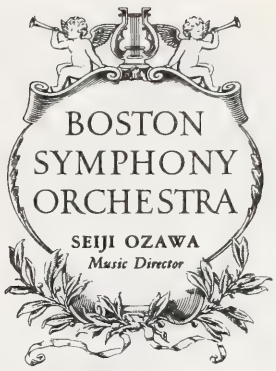
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One Hundred and Second Season, 1982-83



Thursday, 16 December at 8
Friday, 17 December at 2
Saturday, 18 December at 8

SIR COLIN DAVIS conducting

SCHUBERT — Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished*

Allegro moderato
Andante con moto

BERG — Three Pieces for Orchestra, Opus 6

Präludium (Prelude)
Reigen (Round Dance)
Marsch (March)

INTERMISSION

BRAHMS — Symphony No. 3 in F, Opus 90

Allegro con brio
Andante
Poco Allegretto
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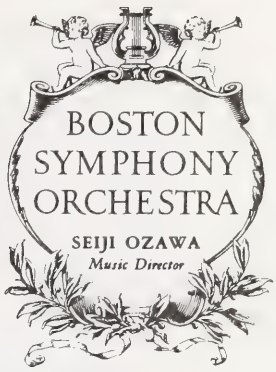
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Thursday, 16 December at 8
Friday, 17 December at 2

SIR COLIN DAVIS conducting

Please note that these concerts will begin with Schubert's Overture to *Rosamunde* [*Die Zauberharfe,* D.644] and then continue with the *Unfinished* Symphony, Berg's Three Pieces for Orchestra, and the Brahms Symphony No. 3 as originally scheduled.

Franz Schubert
Overture to *Rosamunde* [*Die Zauberharfe,* D.644]

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He composed the incidental music to Rosamunde, Princess of Cyprus, an ill-fated drama by Wilhelmine von Chézy (whose literary velleities had already produced the hodgepodge of a libretto that sank Weber's music for "Euryanthe" virtually forever), at great speed during November and early December 1823. The music and play were first performed on 20 December the same year; a single repetition constituted the entire theatrical history of the drama. The music by itself (D.797) came to be rather well-known over a period of years in bits and snatches, though with some confusion regarding the identity of the overture, since the music we now know as the "overture to Rosamunde"—and labelled as such on a four-hands piano arrangement dating from about 1827—was in fact that to Schubert's music for the "magic play" Die Zauberharfe (The Magic Harp), *which had been performed at the Theater-an-der-Wein in 1820. The so-called "overture to* Rosamunde" *(D.644) was first performed in the United States by the Germania Musical Society under the direction of Carl Bergmann in Boston's Music Hall on 22 January 1853. Wilhelm Gericke introduced the overture to Boston Symphony audiences on 12 and 13 December 1884. It has also been conducted here by Emil Paur, Max Fiedler, Ernest Ansermet, Charles Munch, Erich Leinsdorf, Daniel Barenboim, Joseph Silverstein, and Sir Colin Davis. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

From descriptions of the music in press reviews of the premiere of *Rosamunde,* we know that the music seems to have pleased the audience. The play's author recognized at once the lyricism and beauty of the score, which she described as "a majestic stream, winding through the poem's complexities like a sweetly transfiguring mirror, grandiose, purely melodious, soulful, unspeakably touching and profound." But none of that praise could have been applied to the play itself, a strange ultra-Romantic hodgepodge of secret passages, poisoned letters, princesses raised by fishermen, shepherds who turn out to be princes, and so on.

The so-called *Rosamunde* overture—actually that for *Die Zauberharfe*—begins with a powerful slow introduction in C minor, to the opening measures of which the trombones bring particular force. A gently lamenting melody in oboes and clarinets moves to the far reaches of the harmonic universe when the strings take it up in the key of G flat. The increasing urgency of the return to the home dominant hints at a forthcoming dramatic confrontation—but Schubert undercuts all our expectations when the Allegro vivace takes off in C major with one of the jauntiest tunes ever composed. From here on the overture retains its more lighthearted, though energetic, mood.

—Steven Ledbetter

Franz Schubert
Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished*



Franz Peter Schubert was born in Lichtenthal, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. The score of the two movements of his unfinished B minor symphony is dated 30 October 1822. A scherzo exists in fairly complete piano sketch, and the first nine measures of that scherzo, fully scored, are on the reverse of the last page of the second movement. August Ludwig (1865-1946), a German composer and critic, was the first of several musicians to be seized by and to execute the unhappy idea of finishing the Unfinished*: he added a "Philosopher's Scherzo" and a "March of Destiny." The first performance of the* Unfinished *was given under the direction of Johann von Herbeck in Vienna on 17 December 1865, with the last movement of Schubert's Symphony No. 3 in D, D.200, appended as an incongruous finale. Theodore Thomas gave the first American performance at a Thomas Symphony Soiree at Steinway Hall, New York, on 26 October 1867, and Carl Zerrahn conducted the first Boston performance at a concert of the Orchestral Union on 26 February 1868. Georg Henschel conducted the first Boston Symphony performances on 10 and 11 February 1882, during the orchestra's first season, and it has also been given at BSO concerts by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, George Szell, Victor de Sabata, Charles Munch, Carl Schuricht, Robert Shaw, Erich Leinsdorf, Leopold Stokowski, Gunther Schuller, Eugen Jochum, Joseph Silverstein, and Mstislav Rostropovich. Seiji Ozawa led the most recent subscription performances, as well as tour performances in Japan, Vienna, and London, in the fall of 1981. Erich Leinsdorf led the most recent Tanglewood performance in July 1982. The score of the* Unfinished *calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings. The symphony is numbered "7" in the 1978 revised edition of Otto Erich Deutsch's Schubert Thematic Catalog.*

The most obvious question about the *Unfinished* we cannot answer. The title page is signed and dated—Vienna, 30 October 1822—but beyond that there is no reference to the work in Schubert's lifetime. Johann von Herbeck, who conducted its first performance in 1865, had retrieved the manuscript from Anselm Hüttenbrenner in Ober-Andritz near Graz earlier that year. By then, the existence of the work was a matter of public knowledge, it having been mentioned in Hüttenbrenner's entry on himself in the *Biographisches Lexikon des Kaisertums Oesterreich* (1836) and in the big Schubert biography of Heinrich Kreissle von Hellborn (1864). Anselm Hüttenbrenner had received it from his younger brother Josef, who seems to have had it directly from Schubert. The details, however, of its journey from the composer to Josef to Anselm are obscure.

First of all, who were the Hüttenbrenners? Anselm, born 1794 in Graz, a university city about ninety miles southwest of Vienna, was a composer and critic who met

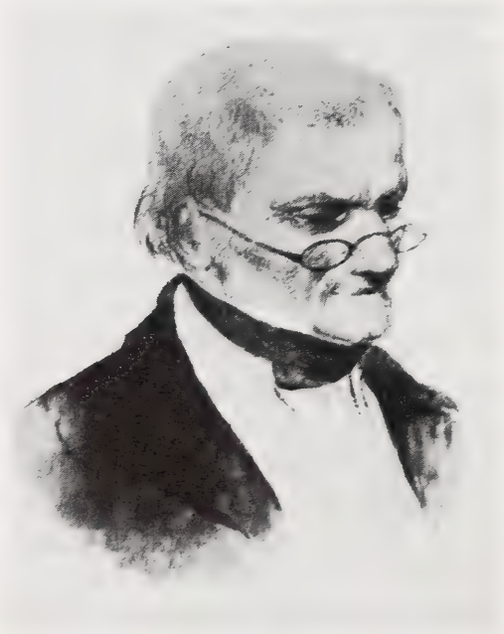
Schubert in 1815 as a fellow-student in the composition classes of Antonio Salieri. He returned to Graz in 1821, but he and Schubert remained on terms of warmest friendship. He performed Schubert's music and wrote a popular set of *Erlkönig* waltzes, based on Schubert's famous song. It was his *Requiem* that was sung at the memorial service for Schubert in Vienna on 18 January 1828. For many years, he led an active and varied life in the service of music, but in the last decade—he died in 1868—he ceased to compose, became pious and withdrawn, and occupied himself mainly with questions of theology and magnetism.

Josef Hüttenbrenner, born 1796, was introduced to Schubert by Anselm in 1817. He became a civil servant, but was passionately devoted to music, at least to Schubert's and Anselm's (with perhaps not much sense that there was a difference). Nowadays we might call him a groupie: he hung around, he made himself useful, he was aggressive and not always disinterested in his friendship, and he seems to have irritated Schubert by his uncritical adulation ("Why, that man likes every single thing I do").

In April 1823, half a year after the date on the manuscript of the *Unfinished*, Schubert was awarded the Diploma of Honor of the Styrian Musical Society in Graz. Anselm was a member of that organization (and later its president), and the diploma was transmitted to Schubert via Anselm and Josef. In 1860, Josef first told Johann von Herbeck about the *Unfinished*, saying that "Schubert gave it to me for Anselm, as thanks for having sent him, through me, the Diploma . . ." A letter of Josef's to an unnamed recipient, and dated 1868, tells it a little differently: "Schubert gave it to me out of gratitude for the Diploma of Honor from the Graz Music Society, and dedicated it to the Society and Anselm; I had brought the diploma to Schubert." In the same letter he claims that he and Anselm had been unable to "find an orchestra to accept [the symphony] anywhere!"



Anselm Hüttenbrenner



Josef Hüttenbrenner

For the rest, we know only that Schubert's letter of thanks to the Society, dated 20 September 1823,* says: "In order also to give musical expression to my sincere gratitude, I shall take the liberty before long of presenting your honorable Society with one of my symphonies in full score." It seems likely enough that the two movements of the B minor symphony came into Anselm's possession because Schubert had intended them for the Society in Graz. I would guess that he sent only two movements because he foresaw difficulties with completing the piece, but wanted also to send something substantial fairly quickly (and he did not write another symphony until the great C major of 1825-26). What we do not know is just when he gave the manuscript to Josef to be passed along to Anselm, nor why it remained in Anselm's chest of drawers rather than going to the library of the Styrian Musical Society.

Von Herbeck, as already noted, heard about the existence of the work from Josef Hüttenbrenner in March 1860: "[Anselm] possesses a treasure . . . in Schubert's B minor symphony, which we *place on a level* with the great C major symphony . . . and with *any of Beethoven's.* Only it is not finished." Josef was using the Schubert as bribe to get the influential von Herbeck to perform some of Anselm's songs, quartets, choruses, operas, overtures, symphonies, Masses, and requiems. For some reason, von Herbeck waited five years, but on 1 May 1865, after Kreissle von Hellborn had publicly urged Anselm to release the manuscript of the B minor, the conductor made the trip to Ober-Andritz. The account that follows is from an article, "The Riddle of Schubert's Unfinished Symphony," by the great Schubert scholar, Otto Erich Deutsch *(Music Review* 1940):

*Not a reflection on Schubert's manners: though the diploma is dated 6 April, he did not actually receive it until September.

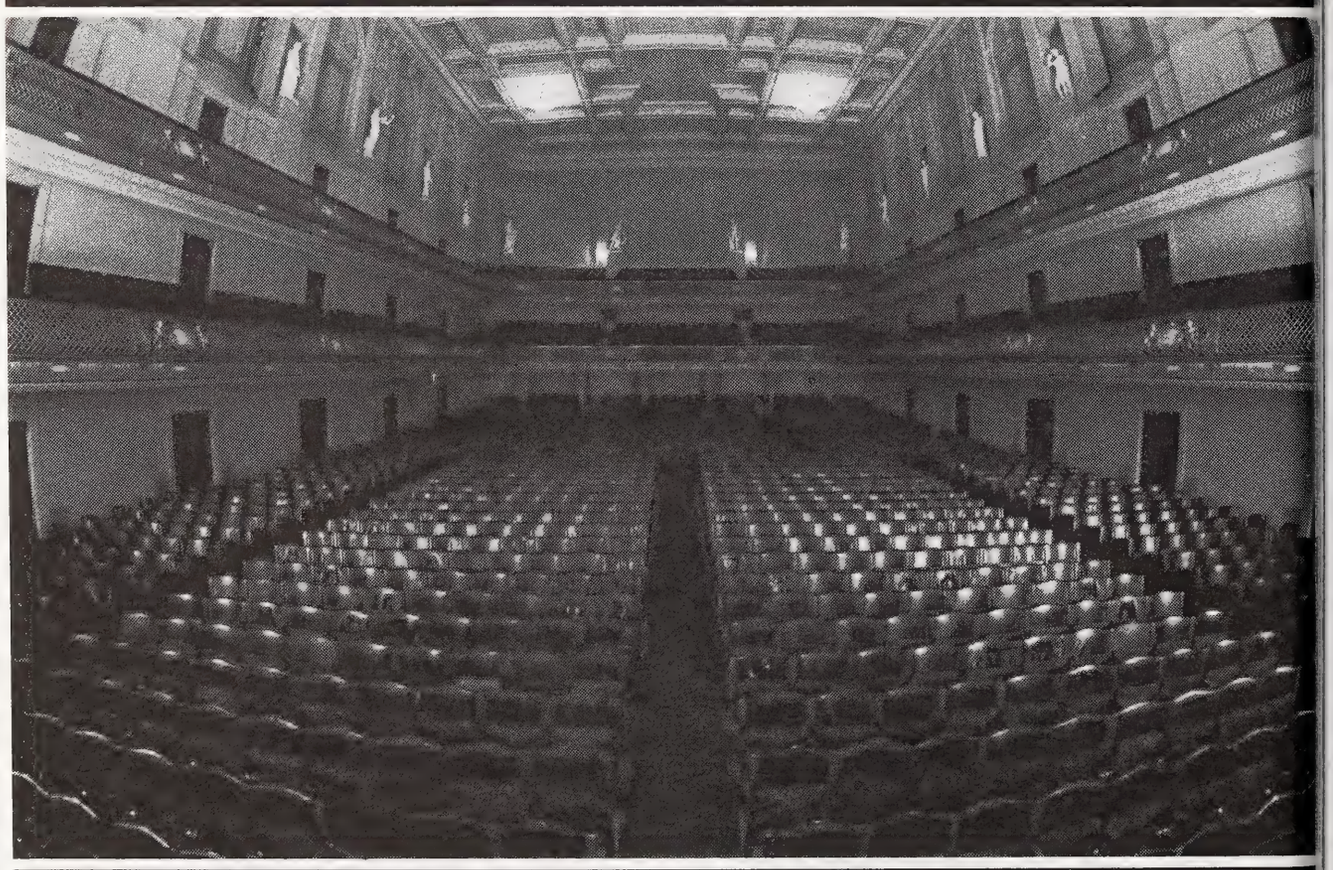


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. . . Herbeck arrived in the village and, finding that the inn where he had gone by chance was the one which the Styrian musician daily frequented, awaited him there. "I have come," he said when Hüttenbrenner arrived, "to ask you to allow one of your compositions to be performed in Vienna." Anselm thereupon escorted Herbeck to his home . . . and into his study that looked like a lumber-room. Furniture, including a close-stool, had to be pushed out of the way before all the manuscripts could be reached and spread out—first, of course, those of Anselm himself. Herbeck while still in Vienna had chosen for the performance Anselm's Overture in C minor . . . and had obtained the manuscript from Josef, but now he also took from Anselm two overtures to play. This being settled, Herbeck said, "I intend to bring the three contemporaries, Schubert, Hüttenbrenner, and Lachner* before the Vienna public in a single concert. Naturally I would like very much to have Schubert represented by a new work." Anselm replied, "Well, I still have a lot of things by Schubert." Then from a drawer crammed with papers in an old-fashioned chest, he pulled out the symphony. Herbeck maintained his outward calm while he held the desired manuscript in his hand. "That would be quite suitable," he said, then with consummate diplomacy, "will you allow me to have the manuscript transcribed immediately at my expense?" But Anselm, who had been completely won over, replied, "There is no need to hurry, you are welcome to take it with you" . . . So these manuscripts, the decoy and the game, arrived on that very day in Vienna where the Schubert manuscript, after its long exile, was henceforth to remain.

"Only it is not finished" . . . At some point after February 1818, when he finished the Symphony No. 6 in C major, D.589, Schubert enlarged his idea of what it meant to compose a symphony. Between the fall of 1813 and the winter of 1817-18, he had, without inhibition, easily, almost casually, written six symphonies. But then, in May 1818, he made and abandoned twenty-five pages of closely-written piano sketches for a symphony in D major. In August 1821, he began and made considerable progress with a symphony in E minor/major, a work of which performing versions by J.F. Barnett, Felix Weingartner, and Brian Newbould have been published and performed. In 1822, he began but left unfinished the B minor symphony. (This is altogether a period in which Schubert leaves many fragments.) In 1825, he would actually speak of preparing to pave his way *zur grossen Symphonie*. "Big symphony" or "symphony in the grand manner" means a symphony like one of Beethoven's, and Schubert had taken the first step of frustrated emulation in the E minor/major project of 1821, a bigger work than the preceding six, and one in which Schubert, like only Beethoven before him, used trombones. In that work, the Adagio introduction is impressive and new in manner, but of the pretty E major theme that begins the Allegro, Maurice J.E. Brown writes: "It is a winning little tune and in the first two or three symphonies would have been perfectly in place, but compare it with the themes which open the *Trout* Quintet, the A major [Piano] Sonata, and the C minor Quartet-movement [respectively 1819, 1819, and 1820], and one might well wonder what on earth Schubert was about when he reverted to this eighteenth-century elegance in a new symphony."

The *Unfinished* he was able to take farther. We know of no external circumstances or pressures that might have kept him from completing the score. That he intended to leave it as a work in two movements in not very closely related keys is a notion preposterously out of tune with everything else we know about Schubert's thought: fascination with

*Franz Paul Lachner (1803-90) was a Bavarian-born composer and conductor, active chiefly in Vienna and Munich. It was he whose conducting of the Andante of Mozart's G minor symphony Wagner likened to a bronze pigtail. The recitatives in the most familiar performing edition of Cherubini's *Médée* are Lachner's. In the event, however, nothing by Lachner was played at the Vienna concert. After the Hüttenbrenner and Schubert pieces, the program was completed by some *a cappella* choruses of von Herbeck's own and the Mendelssohn *Italian* Symphony.—M.S.

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ruins and fragments, with blurred beginnings and endings, is a Romantic phenomenon, and Schubert was a profoundly original conservative whose model was Beethoven, and who was not at all forward-looking in such respects. The most convincing explanation is that he was at a loss how to go on. He had produced two movements that were altogether new in melodic style, in the boldly mixed breadth and concision of their structure, in the warm glow of their orchestral sound, music like no other ever heard before, music ready to claim a place in the tradition of the *grosse Symphonie.* But the delightful scherzo is not on that level. Beethoven, moreover, had turned the planning and composing of finales into a problem ever since he had begun fairly consistently writing works in which the center of gravity was at the end rather than at the beginning, in which the finale was not merely whatever came last, but was the moment toward which the entire work tended and in which all its tensions were resolved. This problem unsettled composers as far into the nineteenth century and beyond as Franck, Bruckner, Dvořák, Mahler, and Shostakovich. Even in later years and in works otherwise as miraculous as the G major string quartet, D.887 (1826), and the B-flat major piano sonata, D.960 (1828), Schubert could not always match earlier movements with later ones of comparable concentration and intensity. The Schubert scholar Michael Griffel persuasively suggests that in the *Unfinished*, the composer meant specifically to emulate Beethoven's Fifth, that it was the problem of how to write a heroic finale to a work in a minor key that stopped him. Griffel believes also—and this, too, is a fascinating and provocative idea—that when Schubert wanted to take lessons from the great pedagogue, Simon Sechter (an arrangement barely begun at the time of Schubert's last illness and death), it was not in order to study fugue or counterpoint in a general sense, but to get tips on how to end a minor-mode symphony by means of contrapuntal techniques. (Schubert's unfinished works tend to be in minor.)

Reviewing the first performance of the *Unfinished,** Eduard Hanslick had just one reservation: "As if he could not separate himself from his own sweet song, the composer postpones the conclusion of the [Andante], yes, postpones it all too long." I cannot agree with his evaluation, but no question, Hanslick has noticed a remarkable moment and one that is dangerous in performance. (Perhaps his criticism tells us something about von Herbeck's reading.) Schubert begins his coda with music like that at the beginning of the movement, but goes at once to that still and mysterious passage for violins alone that had previously introduced the second theme. Only this time it is skewed a little bit so as to lead to a harmonically distant place (A-flat major), where clarinets and bassoons as quietly as possible sing the opening strain once more. The same violin passage, with another twist of its intervals, brings us back safely to E major and the last, soft cadences. We hear it as a beautiful, unresolved mystery (that is, if we don't, like Hanslick, hear it as a disturbance); I am sure, though, that Schubert had planned to resolve that mystery in the finale, to explain it, to "compose out" the possibility at which he hints in that wonderful last minute. And perhaps there, just for a moment, you might hear the symphony as somehow incomplete as well as unfinished. But then, it might have gone worse: in 1848, Josef Hüttenbrenner's maid used as kindling the manuscript (and only extant copy) of Acts II and III of Schubert's opera *Claudine von Villa Bella.*

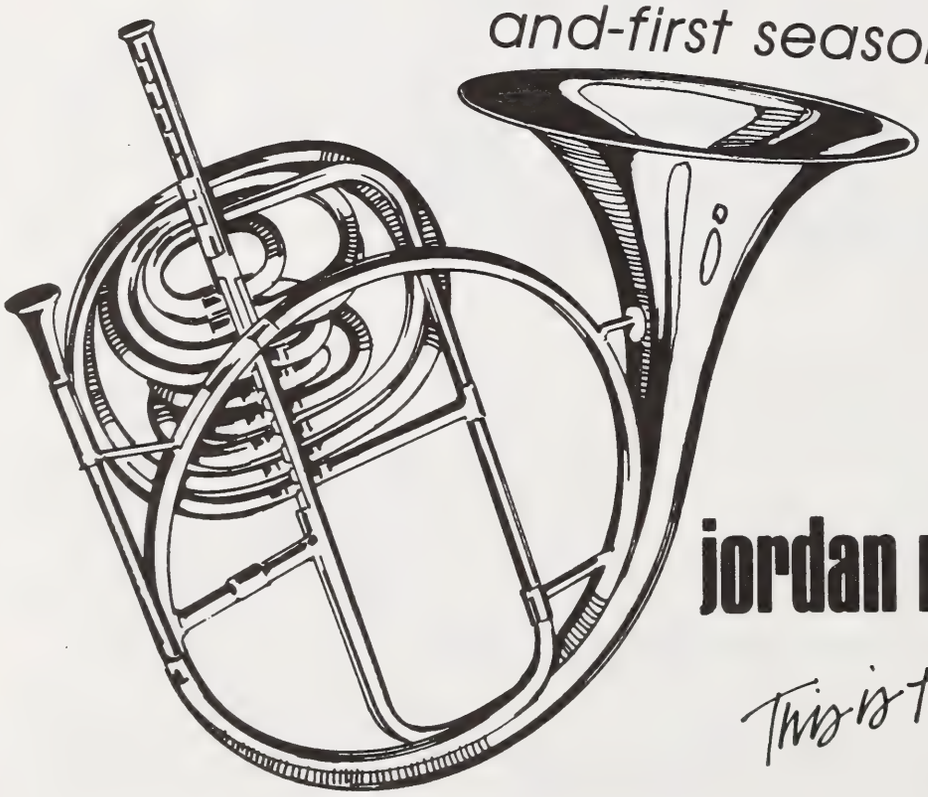
—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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*Not the standard nor even a common name until the 1890s.

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Alban Berg
Three Pieces for Orchestra, Opus 6



Albano Maria Joannes Berg was born in Vienna on 9 February 1885 and died there on 23 December 1935. He began composing the Three Pieces for Orchestra in the spring of 1914 and completed the orchestral scores of the Präludium *and* Marsch *in time to send them to his teacher Arnold Schoenberg for a birthday present in September; the score of the second piece,* Reigen, *was not completed until the end of the year. The* Präludium *and* Reigen *were performed for the first time in Berlin on 5 June 1923 at a concert for the Austrian Music Week; the conductor, Anton Webern, omitted the* Marsch *because of limited rehearsal time, and the complete work had to wait until the spring of 1930 for its first performance, at Oldenburg under Johannes Schüler. For this occasion Berg touched up many small details in the score, which had been published in facsimile in 1923; the revised edition, published in 1954 in a new engraving, includes Berg's change of first trombone part from an alto to a tenor trombone, replacing a rare instrument with an easily available one but making the high-register part much more difficult to play. Pierre Boulez conducted the first Boston Symphony performances on 7 and 8 February 1969; Edo de Waart led the only other performances here in February 1975. The orchestra of the Three Pieces calls for four flutes (all four doubling piccolos), four oboes (the fourth doubling English horn), four clarinets in A (the third doubling E-flat piccolo clarinet), bass clarinet in B-flat, three bassoons and contrabassoon, six horns in F, four trumpets in F, three tenor trombones and bass trombone, contrabass tuba, four timpani, bass drum (with and without cymbal attached), tenor drum, snare drum, suspended cymbals, hand cymbals, large tam-tam, small tam-tam, triangle, heavy hammer ("with nonmetallic sound"), xylophone, glockenspiel, two harps, celesta, and strings.*

At the beginning of the year 1914 Berg was at a critical point in his artistic development. He had not yet reached the crossroads of his opera *Wozzeck,* which was to occupy him for five years between 1917 and 1922 and which would permanently alter the history of opera. But in 1914 he was fully involved with problems that had paralyzed his creativity for months and that would be resolved only by time, dogged effort, and the turn of events.

Berg's first independent effort as a composer—independent in the sense that he did not show his work to Schoenberg until it was entirely completed—was the Five Orchestral Songs on Picture-postcard Texts of Peter Altenberg, Opus 4, composed in the summer of 1912. This remarkable song cycle was also Berg's first attempt at writing for orchestra, and he was especially eager to gain Schoenberg's approval for what had been, for Berg, a bold step. Schoenberg was at first encouraging, and invited Berg to have two of the songs performed in a concert in Vienna on 31 March 1913, under Schoenberg's direction. The concert was unexpectedly a catastrophe; a sizable audience in the Grosser Musikvereinssaal

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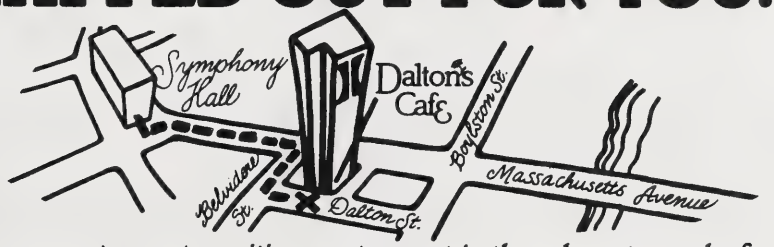
hooted Berg's songs off the stage, and the police were even called in. Disgusted by the experience, Berg never again attempted to get the Altenberg Songs performed. (They did not receive a complete performance anywhere until 1953.) There was another reason as well. His public humiliation was followed shortly afterwards by a private one: Schoenberg's rejection of the songs. We do not know all the details, but Berg's letters reveal clearly that Schoenberg felt Berg to be on the wrong track in the Altenberg Songs; there was too much abstract technical artifice, he felt, too much willful novelty, and, above all, the short, aphoristic form of some of the songs violated Berg's own better nature as a composer. After seventy years, with better hindsight, we can show that Schoenberg's summary judgment of Berg's songs was wrong. But Berg took it to heart all the same, and after a year of soul-searching (during which he composed only the Four Pieces for clarinet and piano, Opus 5, another exercise in brevity which he was later to find unsatisfactory), began to write the Three Pieces for Orchestra. If Schoenberg wanted from Berg a work which in terms of dimensions and development would be the opposite of the two songs which he had performed, he certainly got one. Berg wrote to his wife on 11 July 1914:

> If I dedicate the new orchestra pieces to Schoenberg, it's because I've owed him, as my teacher, the dedication of a big work for a long time. In Amsterdam he asked me for them directly—indeed, he ordered them. He was their inspiration, too, as much from my hearing *his* orchestra pieces [Five Pieces for Orchestra, Opus 16] (although please note: mine don't resemble his at all in feeling, they will even be fundamentally different!) as in his cautionary advice to me to write character pieces.

(Berg would later also dedicate his Chamber Concerto and his opera *Lulu,* his largest work, to Schoenberg.)

The Three Pieces did turn out as "fundamentally different" from Schoenberg's Five Pieces as two masterworks could be. Berg's effort seems constantly to be striving beyond the already exaggerated extremes of musical expression and gesture that so strongly characterize Schoenberg's Five Pieces. No other work of Berg's shows such a feverish complexity of texture; no other printed score of his contains such a density of expression marks or changes of tempo (some 75 of the latter in the *Marsch* alone, or an average of more than one every three measures), and only *Wozzeck* has an orchestra of comparable size. Even more than Mahler's Ninth Symphony, another work which profoundly influenced the Three Pieces, they tend to symbolize the feeling of utmostness, the last gasp of

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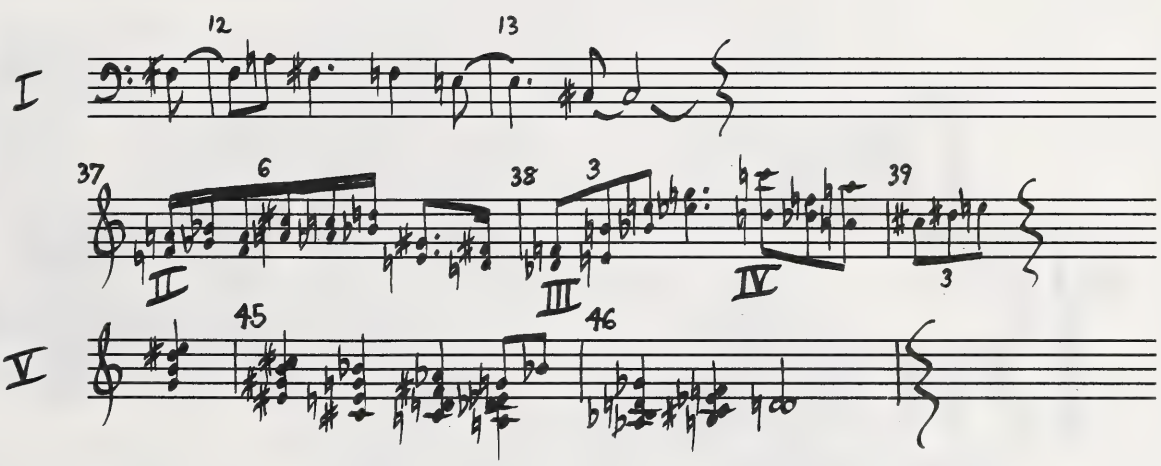
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imperial splendor of the decaying Austro-Hungarian Empire that would soon be torn apart. Small wonder, then, that Berg did not finish the Three Pieces until nearly a year after the war began, and then did not compose anything at all for two years, when his absorption with *Wozzeck* would conquer his disillusionment.

The formal precision of Berg's Altenberg Songs is continued and expanded in the Three Pieces, with greater maturity, though perhaps without the same blaze of originality that marks the earlier work. The Altenberg Songs contain, for instance, the earliest known use of a twelve-tone series, a decade before Schoenberg made this idea the basis of a comprehensive system, and one would expect to see Berg exploring comparable devices in the Three Pieces; but the only twelve-tone structure of any kind in the Three Pieces (at least, so far discovered!) is a single chord, a stack of eleven perfect fourths in the middle of m. 66 of *Reigen.* There are a few other examples of tentatively serial techniques, but, although these are subtle, they do not form part of any overall serial conception. Instead, there is an obsessive concern with motivic manipulation and transformation that makes the Altenberg Songs seem by comparison a mere exercise. It is not too much to say that a century of tradition in cyclic form, beginning with such works as Schubert's *Wanderer* Fantasy and Liszt's *Faust* Symphony and carrying through Brahms, Mahler, Strauss, and Schoenberg, reaches a *ne plus ultra* in this work.

Five cyclic themes unify the Three Pieces. The following example shows them as they first appear in the *Präludium:*



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Of these, II, III, IV, and V appear in *Reigen,* while I, II, III, and V appear in the *Marsch.* Beyond these, there are themes that appear exclusively in the individual pieces—just one in the *Präludium,* five in *Reigen,* and no less than thirty-one in the *Marsch.*

The *Präludium* demonstrates the most obviously symmetrical overall structure in the Three Pieces. Its formal outlines are easily perceived, beginning and ending in unpitched percussion. As tones begin to appear, first vaguely (timpani, m. 3) and then more definitely (flute, horns, strings, m. 4), they are distributed in a constantly changing assortment of rhythmic layers; at the end of the piece, they die away in retrograde fashion, leaving only a single tam-tam stroke at the end. This explicit *Bogenform* (arch form) is precisely analogous with Schoenberg's *Farben* (*Colors*), the third of his Five Pieces for Orchestra, in which an initial chord is varied by subtle changes of pitch projected through a regularly changing instrumentation without rhythmic variation, eventually to return to the starting point. On a somewhat more abstract level, Berg's *Bogenform* is also defined by a

chord series, an actual pattern of six harmonies, stated clearly at the beginning (accompanying first the bassoon in mm. 6-8, and then the awesome high E flat in the trombone, mm. 9-11), and partly reversed at the end (mm. 42-43, then 50-53), but with much variation in between. In both Schoenberg's *Farben* and Berg's *Präludium* the center of the arch is represented by a climax of activity; but where Schoenberg's is pianissimo, Berg's is as massive as anything he ever wrote, and occurs at the summit of some thirty successive or simultaneous statements of a single main motive (mm. 35-36). The collapse of this climax leads to the four thematic fragments II, III, IV, and V shown above.

The second piece, *Reigen,* though initiated by the closing theme V of the *Präludium,* is wholly different in character. (The title means "round dance," or any kind of dancing in a circle; Artur Schnitzler's notorious play of the same title is known in English as *Merry-go-round.*) The greater part of the piece emphasizes the harmonic and coloristic dimensions, with nothing like the relentless contrapuntal development of motives that characterizes the other two pieces. The various episodes of *Reigen* are well separated from each other by the prominence of one or another melody or by the *Ländler* character which reappears and disappears. But the real fascination of the piece lies in the detail of its upper-

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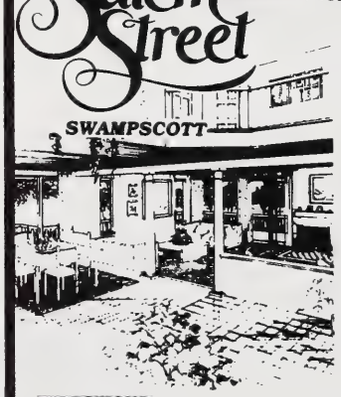
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and middle-register orchestration. Stravinsky refers to one passage (mm. 89-93) as "one of the most remarkable noises [Berg] ever imagined": a contrapuntal menagerie of one theme in four flutter-tongued trumpets, four oboes, and violas ***sul ponticello,*** another theme in six horns, four clarinets, and first violins, and a third theme in four piccolos, bass clarinet, three bassoons, contrabassoon, tuba, two harps, celesta, cellos, and basses—plus several accompanimental parts! But the final measures of ***Reigen*** are orchestrally even more interesting: a succession of imitative entries of the V theme, beginning at m. 110 with four oboes, followed by four solo violins, then clarinets, finally four piccolos, all of these settling down on slow trills, while below them, successive entries of the ***inversion*** of the V theme (violas, trombone, bassoons, cellos), each beginning on a successive note of the V theme (tuba). Everything trills to a stop on an eleven-note chord at m. 119, while theme III makes one final pianissimo appearance (muted horns and trumpets).

The ***Marsch*** is as long as the ***Präludium*** and ***Reigen*** combined, and more consistently frantic than either of them, and serves not only as a climax to the Three Pieces but as a



A caricature of Berg, drawn by the Viennese artist F.A. Dolbin



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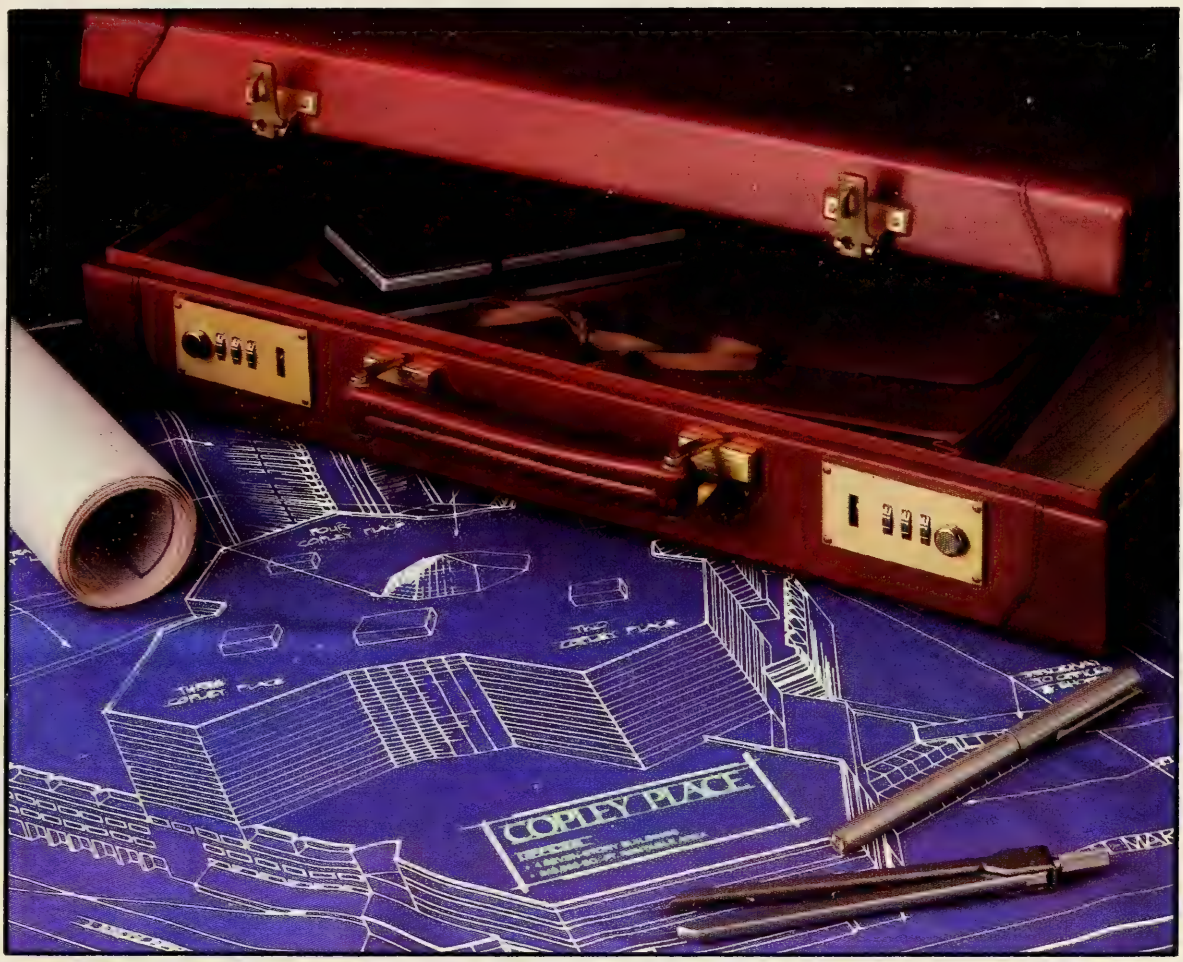
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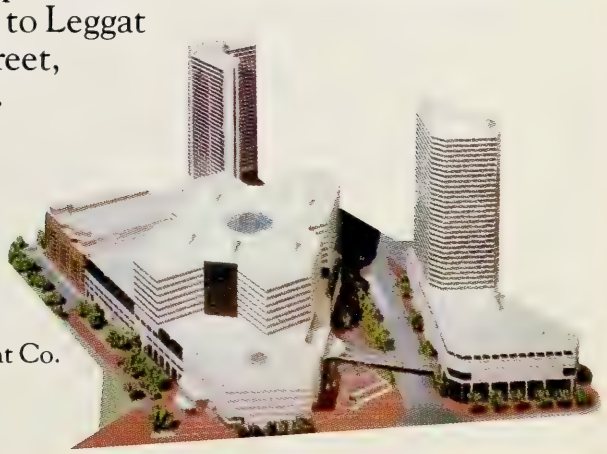
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spectacular capstone to all of Berg's pre-war achievement. As George Perle says in his recent book on Berg's operas:

> The *Marsch* was completed in the weeks immediately following the assassination at Sarajevo and is, in its feeling of doom and catastrophe, an ideal, if unintentional, musical expression of the ominous implications of that event. Fragmentary rhythmic and melodic figures typical of an orthodox military march repeatedly coalesce into polyphonic episodes of incredible density that surge to frenzied climaxes, then fall apart. It is not a march, but music *about* a march, or rather about *the* march, just as Ravel's *La Valse* is music in which *the* waltz is similarly reduced to its minimum characteristic elements. In spite of the fundamental differences in their respective musical idioms, the emotional climate of Berg's pre-war "marche macabre" is very similar to that of Ravel's post-war "valse macabre."

The textural complexity of the *Marsch* was never again approached by Berg and has indeed been approximated by only a few composers since. As in the *Präludium,* it is a direct consequence of the thematic treatment. (The huge number of themes mentioned earlier, thirty-one, does not include important self-standing variants, which might bring the total to forty or more.) The exposure of individual themes ranges from the self-contained (such as the flute-oboe melody of mm. 9-10, which reappears as a chromatically ascending ostinato canon in seven parts, mm. 84-90) to the pervasive (such as the five-note clarinet melody of m. 2, a basic motive stated perhaps fifty times in various transformations, the last time at mm. 169-170). Sometimes the themes are nothing but blocks of harmony, bodily transplanted, with their orchestration turned inside out (compare mm. 25-28 with mm. 136-139, or mm. 37-38 with mm. 140-141). The overall form that results is essentially episodic, from one kind of texture to another, in which no particular thematic integration is apparent to distinguish the piece as a whole. (Charles Rosen is surely stretching a point when he states



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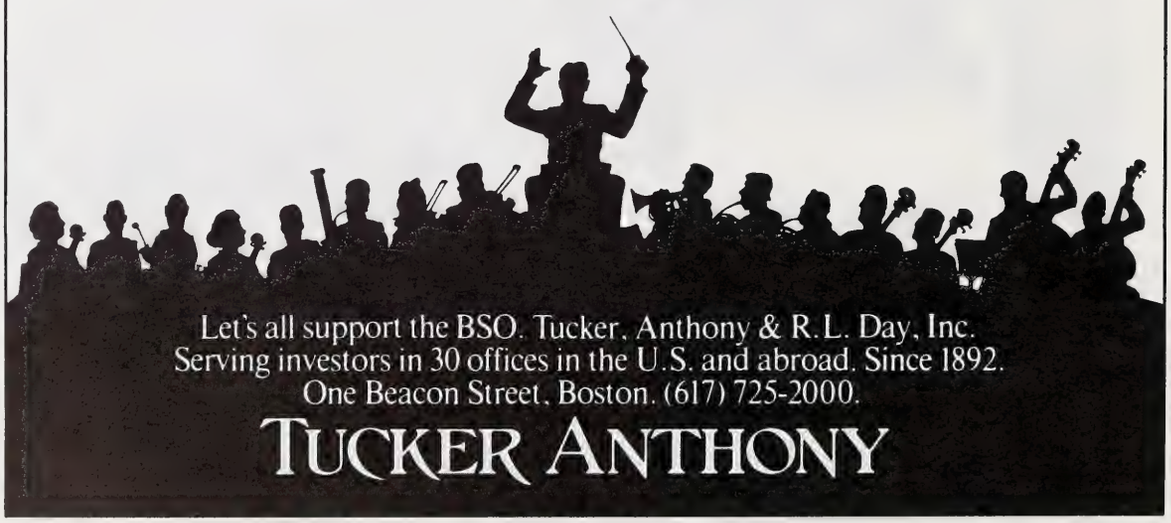
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that this movement is the earliest example of an atonal sonata form—a claim that can be better made for *Reigen.)* As in the other two pieces, a *Bogenform* is defined by the opening and closing events of the *Marsch* (if one ignores the final five-measure coda), but a more dramatic *Bogenform,* defining the span of the whole Three Pieces, comes from the "flash-back" of a few bars earlier, at mm. 160-161, where the melody and harmony of mm. 11-13 of the *Präludium* suddenly reappear and just as suddenly dissolve. Otherwise there is no actual "march form," just as in any ordinary march by Sousa or Fucik or Blankenburg, where one strain follows another without thematic integration or development. There is a march style, but this too is often submerged entirely in the welter of changing textures and tempi.

The Three Pieces have never been among Berg's most popular works. Even today they stand at the limits of technical difficulty for most orchestras; far greater, perhaps, is the difficulty in hearing and comprehending the structural detail. Berg's *Hauptstimme* (principal voice) and *Nebenstimme* (secondary voice) markings are only partially helpful. The kaleidoscope of dynamic nuance and orchestral color is an immense challenge to the integrative imagination of the conductor, who must also maintain careful control over the constant subtleties of tempo. Berg himself seems to have realized the conceptual barriers that the Three Pieces posed for performer and listener. In *Wozzeck,* his next work, the orchestral body is nearly as large, but the textural complexity, though still dominated by the thematic structure, is the servant of the dramatic conception, and that is surely as it should be. Berg's uncanny instinct for form survived translation into the operatic domain with natural ease, with complete success, and at a new psychological level of musical maturity.

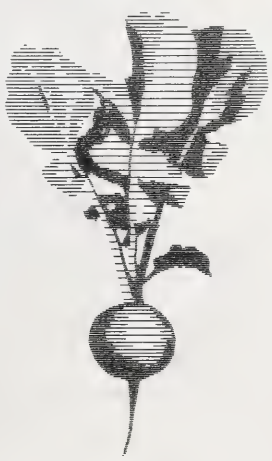
—Mark DeVoto

Mark DeVoto taught for many years at the University of New Hampshire before moving last year to Tufts, where he is now Chairman of the Music Department. He studied at Harvard and Princeton, where he earned his doctorate with a dissertation on Berg's Altenberg Songs; he is on the Board of the Alban Berg Society and is the founding editor of its journal. Recently he collaborated with the late Walter Piston on the fourth edition of Piston's famous textbook *Harmony.* He is also a licensed electrician.



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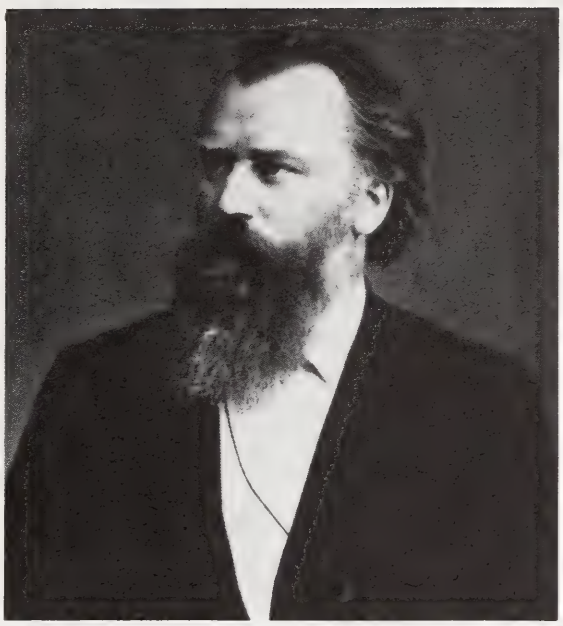
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Johannes Brahms
Symphony No. 3 in F, Opus 90



Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He completed his Third Symphony during a stay at Wiesbaden in the summer of 1883; the two middle movements may date back to a never-completed "Faust" project on which Brahms was working in 1880-81. Hans Richter led the Vienna Philharmonic in the first performance of the F major symphony on 2 December 1883. It was first heard in America at one of Frank Van der Stucken's "novelty concerts" at New York's Steinway Hall on 24 October 1884. Wilhelm Gericke gave the first Boston Symphony performances on 7 and 8 November 1884, on which occasion the reviewer for the Boston Gazette commented that, "like the great mass of the composer's music, it is painfully dry, deliberate and ungenial; and like that, too, it is free from all effect of seeming spontaneity." Gericke himself afterwards recalled that "the audience left the hall in hundreds." The Brahms Third has also been given at BSO concerts by Arthur Nikisch, Emil Paur, Max Fiedler, Otto Urack, Karl Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Guido Cantelli, Erich Leinsdorf, Sir Colin Davis, and Seiji Ozawa. Sir Colin gave the most recent Tanglewood performance in August 1972; Seiji Ozawa led the most recent subscription performances in February 1978. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

Elisabet von Herzogenberg writing to Brahms from Leipzig on 11 February 1884:

> Ah, the bitter, bitter parting! We are in the act of sending away our dear, dear symphony. Yesterday was Sunday, when the parcel should have been taken to post before 11 o'clock, but I couldn't bear it! . . . I have managed to commit the two middle movements to memory most beautifully, and the first one very nearly. So I can amuse myself endlessly with the treasure I have stored, though the remainder bothers me sadly. It is now my very best friend—the symphony—and the giver of it a real benefactor.

In November 1883 his close friends the Herzogenbergs had asked Brahms for a look at the new symphony so they could study it in advance of its first Leipzig performance on 7 February 1884. On 11 January the composer wrote that they would soon have the score in a two-piano arrangement, already referring to it as "the too, too famous F major" and noting that "the reputation it has acquired makes me want to cancel all my engagements."

Another more famous respondent to Brahms's new symphony (likewise in its two-piano version) was Clara Schumann, who wrote on 11 February 1884 from Frankfurt:

> I don't know where this letter will find you, but I can't refrain from writing it because my heart is so full. I have spent such happy hours with your wonderful creation . . . that I should like at least to tell you so. What a work! What a poem! What a harmonious mood pervades the whole! All the movements seem to be of one piece, one beat of the heart, each one a jewel! From start to finish one is wrapped about with the mysterious charm of the woods and forests. I could not tell you which movement I loved most. In the first I was charmed straight away by the gleams of dawning day, as if the rays of the sun were shining through the trees. Everything springs to life, everything breathes good cheer, it is really exquisite! The second is a pure idyll; I can see the worshippers kneeling about the little forest shrine, I hear the babbling brook and the buzz of the insects. There is such a fluttering and a humming all around that one feels oneself snatched up into the joyous web of Nature. The third movement is a pearl, but it is a grey one dipped in a tear of woe, and at the end the modulation is quite wonderful. How gloriously the last movement follows with its passionate upward surge! But one's beating heart is soon calmed down again for the final transfiguration which begins with such beauty in the development motif that words fail me! How sorry I am that I cannot hear the symphony now that I know it so well and could enjoy it so much better. This is a real sorrow for me . . .

The symphony had its first performance in Vienna under Hans Richter on 2 December 1883 and was successful despite the presence in the audience of a vocal Wagner-Bruckner faction which held against Brahms both his fame as a composer and his friendship with the critic Eduard Hanslick. Hanslick had heard the symphony already in



one of two two-piano readings Brahms arranged for his friends before the actual premiere; in his review, Hanslick pronounced the F major "a feast for the music lover and musician" and, of Brahms's symphonies to that time, "artistically the most perfect. It is more compactly made, more transparent in detail, more plastic in the main themes."*

An incredible succession of performances followed: Joseph Joachim, who had led the English premiere of the Brahms First in Cambridge, England, in 1877, introduced the Third to Berlin at the Academy of Music on 4 January 1884; at the end of the month, Berlin heard the symphony again, twice in succession, with the Berlin Philharmonic under Franz Wüllner on the 28th (on which occasion Brahms performed his B-flat piano concerto) and then under Brahms himself the next night. By mid-February, the composer had led performances also in Wiesbaden, at the Gewandhaus in Leipzig, and at a Gürzenich concert in Cologne. At Meiningen, where his friend Hans von Bülow had three years earlier offered Brahms the renowned court orchestra as a "rehearsal orchestra" to try out his new works (providing the composer a sense of security which may have been a factor in his turning to the creation of the Fourth Symphony), Bülow actually programmed the Third twice on a single concert!†

Brahms had already secured his reputation as an orchestral composer with the premiere of his Variations on a Theme by Haydn in Vienna in November 1873. Already behind him were his First Piano Concerto, the D major Serenade, Op. 11, and the A major Serenade, Op. 16, all dating from the late 1850s. Some material for the First Symphony also dates back to that time, but that work had to wait for its completion until 1876, by which time Brahms was able finally to overcome his strong reservations about following in Beethoven's footsteps. The Second Symphony followed without hesitation a year later, and the Violin Concerto came a year after that, both being products of Brahms's particularly productive summer work habits. Likewise the Third Symphony in 1883: having been occupied with thoughts for the symphony for some time, he interrupted a trip to the Rhine, renting accommodations in Wiesbaden so that he could complete the work and apparently writing it out without pause.

When Brahms conducted his Third Symphony at a Hamburg Philharmonic concert in December 1884, one critic reported that

> Brahms's interpretation of his works frequently differs so inconceivably in delicate rhythmic and harmonic accents from anything to which one is accustomed, that the apprehension of his intentions could only be entirely possible to another man possessed of exactly similar sound-susceptibility or inspired by the power of divination.

Writing about his Fourth Symphony at a later time, Brahms had this to say:

> I have marked a few tempo modifications in the score with pencil. They may be useful, even necessary, for the first performance. Unfortunately they often find their way into print (with me as well as with others) where, for the most part, they do not belong. Such exaggerations are only necessary when a composition is unfamiliar to an orchestra or a soloist. In such a case I often cannot do enough pushing or slowing

*According to Hanslick, Richter christened the F major symphony as "Brahms's *Eroica*" shortly before the premiere. Like Beethoven in his Third Symphony, Brahms marks the first movement "*Allegro con brio.*"

†When Bülow celebrated his sixtieth birthday on 8 January 1890, Brahms sent him as a gift the autograph manuscript of the Third Symphony.

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down to produce even approximately the passionate or serene effect I want. Once a work has become part of the flesh and blood, then in my opinion nothing of that sort is justifiable any more. In fact, the more one deviates from the original, the less artistic the performance becomes. With my older works I frequently find that everything falls into place without much ado and that many marks of the above-mentioned type become entirely superfluous. But how often does not someone try to make an impression nowadays with this so-called free artistic rendition—and how easy this is, even with the poorest orchestra and but a single rehearsal! An orchestra like that of Meiningen ought to take special pride in showing just the opposite.

These observations seem particularly relevant to a consideration of the Third Symphony, the most difficult of the four for a conductor to bring off successfully, and not just because all four movements end quietly (which in itself causes some conductors to place it on the first half of a program or to shy away from it altogether). Early in this century, Tovey described the F major as "technically by far the most difficult [of Brahms's symphonies], the difficulties being mainly matters of rhythm, phrasing, and tone." One might expand upon this by mentioning the swift alternation of sharply contrasted materials during the course of the first movement, and the need to make both clear and persuasive the thematic connections which bind together the first, second, and last movements, a procedure Brahms does not attempt in his other symphonies.* And as the least often performed of the four, the Third remains, in a sense, almost "new" insofar as audiences are concerned, and especially since its tight thematic and architectural structure, lean orchestration, and less effusively romantic tone stand in sharp contrast to the other three.†

---

*One can look to the Schumann Fourth as an important precursor for this procedure in a symphony. One might also note that the main theme of Brahms's first movement echoes a phrase which occurs midway through the slow movement of Schumann's First Symphony.

†In the past decade of BSO concerts here, at Tanglewood, and on tour, the first two Brahms symphonies have been played almost yearly, the Fourth somewhat less often. Since 1968, the Third has been given only in 1972 and 1978.

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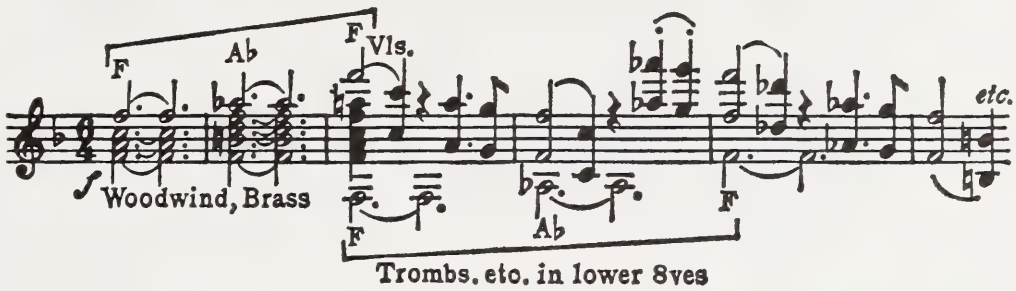
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The symphony begins *Allegro con brio,* with a rising motto for winds and brass whose broad 6/4 meter seems almost to hold back forward progress; it is only with the introduction of the main theme, taking the initial motto as its bass line, that the music begins really to move:



The three-note motto, *F-A-flat-F,* is Brahms's shorthand for *"frei aber froh,"* "free but glad," musical symbolism he had already used in the A minor string quartet, Opus 51, No. 2, as rejoinder to Joseph Joachim's *F-A-E, "frei aber einsam,"* "free but lonely," many years before. But the *F-A-flat-F* motto here serves still another, purely musical purpose: the A-flat suggests F minor rather than F major, an ambiguity to be exploited elsewhere in the symphony. The sweeping main theme gives way to a new idea, tentative in its progress, clinging tenuously to nearly each note before moving to the next, but soon opening out and leading to a graceful theme given first to solo clarinet, then to solo oboe and violas in combination. This theme, in darker colorations, will be prominent in the



Elisabet von Herzogenberg



Clara Schumann

development section of the movement. Now, however, an increase in activity leads to the close of the exposition, a forceful passage built from stabbing downward thrusts in the strings and a swirling wave of energy beginning in the winds and then encompassing the entire orchestra before grinding to a sudden halt for a repeat of the exposition. This is a particularly difficult moment rhythmically since the return to the nearly static opening of the movement comes virtually without warning, but there is something about the tight, classical architecture of this shortest of Brahms's symphonies that makes the exposition-repeat an appropriate practice here, and not just a bow to convention. Hearing the beginning twice also helps us recognize the masterstroke which begins the recapitulation, where the motto-idea, introduced by a roll on the kettledrum, broadens out both rhythmically and harmonically to propel the music forward in a way the opening of the symphony did not attempt. The motto and main theme will come back in yet another forceful guise to begin the coda, the theme transforming itself there to a chain of descending thirds—Brahms's musical signature in so many of his works—before subsiding to pianissimo for one further, quiet return in the closing measures.

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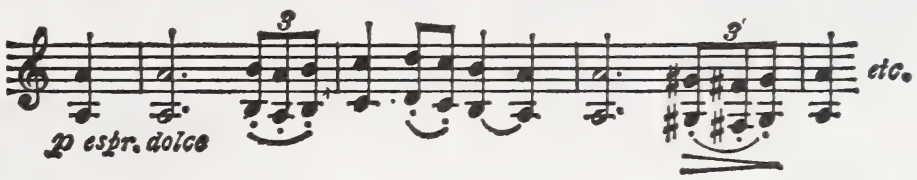


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The second and third movements are marked by a contained lyricism, subdued and only rarely rising above a *piano.* Hanslick describes the opening pages of the C major Andante as "a very simple song dialogue between the winds and the deeper strings"; the entry of the violins brings emphatic embellishment and the appearance of a new idea, sweetly expressive within a narrow compass, clearly characterized by the repeated pitch at its beginning and the triplet rhythm which stirs its otherwise halting progress:



Brahms will use the repeated-note motive to mysterious effect in this movement, but the entire theme will return to extraordinarily significant purpose later in the symphony.

The third movement is a gentle interlude in C minor, its pregnant melody heard first in the cellos and then in a succession of other instruments, among them combined flute, oboe, and horn; solo horn, solo oboe, and, finally, violins and cellos together. Before the statement by the solo horn, an interlude plays upon a yearning three-note motive again characterized by a simple repeated-pitch idea. As in the preceding movement, trumpets and drums are silent throughout.

The finale begins with a mysterious dark rustling of strings and bassoons that seems hardly a theme at all, and it takes a moment for us to realize that, contrary to all expectation—but obviously so right once we're aware of it—this last movement is in the minor mode. A pianissimo statement of the second-movement theme quoted earlier steals in so quietly that we barely have time to make the connection. Then, without warning, a fortissimo explosion alerts us already to how ripe for development is Brahms's "non-theme," as in the space of just a few pages it is fragmented and reinterpreted both rhythmically and melodically. This leads to the finale's second theme, a proud and heroic one proclaimed in the richly romantic combined timbres of cellos and horns; this is the music which suggested to Joachim the story of Hero and Leander.* After playing with further muted transformations of the opening idea, the development builds to a climax on overlapping statements of the second-movement theme proclaimed by the orchestra at full volume and hurtling the music into the recapitulation. Only with a quiet transformation in the violas of the opening idea does the energy level finally subside, and the symphony's final pages return to the soft serenity of F major with the reemergence in a newly restrained guise of the second-movement theme, followed by allusion to and the return of the *F-A-flat-F* motto, and, at the end, one last, mist-enshrouded recollection of the symphony's beginning.

—Marc Mandel

*Joachim writing in a letter to Brahms dated 27 January 1884: "I find the last movement of your symphony deep and original in conception . . . It is strange that, little as I like reading poetic meanings into music, I have here formed a clear picture of 'Hero and Leander' and this has rarely happened to me in the whole range of music. The second subject in C major recalls to me involuntarily the picture of the intrepid swimmer fighting his way towards the promised goal, in the face of wind and storm. Is that something like your own conception?"



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More . . .

The Schubert book by Arthur Hutchings in the Master Musicians series is not bad (Littlefield paperback); the full-scale biography by Maurice J.E. Brown is fine (Da Capo). But much the most moving approach to Schubert the man is by way of the raw material of the biographies, the recollections of the people who knew him and the documents of his life. Otto Erich Deutsch has produced two magnificent compilations of material: *Schubert: Memoirs by his Friends* and *Schubert: A Documentary Biography* (Da Capo). On the symphonies, Maurice J.E. Brown's BBC guide is excellent (U. of Washington paperback), as is the chapter by Harold Truscott in the first volume of Robert Simpson's *The Symphony* (Pelican paperback). The Norton Critical Scores include a volume on the *Unfinished,* edited by Martin Chusid, with a score of the work and a variety of historical, analytical, and critical commentaries, including a sympathetic essay by Dvořák. Sir Colin Davis and the Boston Symphony Orchestra are recording the Schubert *Unfinished* Symphony for future release on Philips records. Meanwhile, BSO recordings in the current catalogue include readings by Charles Munch (on RCA, with Beethoven's Fifth) and Eugen Jochum (on DG, with Mozart's *Jupiter*). Seiji Ozawa has recorded the *Unfinished* with the Chicago Symphony Orchestra (RCA, with Beethoven's Fifth). Other recordings of special interest are those by Pablo Casals (CBS, as a single with the Mozart G minor or in a two-record package with Mendelssohn's *Italian,* Haydn's *Surprise,* and Mozart's *Jupiter*); Otto Klemperer (on Angel, with Beethoven's Fifth); and Guido Cantelli (Seraphim, mono, with Mendelssohn's *Italian*).

—S.L.

Berg's Three Pieces for Orchestra have not attracted much scholarly attention. Within the larger context of Berg's works in general, good though brief overviews are found in two superb recent studies: Douglas Jarman's *The Music of Alban Berg* and George Perle's *The Operas of Alban Berg: Volume I, Wozzeck* (both University of California). Two of my own articles provide the only deep analyses so far. Unfortunately, one of them is available only in German (in *Alban Berg Symposion Wien 1980: Tagungsbericht,* which is Volume II of *Alban Berg Studien* [Universal Edition]), and the other one is not yet published (but should be out soon in *Perspectives of New Music*). All four of the above are detailed but not highly technical. For the historical background one can get a good deal from *Alban Berg: Letters to his Wife,* translated by Bernard Grun (St. Martin's). Three standard biographies widely available in English, by Willi Reich (1963), Mosco Carner (1975), and Karen Monson (1979), are all extremely interesting and extremely unreliable; much better despite its limitations, though hard to find, is Hans Ferdinand Redlich's *Alban Berg: The Man and his Music* (John Calder, London). I also recommend a search through your files for Donald Harris's article in *BSO Program Notes* 1969-70, pp. 551-570, discussing the performance of the Altenberg Songs and its aftermath.

The Three Pieces have seldom been recorded. Only two recordings are currently listed in print; I haven't heard either of them, but their credentials are obviously good: Pierre Boulez's with the BBC Symphony, issued fifteen years ago (CBS), and Herbert von Karajan's with the Berlin Philharmonic (DG, part of a four-disc set). As for out-of-print recordings, the earliest, recorded during the 1950s by the Southwest German Radio Orchestra under Hans Rosbaud (Westminster; also Wergo), can sometimes be found; though poorly engineered, it has historical interest, because Rosbaud was personally



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closer to Berg than any other conductor who has recorded the work. Robert Craft's 1961 recording with the Columbia Symphony (CBS), Claudio Abbado's with the London Symphony (DG), and Antal Dorati's with the same orchestra (Mercury) round out the complete list. This last is my favorite of the recordings I've heard.

—M.DeV.

Florence May, an Englishwoman who knew Brahms and studied piano with him, produced a comprehensive two-volume biography of the composer which is available in an expensive reprint of the original 1905 edition (Scholarly). Karl Geiringer's *Brahms: His Life and Work* is a smaller but no less important biography (Oxford). Also useful are Peter Latham's *Brahms* in the Master Musicians series (Littlefield paperback); John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides (U. of Washington paperback); Julius Harrison's chapter on Brahms in *The Symphony: Vol. I, Haydn to Dvořák,* edited by Robert Simpson (Penguin paperback); and Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Donald Francis Tovey's program note on the Brahms Third is in the first volume of his *Essays in Musical Analysis* (Oxford paperback). Of special interest are Arnold Schoenberg's essay "Brahms the Progressive" in *Style and Idea* (St. Martin's), and an interview with "Carlo Maria Giulini on Brahms" in Bernard Jacobson's *Conductors on Conducting* (Columbia Publishing Co.). For a recording of the Brahms Third Symphony, my first choices are George Szell with the Cleveland Orchestra (CBS, coupled with the *Haydn* Variations) and Herbert von Karajan with the Berlin Philharmonic (DG, with the *Tragic* Overture). Also of interest are recordings by Guido Cantelli with the Philharmonia Orchestra (Seraphim; also available on a single World Import disc coupled with the Schumann Fourth Symphony) and Wilhelm Furtwängler with the Berlin Philharmonic (Electrola import, mono). The powerful Furtwängler performance, recorded live, is particularly striking for its astonishing variations of tempo during the course of the first movement. Toscanini's recording is a shade less successful than the rest of his Brahms series with the NBC Symphony, but certainly still worth hearing (Victrola, mono, in a four-record set of the symphonies, *Haydn* Variations, and overtures). Of the recordings listed here, only the Furtwängler and the Toscanini include the first-movement exposition-repeat.

—M.M.

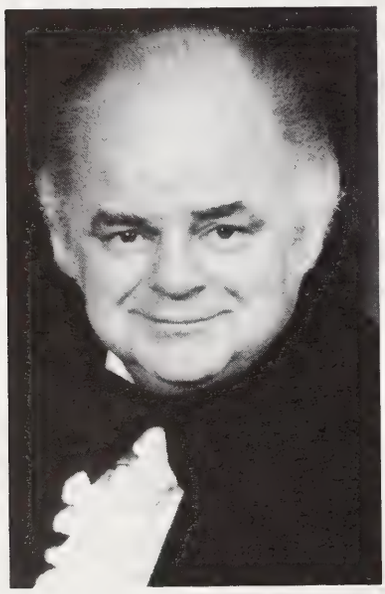
For the Record . . .

Last month's program note for the Mozart D major Divertimento, K.205(167a), said that Joseph Silverstein's performances at that time were the first by the Boston Symphony Orchestra. In fact, Erich Leinsdorf gave the first BSO performance at Tanglewood in 1963 and programmed it also in 1967 both at Tanglewood and in Boston.

Although Sir Colin Davis's performances of Elgar's *The Dream of Gerontius* two weeks ago were the first given complete by the orchestra, the Prelude had been played here on two previous occasions: under Wilhelm Gericke in March 1904, and under Serge Koussevitzky in March 1934 to mark the composer's death on 23 February that year.

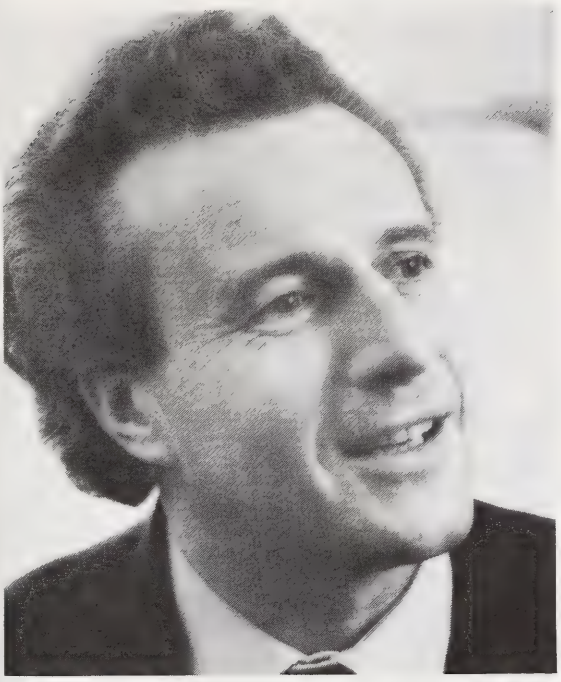
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Sir Colin Davis



Knighted in 1980, Sir Colin Davis is principal guest conductor of the Boston Symphony Orchestra, music director of the Royal Opera, Covent Garden, and principal guest conductor of the London Symphony Orchestra. He has been decorated by the governments of Britain, France, and Italy, and his European engagements include regular concerts with the Amsterdam Concertgebouw, the Berlin Philharmonic, and the Orchestre de Paris. Since his American debut in 1960 with the Minneapolis Symphony, Sir Colin has appeared with the orchestras of New York, Philadelphia, Los Angeles, Cleveland, and Boston, where he has conducted the BSO annually since 1967, and where he became the BSO's principal guest conductor in 1972. He has recently been appointed principal conductor of the Bavarian Radio Symphony Orchestra in Munich, effective September 1983.

From 1959 to 1965, Sir Colin was music director of Sadler's Wells (now English National) Opera. He made his Covent Garden debut with the Royal Ballet in 1960, and his operatic conducting debut there came in 1965. He was principal conductor of the BBC Symphony Orchestra until 1971, at which time he became music director of the Royal Opera. New productions he has led at Covent Garden include Mozart's *Le nozze di Figaro, Don Giovanni, La clemenza di Tito,* and *Idomeneo;* Sir Michael Tippett's *Midsummer Marriage, The Knot Garden,* and *The Ice Break;* Wagner's *Ring* cycle, Berlioz's *Les Troyens,* and Benjamin Britten's *Peter Grimes.* Sir Colin made his debut at New York's Metropolitan Opera in 1967 with a new production of *Peter Grimes,* and he has returned there for *Pelléas et Mélisande* and *Wozzeck.* The first British conductor ever to appear at Bayreuth, he opened the 1977 festival there with Wagner's *Tannhäuser,* a production filmed by Unitel.

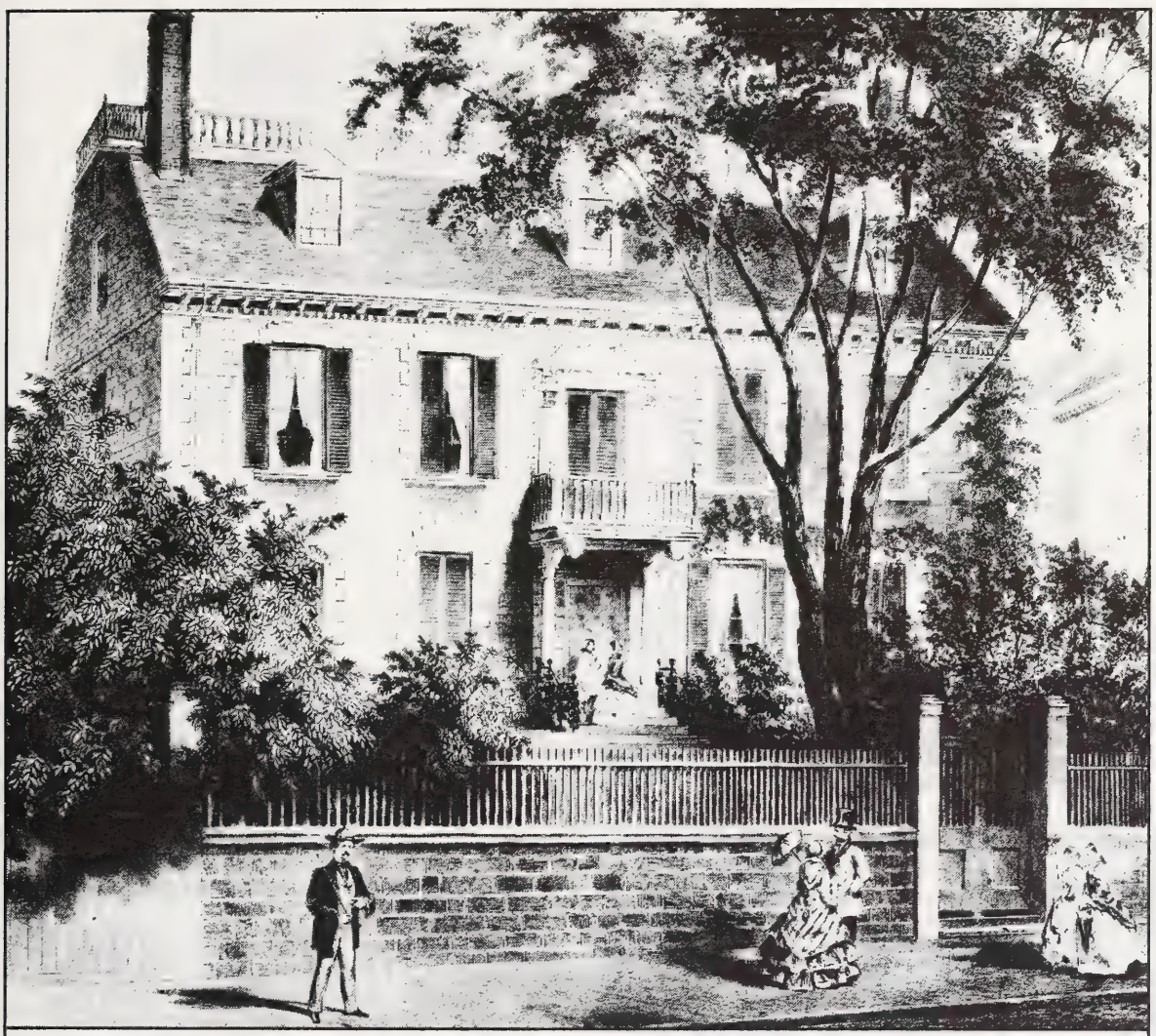
Sir Colin records regularly with the Amsterdam Concertgebouw, the Boston Symphony, the London Symphony, and the Royal Opera House orchestras. Among his many recordings for Philips are Mozart's *Le nozze di Figaro, Don Giovanni, Così fan tutte,* and *Die Entführung aus dem Serail;* Puccini's *Tosca* and *La bohème;* Verdi's *Un ballo in maschera* and *Il trovatore;* Britten's *Peter Grimes;* symphonic and operatic works by Tippett; a Berlioz cycle for which he has received the Grosse Deutscher Schallplattenpreis; and, with the Boston Symphony, the complete symphonies of Sibelius, for which he was awarded the Sibelius Medal by the Helsinki Sibelius Society. Recent releases include the Haydn symphonies 95 and 96 with the Amsterdam Concertgebouw; Mahler's *Das Lied von der Erde* with Jessye Norman, Jon Vickers, and the London Symphony Orchestra; and the Grieg and Schumann piano concertos with soloist Claudio Arrau and the Boston Symphony Orchestra.



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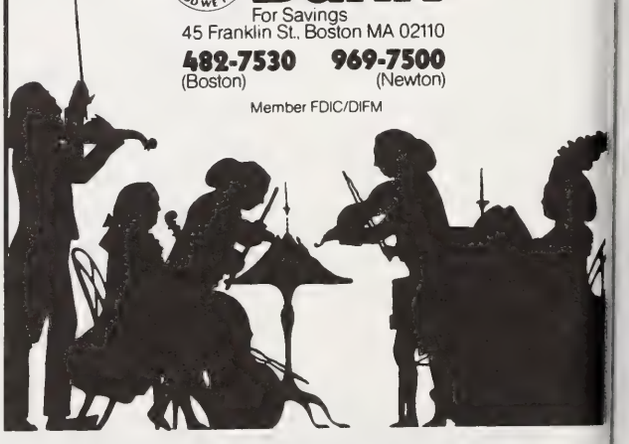
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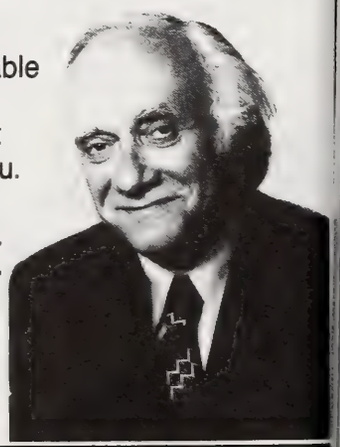
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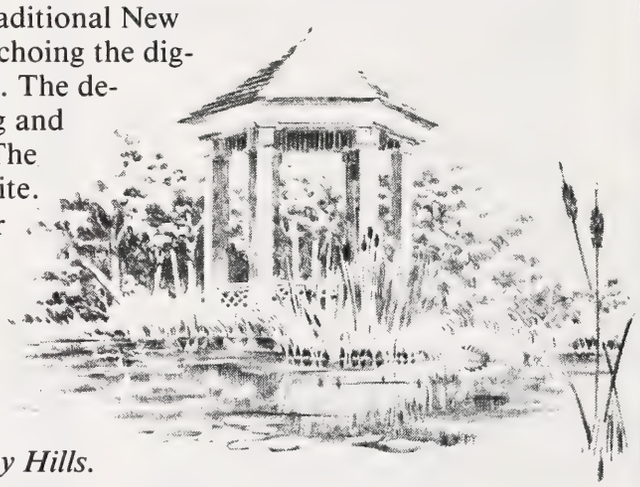
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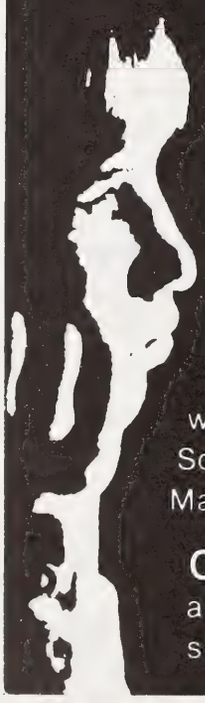
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Thursday, 6 January—8-9:55
Thursday '10' series
Friday, 7 January—2-3:55
Saturday, 8 January—8-9:55
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Thursday, 13 January—8-9:50
Thursday 'B' series
Friday, 14 January—2-3:50
Saturday, 15 January—8-9:50
KURT MASUR conducting

Weber	Overture to *Der Freischütz*
Schumann	Symphony No. 1, *Spring*
Shostakovich	Symphony No. 6

Tuesday, 18 January—8-9:55
Tuesday 'C' series
JOSEPH SILVERSTEIN conducting

Weber	Overture to *Der Freischütz*
Schumann	Symphony No. 1, *Spring*
Sibelius	Symphony No. 1

Friday, 21 January—2-4:30
Saturday, 22 January—8-10:30
SEIJI OZAWA conducting

Berlioz	*The Damnation of Faust*

FREDERICA VON STADE, mezzo-soprano
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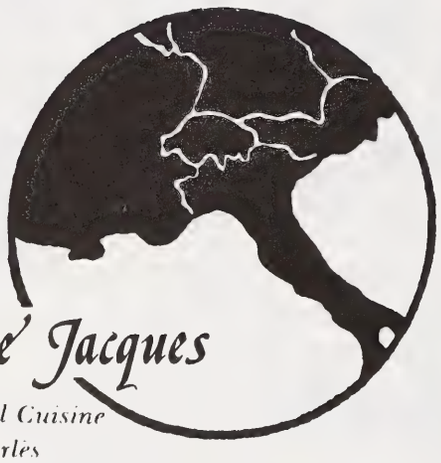
Tuesday, 1 February—8-9:55
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SEIJI OZAWA conducting

Beethoven	Overture to *Fidelio*
Schumann	*Concertstück* for four horns and orchestra
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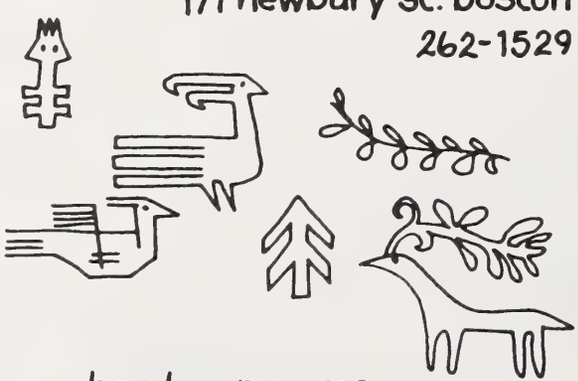
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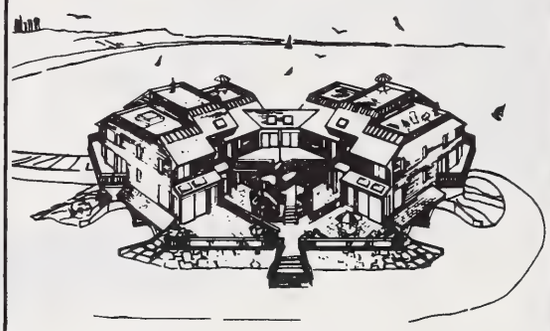
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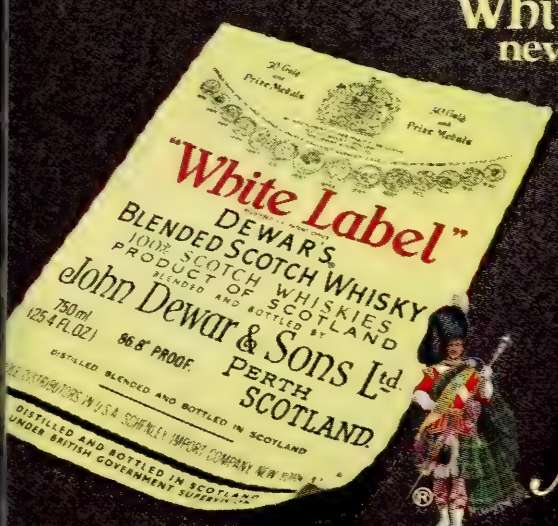
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SCHUBERT — Quartet Movement (Allegro assai) in C minor, D.703

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Scherzo: Allegro molto; Trio
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Franz Schubert
Quartet Movement (Allegro assai) in C minor, D.703

As a teenager—between his fourteenth and nineteenth years, to be precise—Schubert composed no fewer than seventeen string quartets, some of which are lost or incomplete; still there are ten complete works from this early time. These were intended for use within the family circle, where string quartet playing was a favorite pastime, the composer himself taking the viola part. A perusal of these early works could not possibly prepare one for the breathtaking development in Schubert's quartet writing between 1816 and December 1820, when he wrote the beginning of a quartet in C minor, which completely shatters the comfortable expectations of domestic music-making. Of this work, he completed only the first movement, Allegro assai, and began a slow movement in A-flat, but never finished it and apparently never even attempted the two last movements. (The piece is often referred to by the German word *Quartettsatz*, but that means nothing more than "Quartet movement"; it is surely a pointless term in an English-speaking country.) Schubert left many works unfinished; he seems to have felt that if the composition as a whole was not going to his satisfaction, it was easier to begin entirely afresh than to try to salvage what he had. It is noteworthy, too, that the great majority of his unfinished works (like the present Allegro assai) are in minor keys. We may reasonably speculate that he was concerned with the proper way of ending a quartet (or symphony or piano sonata) that began in the minor. The example of Beethoven's Fifth Symphony had set an example that made things difficult for later composers; no longer was it possible for a sensitive and imaginative composer simply to *end* with a facile major-key movement. He had to work through to some sense of victory after struggle.

Schubert apparently did not see his way clear to writing a satisfactory finale in the present instance, and apparently he simply dropped the piece, unfortunately never finishing the slow movement, which had started out as an incredibly rich and tragic Andante. But what he left—the completed first movement—is already light years ahead of anything else he had written for the medium. The character of the music is uncanny, suspenseful (an effect created partly by the almost constant use of tremolo, either in the themes themselves or the accompaniment). Here is none of Beethoven's heaven-storming fireworks, but rather a hushed and pregnant tension. The opening pianissimo rustle of a 6/8 theme is ingeniously worked into the whole movement, either literally or as a nearly constant rhythmic motive in melody or accompaniment. The so-called "second theme" consists of three sections: a tuneful melody in A-flat (which was destined to be the key of the unfinished second movement), a stormy passage in A-flat minor using the tremolo of the main theme, and a new idea in G major. The development grows largely out of the tremolo figure of the first theme.

The recapitulation is quite extraordinary. We would expect to have the first theme (again in C minor), then the secondary material, transposed to end in the tonic key, which would make it C major. But Schubert is clearly not ready to yield to the major so early in the composition (and this may have been at the heart of his compositional difficulty). He presents the recapitulation in reverse order—first the three segments of "second theme" in B-flat and E-flat major, moving to E-flat minor for the stormy part, then to the relaxation of C major. But it doesn't end there: the opening theme comes back in a reminder of the hushed and pregnant C minor beginning. Had Schubert seen his way clear to finishing a work built from such a premise, which was both striking and unusual for 1820, we can scarcely doubt that the result would have been epoch-making. As it is, we remain awestruck by the intensity of the twenty-three-year-old composer's

music and by the complete mastery of the craft of string writing that the quartet movement reveals.

—Steven Ledbetter

Franz Schubert
Quartet in D minor, D.810, *Death and the Maiden*

In February 1817 Schubert wrote a brief but deeply moving song, *Der Tod und das Mädchen (Death and the Maiden)*, D.531, to a poem by Matthias Claudius, in which a young girl becomes reconciled to Death, who sings gently lulling strains to soothe her anguish. The song (and its key of D minor) reappeared in Schubert's output seven years later, when it formed the basis for one movement of his last string quartet but one, composed early in 1824.

The D minor quartet is probably the most Beethovenian of all Schubert's compositions, defiant and abrupt in its gestures, sombre and even tragic in expression. The opening phrase, an imperious fortissimo gesture with driving triplets, quickly continues in hushed tones, but the triplet figure remains the moving element, marching forward and climbing tensely higher until it bursts out in an explosive statement. A short transition (with a more lyrical treatment of the triplets) leads to the new theme, almost a Rossinian operatic duet for the two violins beginning in F but moving to a cadence in A minor with a rather contrapuntal treatment of the second theme against a vigorous running sixteenth-note pattern. Soon both these ideas are combined with the original triplet figure to end the exposition in A major. The development begins with the "operatic" tune, but gradually the tensely nervous triplet figure takes over and leads to the fortissimo statement of the first theme, ushering in the recapitulation. The movement moves for a time to D major, with an air of reconciliation, but finally ends, by way of an expressive harmonic twist, in the minor.

The second movement is a set of variations on material drawn from the piano introduction to "*Death and the Maiden,*" eight bars of solemn chords suggesting that death comes as a welcome release, and Death's reply to the girl's terrors (the rather operatic music given to the "maiden" is not used in this version). The six variations, all but the fourth in the minor key, are noble and restrained, avoiding flashy gimmickry for its own sake. The movement ends with a brief coda.

The scherzo is impetuously vigorous from the opening measure, setting off from a fierce syncopated phrase, which comes to dominate the movement. The Trio is one of the rare sections of the piece where Schubert allows a more tranquil mood and a brightening to the major, but even here references to D minor recur.

The finale is a racing tarantella that rushes headlong almost throughout. When the music seems ready to settle into F major, the tarantella rhythm pauses for a second, as if breathless, and continues with a kind of chorale melody which is soon combined with the rushing 6/8 pattern. Except for the momentary pauses before the chorale-like theme, the pace never slackens, and at the end it even picks up to a prestissimo conclusion, just as the tarantella itself was supposed to be continuously redoubled in energy until the dancers dropped from exhaustion. A propos of this conclusion, J.A. Westrup has commented, "One can imagine that even those who knew Schubert well were surprised by this extraordinary display of energy from the little man whom they knew as *Schwammerl* (Tubby)."

—S.L.

Francesco String Quartet

The Francesco String Quartet includes Boston Symphony violinists Bo Youp Hwang and Ronan Lefkowitz, BSO violist Robert Barnes, and BSO cellist Joel Moerschel. Since the quartet was formed in 1979, its frequent local appearances have won critical praise. This year's series of three Sunday-afternoon concerts at the Longy School in Cambridge began last month; the series continues on Sunday, 13 February at 3 p.m. with music of Beethoven, Stravinsky, Wolfe, and Brahms and concludes on Sunday, 1 May with music of Haydn, Bartók, and Beethoven.

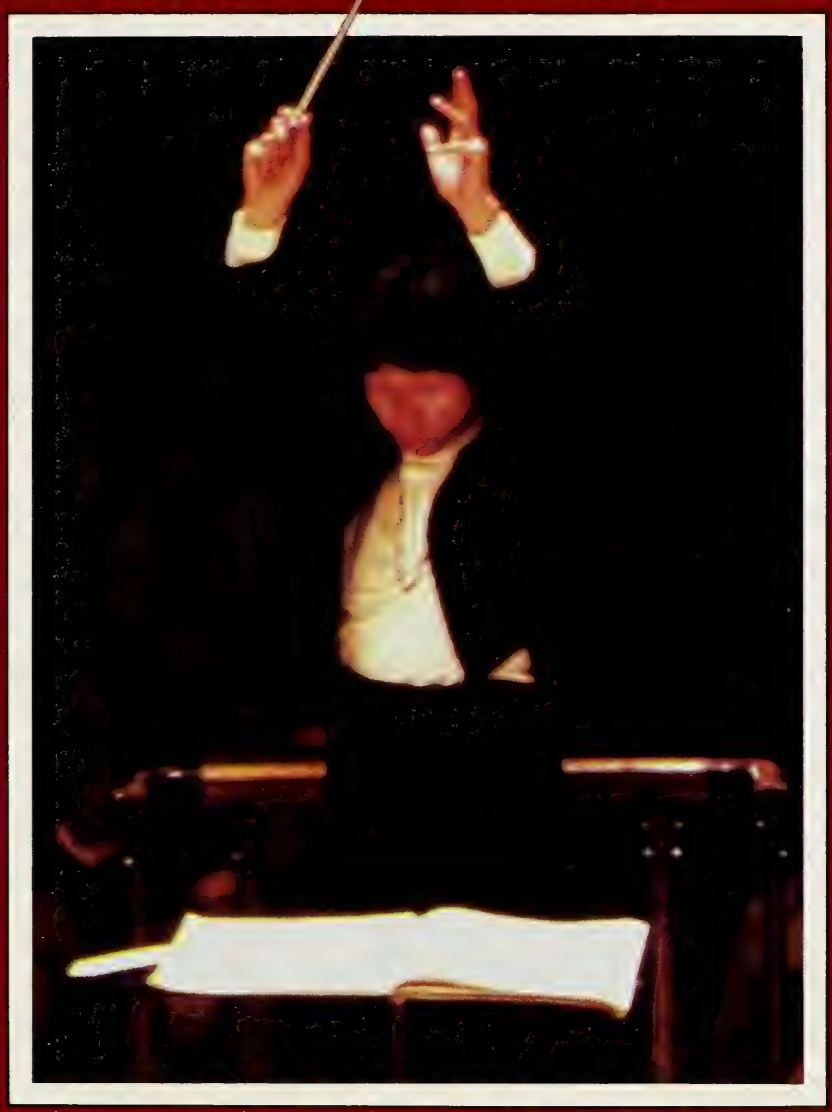
Born in Korea, violinist Bo Youp Hwang studied at the Seoul School of Music and the University of Seoul, continuing his training with the Fine Arts String Quartet at the University of Wisconsin. While there, he became assistant concertmaster of the Milwaukee Symphony and second violinist of the Milwaukee String Quartet. Mr. Hwang joined the Boston Symphony Orchestra in 1972.

New to the Francesco Quartet this season, Ronan Lefkowitz joined the Boston Symphony Orchestra in 1976. His teachers included Max Rostal, Joseph Silverstein, and Szymon Goldberg, and he was concertmaster of the International Youth Symphony Orchestra at St. Moritz, Switzerland, under Leopold Stokowski, in August 1969. A 1972 recipient of the Gingold-Silverstein Violin Prize at the Berkshire Music Center, Mr. Lefkowitz has performed chamber music at Tanglewood and at the Marlboro Music Festival, and he has made numerous recital appearances in the Boston area.

Violist Robert Barnes was born in Detroit, where he won statewide recognition at age eleven as a violinist in the All-City String Quartet. He became a member of the Detroit Symphony's violin section while attending Wayne State University, switching to viola his last year there and joining the BSO a year later, in 1967.

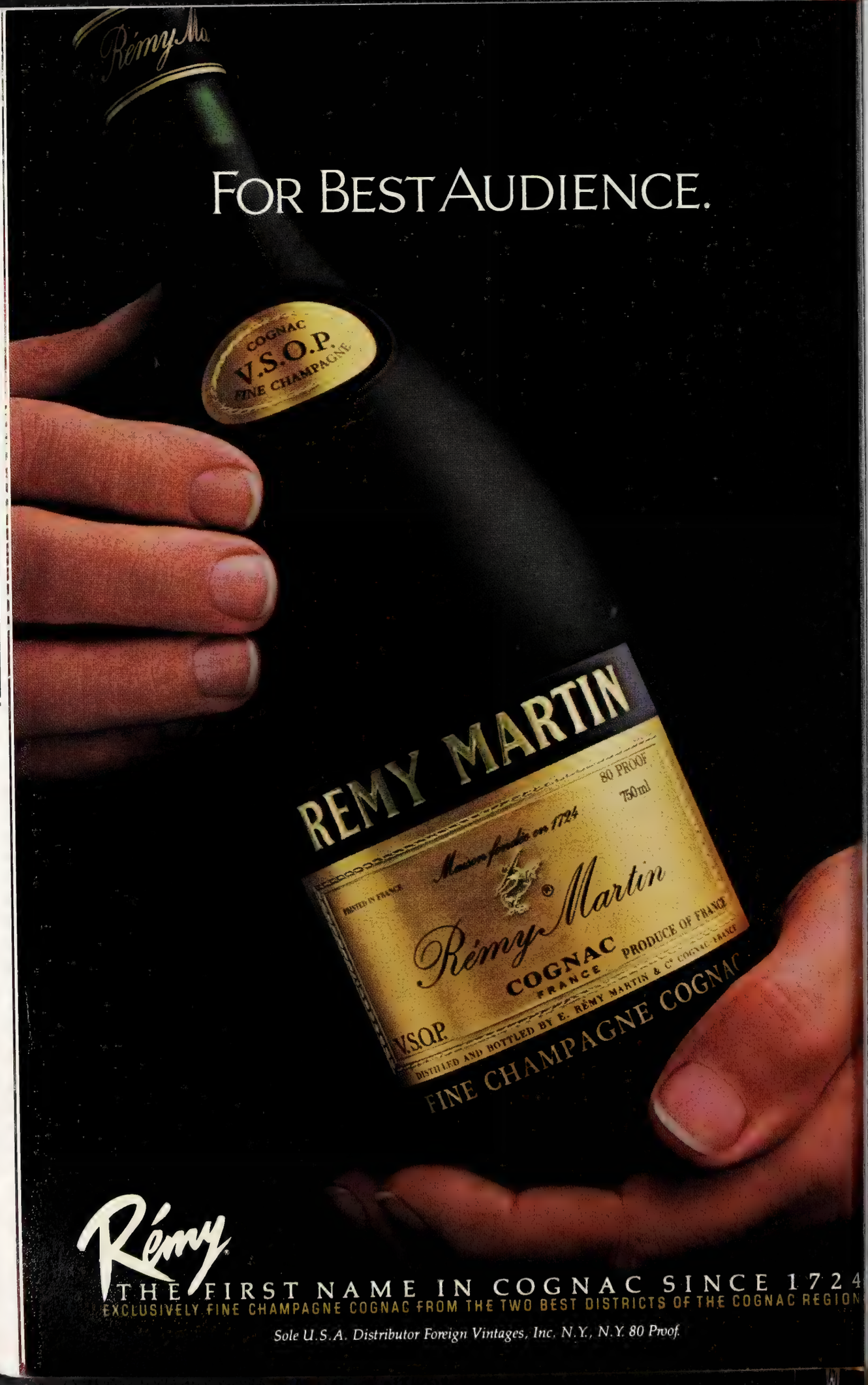
Cellist Joel Moerschel comes from Oak Park, Illinois, and joined the Boston Symphony Orchestra in September 1970. He received his education at Chicago Musical College and at the Eastman School of Music, and before coming to Boston he was a member of the Rochester Philharmonic.

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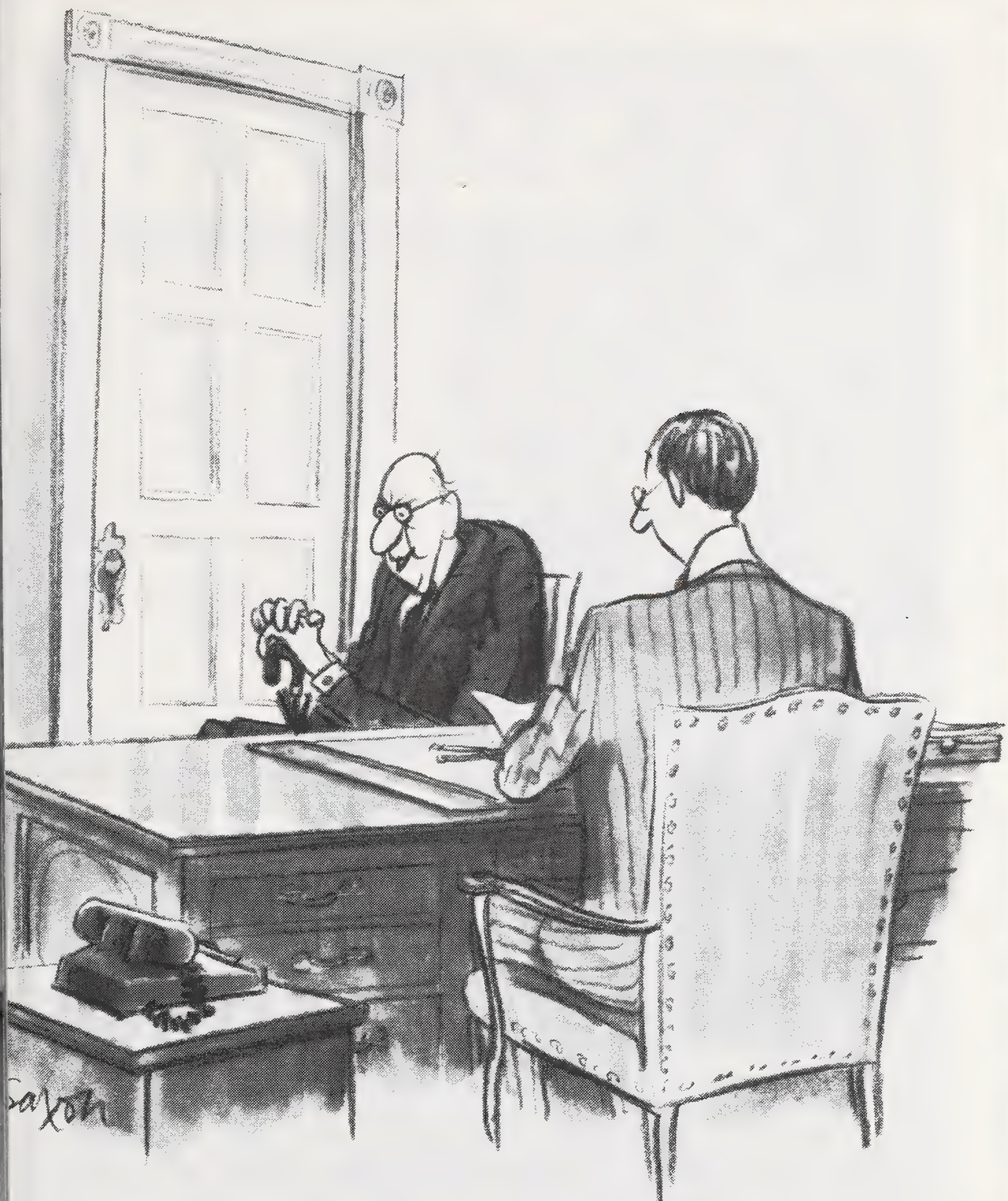
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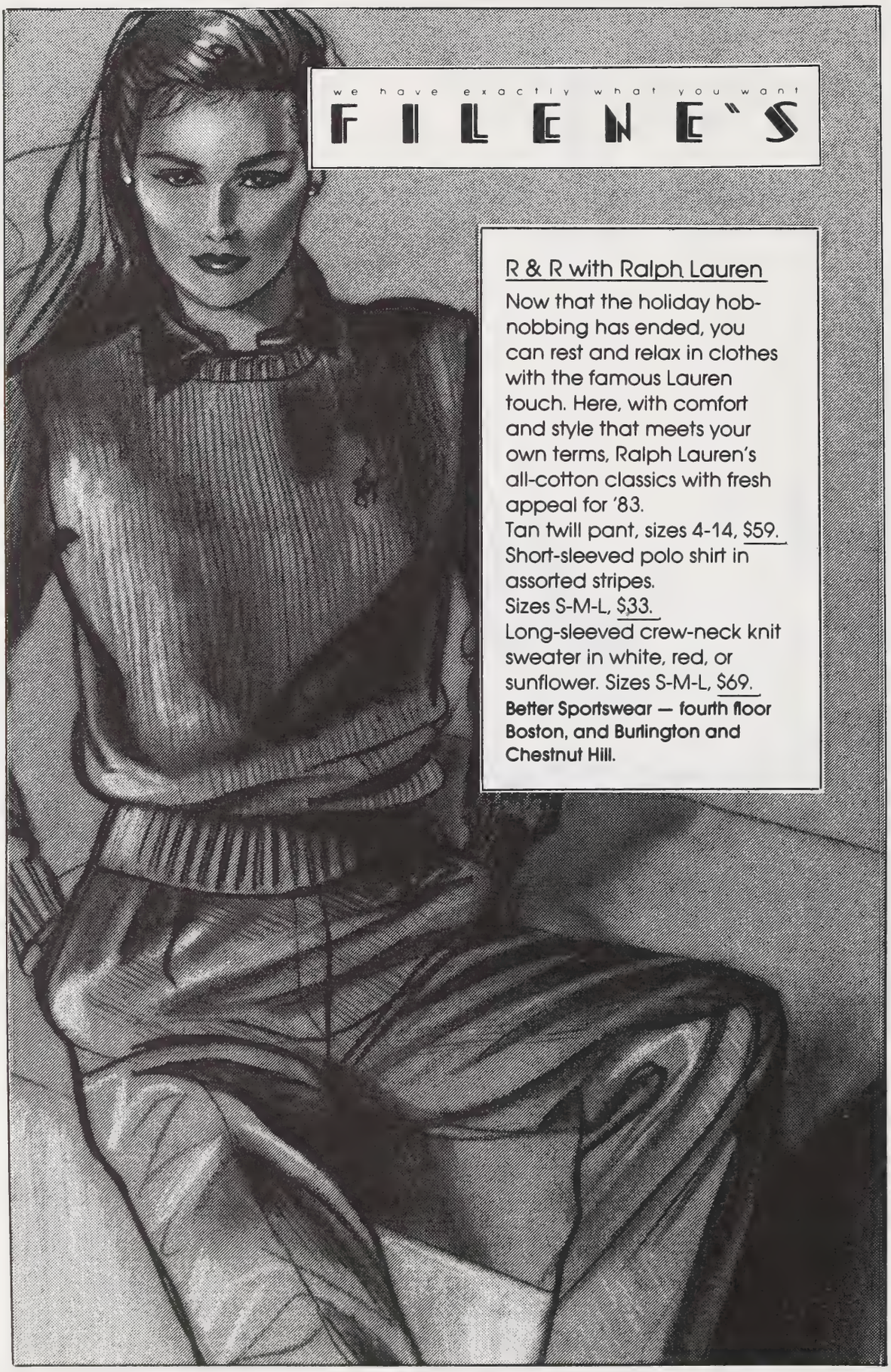
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BSO

John Williams Signs New Pops Contract

BSO General Manager Thomas W. Morris has recently announced John Williams's agreement to a long-term commitment with the Boston Pops Orchestra. Under his new contract, whose initial terms are firm until 1987, Williams will conduct seven weeks of the Pops season, in addition to Tanglewood specials, Christmas Pops concerts, the Fourth-of-July concert on the Esplanade, and other Esplanade concerts in July. "It seemed appropriate that after three happy years of getting to know this great orchestra, and their getting to know me, that we look at this as a long-term commitment," Williams said. "With a full sense of the history of this marvelous and unique institution, I hope we can work towards a future as bright as the glorious past has been. I am delighted and honored to continue my association with the Pops and look forward to a long and happy future with my colleagues and friends in Boston."

BSO/WCRB Musical Marathon '83!!

The Council of the Boston Symphony Orchestra invites everyone to participate in its major fundraising event, the 1983 BSO/WCRB Musical Marathon, on 11, 12, and 13 March. WCRB-FM-102.5, with Richard L. Kaye at the helm, will begin broadcasting from the Cabot-Cahners Room in Symphony Hall at 9 a.m. Friday morning and will continue until this year's Marathon goal of $300,000 is reached Sunday night. During the weekend, hundreds of volunteers will staff Symphony Hall taking telephone pledges and ensuring the smooth running of every facet of this year's endeavor. WCVB-TV-Channel 5 will broadcast a special Sunday-evening program featuring performances by the Boston Symphony under Seiji Ozawa and the Boston Pops under John Williams. This year's premiums offer something for everyone, including a specially commissioned silk-screened poster, "The Boston Symphony Orchestra with Seiji Ozawa," by Lance Hidy. Exclusive premiums new this year include an updated tote bag, a lyre pendant in silver and gold, and a stuffed BSO bear sporting a sweater hand-knit by Council members. In addition, members of the orchestra and Symphony Hall staff have donated many unique premiums, as have numerous BSO Trustees and Overseers. The 1983 BSO/WCRB Marathon Catalog, with more items than ever before, and underwritten with the help of New England Telephone, will be in the mail early in February. Invitations are already in the mail for a gala Marathon Preview Party to take place Tuesday, 1 March, with complimentary champagne, music, a cash bar, and a cocktail buffet. At 7:15 that evening, Sotheby Parke Bernet will be on hand to offer a very special group of premiums, ranging from Reed and Barton pewter candlesticks to a helicopter ride over Boston Harbor to a tour of the West Wing of the White House. Tickets for the Preview Party are $12.50 per person. For further information and reservations, call the Marathon Office at (617) 266-1492, ext. 230.

Share the BSO With the Kids!

The second program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, will include Ibert's *Divertissement* and a staged production with music from Richard Strauss's *Bourgeois gentilhomme* Suite. Steven Aveson of WBZ-TV's "Evening Magazine," actor Will Lebow, and Deborah Wolf, resident choreographer at the Concert Dance Company of Boston, will be featured in the Strauss. Dates for this program are Wednesday, 16 February at 10:15 a.m.; Friday, 18 February at 10:15 a.m.; and Saturday, 19 February at 10:30 a.m. For tickets and further information about Youth Concerts at Symphony Hall, call the Youth Activities Office at (617) 266-1492.

The first of this year's two Boston Symphony High School Concerts will take place on Thursday morning, 17 February at 10:15. The program includes Haydn's *Military* Symphony, Darius Milhaud's *Creation of the World,* and the Beethoven *Leonore* Overture No. 3. Marc Mandel, program annotator and music consultant for the BSO Youth Concerts, will introduce the program. William Pierce, the "radio voice" of the Boston Symphony Orchestra, will be guest host for the second high school program on Thursday, 24 March. For tickets, or for additional information regarding the two-concert high school series, call the Youth Activities Office at Symphony Hall, (617) 266-1492.

BSO Members in Concert

The Boston Artists Ensemble will perform music of Beethoven, Hindemith, and Mozart on Sunday evening, 9 January at 8 p.m. at the Longy School of Music, 27 Garden Street in Cambridge. The performers are Arturo Delmoni, violin, Burton Fine, viola, and Jonathan Miller, cello. Tickets are $6, and all seats are unreserved. For further information, phone 277-2705 or 367-1380.

BSO violinist Cecylia Arzewski will perform the Mendelssohn Violin Concerto with the Worcester Symphony Orchestra under the direction of Joseph Silverstein on Saturday evening, 15 February at 8 p.m. in Mechanics Hall in Worcester.

BSO principal clarinet Harold Wright will perform the Mozart Clarinet Concerto with the Newton Symphony Orchestra under the direction of Ronald Knudsen on Sunday evening, 16 January at 8 p.m. at Brown Junior High School, Meadowbrook Road in Newton. For information, call 332-7495 or 965-2555.

BSO principal cellist Jules Eskin performs music of Brahms, Chadwick, and Chopin with pianist Virginia Eskin at the Gardner Museum on Sunday, 30 January at 3 p.m.

The Francesco String Quartet—BSO violinists Bo Youp Hwang and Ronan Lefkowitz, violist Robert Barnes, and cellist Joel Moerschel—plays music of Beethoven, Stravinsky, Wolfe, and Brahms at the Longy School of Music in Cambridge on Sunday afternoon, 13 February at 3 p.m. Tickets are $7, and seats are unreserved. For further information, call 862-0995.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

BSO on WGBH

Live interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: conductor Kurt Masur on Monday, 10 January at 11 a.m. and cellist Yo-Yo Ma on Monday, 7 February at 11 a.m.

Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays until the end of the Pops season in mid-July. The tours are conducted for a minimum of ten and a maximum of fifty people. For information, please call the Friends' Office in Symphony Hall at (617) 266-1492.

Junior Council Memberships

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who undertake a variety of fundraising activities on behalf of the orchestra, such as sale of the Symphony Mint and the Symphony Bark. New members are admitted in September, January, and May. Membership inquiries are most welcome and may be directed to the Membership Chairman through the Friends' Office in Symphony Hall, (617) 266-1492.

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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

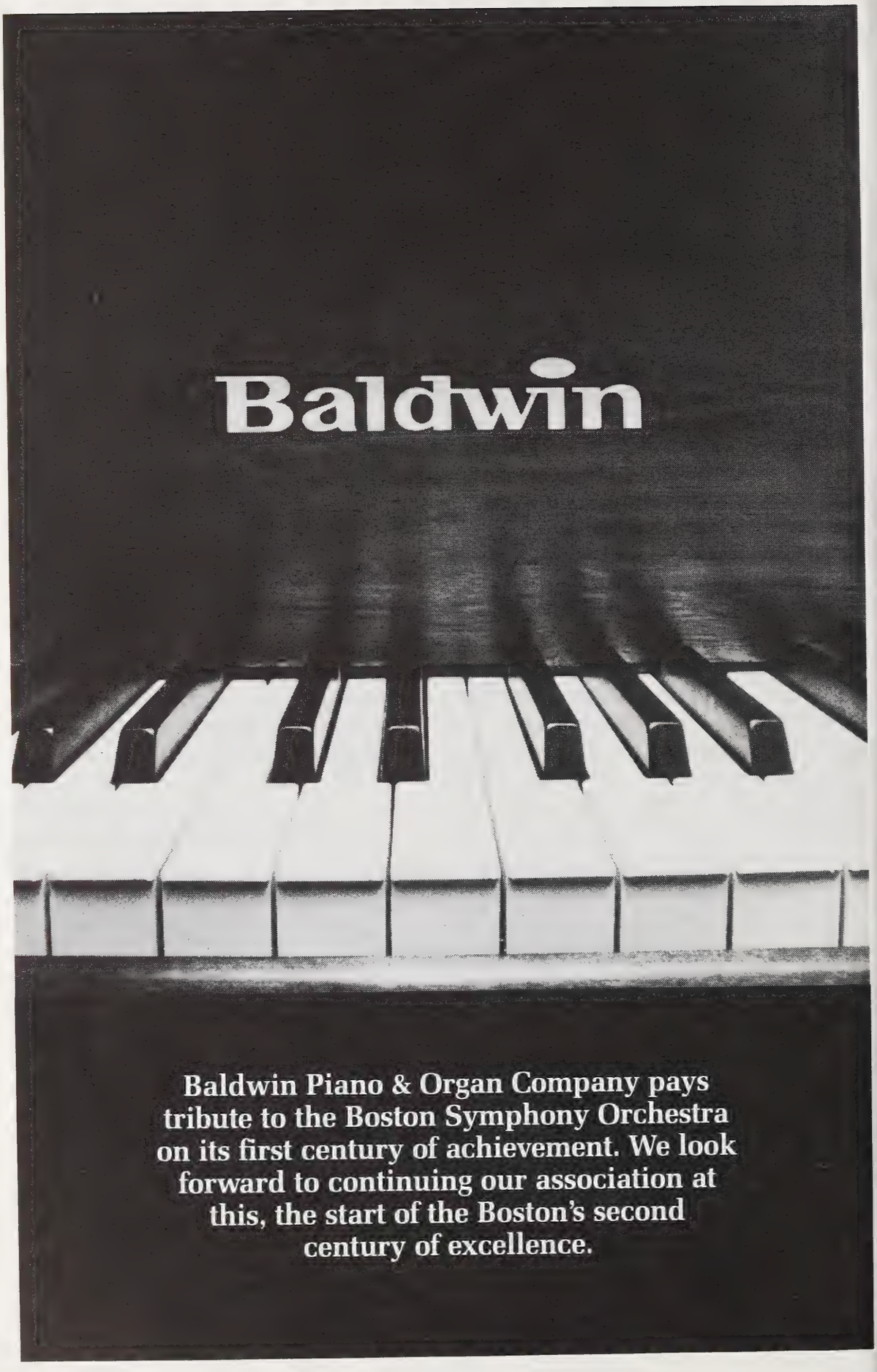
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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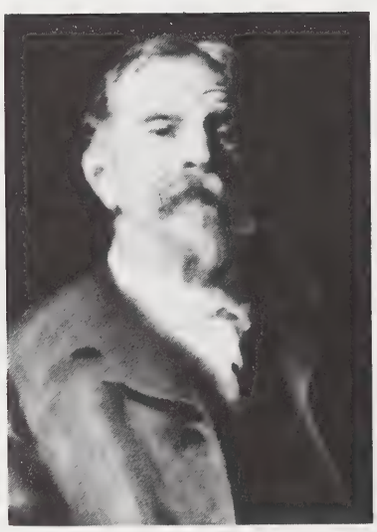
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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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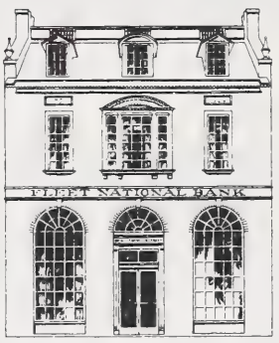
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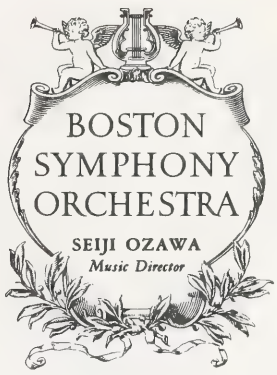
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BARTÓK — Divertimento for String Orchestra

Allegro non troppo
Molto adagio
Allegro assai

BRITTEN — *Les Illuminations,* to poems by Arthur Rimbaud, Opus 18

Fanfare
Villes (Towns)
Phrase (Strophe)—Antique (Antiquity)
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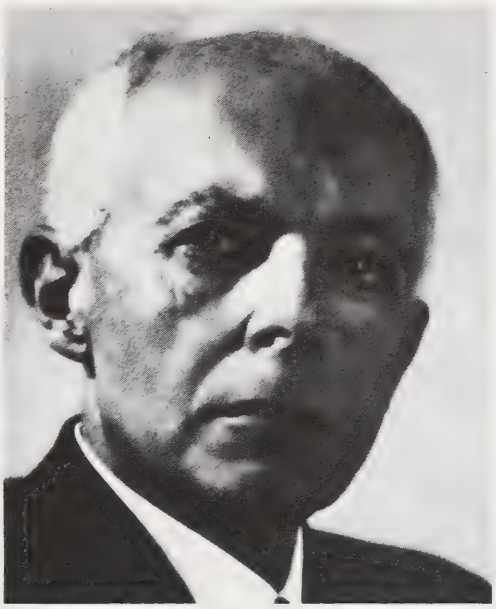
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Béla Bartók
Divertimento for String Orchestra



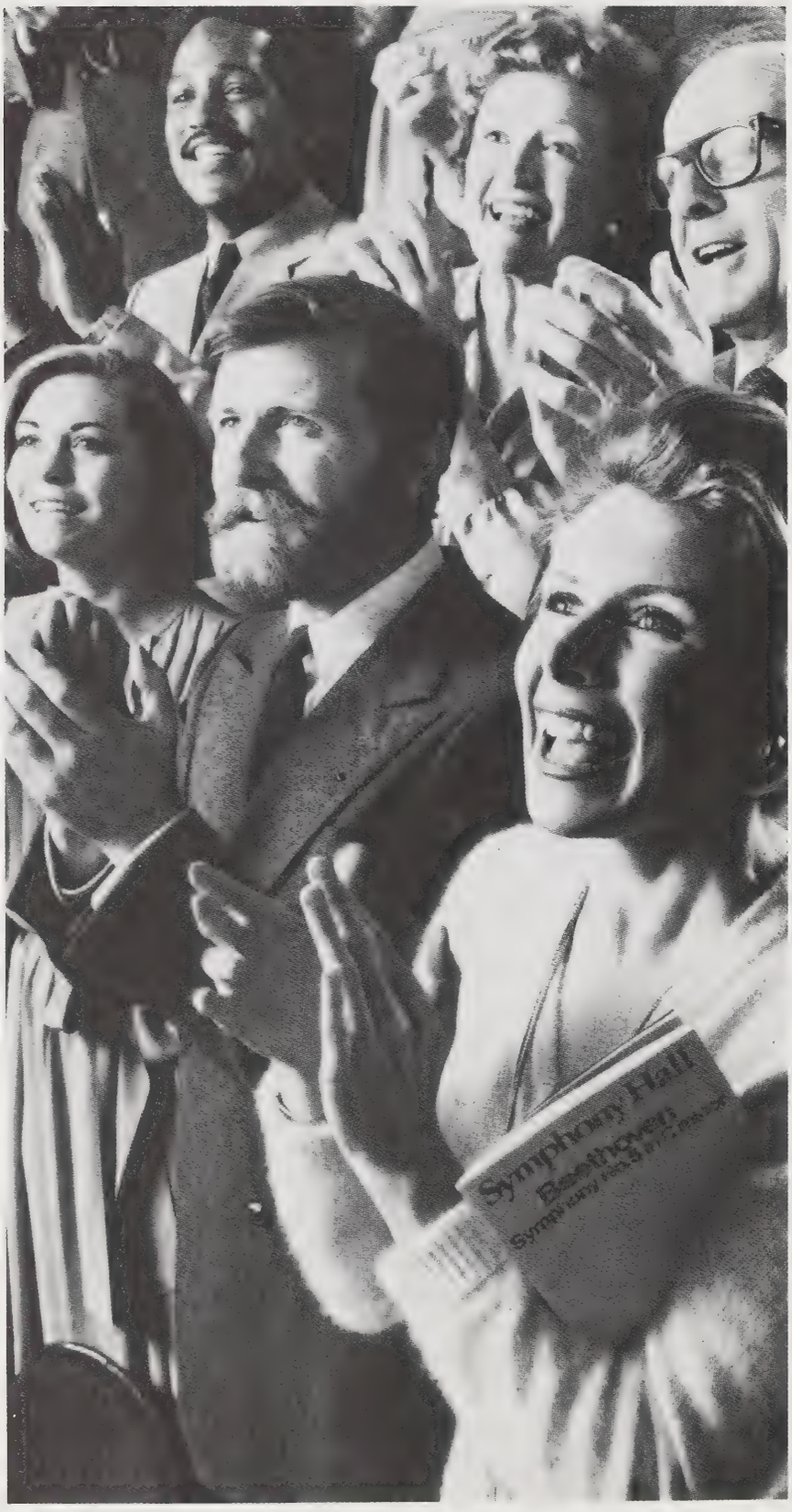
Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Rumania), on 25 March 1881 and died in New York on 26 September 1945. The Divertimento was commissioned by Paul Sacher for the Basel Chamber Orchestra, which he conducted, late in 1938. Bartók finally composed the Divertimento at Sacher's chalet in Saanen, Switzerland, between 2 and 17 August 1939. Paul Sacher conducted the Basel Chamber Orchestra in the first performance, which took place in Basel on 11 June 1940. The only previous Boston Symphony performances of the Divertimento were led by Seiji Ozawa in November 1975 and at Tanglewood the following July. The piece calls for the full complement of orchestral strings.

The success of Bartók's Music for Strings, Percussion, and Celesta, composed in the summer of 1936 and premiered by Paul Sacher and the Basel Chamber Orchestra the following January, led to another commission from the Swiss ensemble. In November 1938, Sacher asked Bartók to write a new work for string orchestra, prescribing the size of his ensemble: six first and six second violins, four violas, four cellos, and two double basses (in the published score Bartók noted that the Divertimento should be performed by "not less than" these forces). Sacher also apparently requested that the new work be somewhat easier to play than the earlier composition. This caused Bartók difficulty for a time, since he was not sure he could write such a piece and still remain true to himself. By June 1939 he still had no more precise notion of the work he was going to write than that it was "a string orchestral piece in the character of a suite." By 1 July, though, he had clarified his ideas enough to ask Sacher a crucial question. He wanted to create a work that recalled the Baroque *concerto grosso,* with its dialogue between larger and smaller instrumental groups. Did Sacher's ensemble contain players who would be satisfactory soloists? "I would be greatly pleased if ensemble and solo could alternate."

Despite his increasingly clear vision of the work to be written, Bartók found it difficult to begin. The preceding months had not been easy ones. Hitler's annexation of Austria on 11 March 1938 had cast a shadow over all of eastern Europe. His publishers, Universal-Edition in Vienna, had been "nazified," as he put it, and required all composers published by them to submit to the notorious questionnaire concerning their racial background; Bartók, along with his compatriot Kodály, refused to respond, with the result that he lost any further opportunity of publishing his works through that source (fortunately both were soon offered contracts by the English publisher Ralph Hawkes). Many of his friends began leaving for England or America. Bartók, though, was too strongly tied to his native land to consider leaving at once. He had already pondered the problem for a year and a half, describing his dilemma to fellow composer Sándor Veress in these terms:

> If a person stays here when the possibility of leaving is open to him, it could be said that he is tacitly agreeing to everything that is happening here . . . On the other hand,

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> it could also be said that no matter what quagmire the country sinks into, everybody should stay at home and help matters as much as possible.

Quite aside from the powerful cultural ties to his homeland, Bartók was hesitant to leave Hungary throughout 1938 and 1939 because his mother, to whom he was intensely devoted, was clearly failing. So for the moment he waited, caught up in the political maelstrom of central Europe, with little opportunity for peaceful composition.

Not until the middle of the summer, when Sacher invited him to be his guest at his Alpine chalet in Saanen, near Basel, did Bartók find the leisure to concentrate fully on his new work. Even there he was acutely aware of international tensions. He could see for himself that even the "poor, peaceful, honest Swiss" were preparing boulders above the mountain passes to use, if necessary, as a defense against German tanks.

Still, he at last was able to get to work seriously, and when he did, he composed with extraordinary speed, completing the entire score in just fifteen days of intense concentration. As soon as he had finished the work, he wrote to his son Béla to announce its completion, and added:

> I hadn't read a newspaper for 2 weeks until I picked one up yesterday; the lapse of time was not perceptible, it was just as if I was reading one 2 weeks old. Nothing had happened in between (Thank God).

Soon after, of course, the world exploded, and when Bartók's mother died that December, the last remaining tie to Hungary had been cut. He moved to the United States, where he was to die in 1945, an exile from the land that had vibrated in the very core of his being.

Despite the difficult time in which it was composed, Bartók's Divertimento is one of his liveliest and most accessible pieces, filled (especially in the outer movements) with



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rhythms and melodies that evoke Hungarian folk music and dance and fiddling. Though the work was inspired in part by the Baroque concerto, Bartók makes no attempt to establish a formal, structural alternation between the full ensemble and the solo group; the soloists comment freely on the musical discourse, taking over at times, receding into the background at others, *primus inter pares.*

The first movement opens with a melody that grows and grows in the first violins over repeated notes in the other instruments, gradually putting forth shoots that spread into the other parts. Solo instruments, appearing after a massive outpouring of block chords in a huge wall of sound, introduce a tiny new idea that is playfully extended—though occasionally cut short by more harsh block chords. Bartók's development is imaginative and full of incident, while his recapitulation—in the tradition of Hungarian folk-fiddling evoked here—is so free as to sound improvisatory.

The slow movement is one more of those wonderful Bartókian "night music" pieces that form so characteristic and memorable a part of his musical personality. Here, if anywhere, the composer's suppressed concern for the political madness of the distant outside world is expressed in music that is dark and shadowy, played on muted instruments. The intensely chromatic opening begins with ideas compressed into tightly constricted spaces, filling up every gap in the chromatic scale before opening outward in a still-constricted arc. A softly assertive marchlike tread leads to a grinding ostinato as the violins climb higher and higher and the volume builds to a powerful, crunching climax before dropping back to a muted hush. Once again the compressed opening idea returns, quiet but nervously tense. This movement belies the title of the work; there is nothing here that could be described simply as "diverting."

The final rondo, though, is as lively and unbuttoned a folk dance as Bartók ever composed, a vibrant, ringing contrast to the music of the middle movement. The dance throughout reflects the good-humored character of the folk dance, exploiting techniques of popular fiddle-playing in more refined form, even to the point of giving the principal violinist a kind of gypsy-violin solo and later on suggesting a slightly tipsy episode sandwiched between two wild-eyed vivacissimo passages, the second one bringing the Divertimento to its vigorous close.

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Benjamin Britten
Les Illuminations, to poems by Arthur Rimbaud, Opus 18



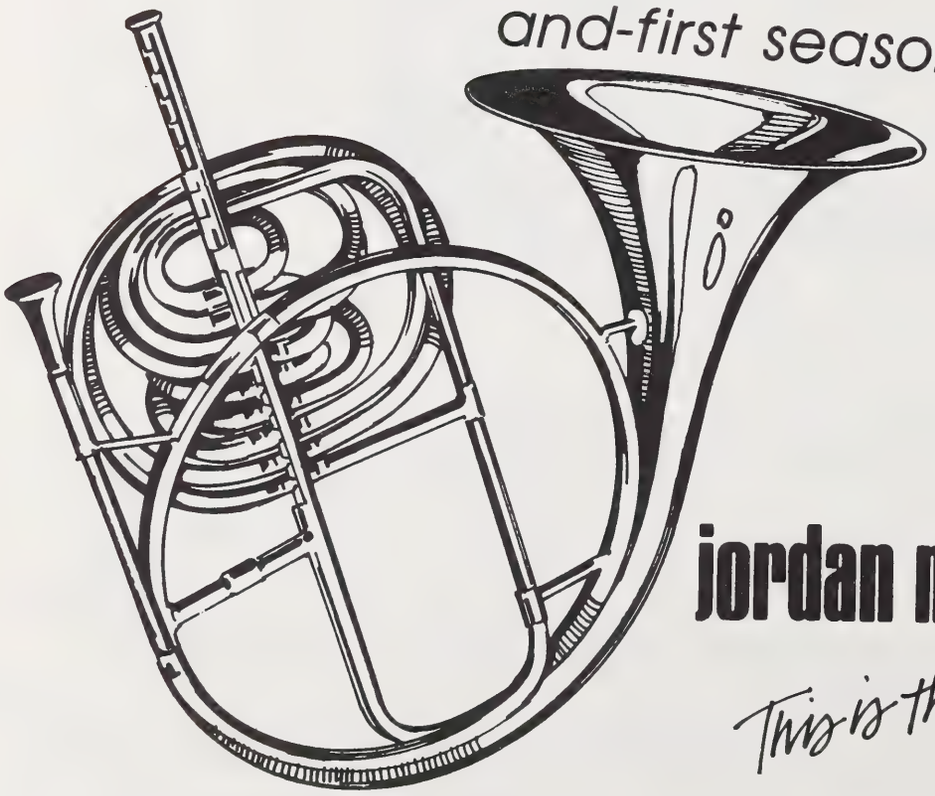
Edward Benjamin Britten was born in Lowestoft, Suffolk, England, on 22 November 1913 and died in Aldeburgh on 4 December 1976. He composed Les Illuminations, *a cycle of settings of the poetry of Arthur Rimbaud, in 1939, while living in the United States. The last page of the score is dated "Amityville, N.Y.—Oct. 25th 1939." The first performance took place in London on 30 January 1940, with the Boyd Neel Orchestra conducted by Boyd Neel, and soprano Sophie Wyss, to whom the work as a whole is dedicated (though individual songs bear the initials of other dedicatees). These are the first performances by the Boston Symphony Orchestra. The work calls for soprano or tenor solo and string orchestra.*

Britten lived in the United States for some three years, beginning in early 1939. He had become dissatisfied with the artistic climate in his native England, a mood enhanced by the emigration of W.H. Auden, with whom he had already collaborated in the documentary film unit of the General Post Office, beginning in 1935 and continuing (outside of the studio) in the song cycle with orchestra *Our Hunting Fathers* (1936) and the choral *Ballad of Heroes* (1939). Britten left England with the intention of remaining for good in the United States, though within a few years he had realized that he really felt at home only on the eastern coast of England, where he had been born, and that he would have to return there despite his status as a conscientious objector, which, in wartime, would be anything but pleasant. Meanwhile he composed a pair of major vocal works to non-English texts, which had the salutary effect of freeing his approach to the setting of his own language, so that he quickly became perhaps the most accomplished composer of vocal music in English since Henry Purcell.

The first of the pair, *Les Illuminations*, set the highly imagistic, colorful poetry of Arthur Rimbaud (1854-91) for high voice and string orchestra; the second, *Seven Sonnets of Michelangelo*, set the poetry of the great sculptor for tenor voice and piano. After completing these two sets, he devoted himself wholeheartedly to English poetry for many years, only rarely writing songs in other languages thereafter—the *Six Hölderlin Fragments* of 1958 (in German) and *The Poet's Echo* of 1965 (settings of Pushkin in Russian). In the meantime, of course, he had also created modern British opera, building the edifice of its repertory almost singlehandedly and forging a path that almost every British composer since has followed.

Britten himself chose the passages from Rimbaud and arranged them in the order that make up his cycle. Rimbaud's poetry consists of sequences of brilliant—even fantastic—images that may suggest musical setting but do not detail any explicit plot or dramatic story. The text is entirely esoteric, not intended to be grasped or entirely understood at first encounter. Britten highlights the privacy of the poet's world by choosing one line in

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particular as the motto of the composition: "I alone hold the key to this savage parade." Musical clarity is therefore necessary in the midst of verbal difficulty; Britten responds by setting the texts—especially the longer ones—in traditional song patterns (strophic and the so-called "song form," ABA), enlivened by imaginative string writing throughout. Harmonically the work involves a musical combat between the tritone-related keys of E and B-flat, which contend with one another throughout, beginning in the fanfares at the outset (violas in B-flat, first violins in E). Alternations between these two chords accompany the singer's motto, which will recur. Gradually both pitches are interpreted as part of the overtone series of C, presented in the violas and cellos in a brilliant shower of glissandi immediately after the singer finishes the one vocal line of this opening number (the device of the glissando-harmonics was invented by Stravinsky in the introduction to *The Firebird*).

After this epigrammatic opening, *Villes* appears as an extended series of fantastic images, set in a continuous flow of rhythmic accompaniment, becoming a gallop for the "processions of Mabs" (a passing reference to Mercutio's taunting of his friend Romeo).

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Phrase is quite literally a phrase, only eight measures long, accompanied by string harmonics until the final soft chord and tellingly built with a vocal line that first strikes E twice, then gradually climbs to a climactic B-flat, recalling the motto of the opening. The last words, *"et je danse"* ("and I dance"), introduce the dance proper in *Antique*, with its accompaniment of guitar-like strummed lower strings. It begins in B-flat and moves up one step at a time throughout its middle section to a distant E, then sinks rapidly back to a serene close. *Royauté* is the expressive opposite, taking us suddenly and pompously to the key of E, with the sharply dotted rhythms that have been the traditional trappings of royalty from the time of Lully's French overtures for Louis XIV.

The three musical stanzas of *Marine* appear as simple variations, expanding in the vocal part at the end to suggest the "whirlpools of light." The orchestral interlude that follows, an intertwining of sinuous lines, contains subtle, distorted recollections of the preceding song before the soloist again sings the motto of the cycle over alternating B-flat and E triads. *Being Beauteous* suggests a private, inner life into which the faraway world intrudes (in the middle section) with its noise and "raucous music." The "savage parade" itself breaks out spectrally in *Parade*, growing from a handful of disparate march fragments into a violent climax as the parade passes by, then dying away again to culminate in a final statement of the motto theme, with its now familiar alternation of E and B-flat harmonies, though closing in C (the bulk of the movement was in the minor, but the close hints at C major).

Yet there remains one more movement, *Départ*, a deeply felt transition to a new state (as represented by its ending in a different key, E-flat, a literal departure from C, which has been the anticipated close all along). The extraordinary simplicity of this last song moves in three ever-expanding arcs taking off each time from a near-recitative (*"Assez vu . . ."* then *"Assez eu . . ."* and finally *"Assez connu . . ."*). The hushed close in the orchestra recalls for one last time the opposition between the E and the B-flat (indeed, for one measure, as violins and violas drop away, these are the only two pitches sounding). But now, for the first time, this opposition no longer finds its reconciliation in the key of C but slips through a new and unexpected resolution to E-flat. "There are more things in heaven and earth than are dreamt of in your philosophy, Horatio."

—S.L.

Texts for *Les Illuminations* begin on page 30.

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Les Illuminations

Fanfare

J'ai seul la clef de cette parade,
de cette parade sauvage.

Villes

Ce sont des villes!
C'est un peuple pour qui se sont
montés ces Alleghanys et ces
Libans de rêve!

Ce sont des villes!
Des chalets de cristal et de bois se
meuvent sur des rails et des
poulies invisibles.
Les vieux cratères, ceints de colosses
et de plamiers de cuivre rugissent
mélodieusement dans les feux.

Ce sont des villes!
Des cortèges de Mabs en robes rousses,
opalines, montent des ravines.
Là-haut, les pieds dans la cascade et
les ronces, les cerfs tettent
Diane.
Les Bacchantes de banlieues sanglotent
et la lune brûle et hurle.
Vénus entre dans les cavernes des
forgerons et des ermites.

Ce sont des . . .
Des groupes de beffrois chantent les
idées des peuples.
Des châteaux bâtis en os sort la
musique inconnue.

Ce sont des villes!
Ce sont des villes!
Le paradis des orages s'effrondre.
Les sauvages dansent sans cesse,
dansent, dansent sans cesse la
Fête de la Nuit.

Ce sont des villes!

Quels bons bras, quelle belle heure
me rendront cette région d'où
viennent mes sommeils et mes
moindres mouvements?

Illuminations

Fanfare

I alone have the key to this parade, to
this savage parade.

Towns

These are towns!
This is a people for whom illusory
Alleghenies and Lebanons reared
themselves up!

These are towns!
Chalets of wood and glass move on
invisible rails and pulleys.

The ancient craters, encircled by
colossi and by vats of copper,
roar melodiously in the flames.

These are towns!
Processions of Mabs in russet, opaline
dresses rise from the ravines.
Up there, Diana suckles the harts whose
feet are in the waterfalls and the
brambles.
Suburban Bacchantes sob, and the moon
burns and howls.
Venus enters the caves of the
blacksmiths and hermits.

These are . . .
Groups of belfries give tongue to the
thoughts of the peoples.
From castles fashioned in bone comes
unknown music.

These are towns!
These are towns!
The paradise of the storms collapses.
The savages dance ceaselessly, dance,
dance ceaselessly in the Festival
of Night.

These are towns!

What kind arms and what lovely hour
will give me back that place whence
come my slumbers and my slightest
movements?

Phrase

J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaines d'or d'étoile à étoile, et je danse.

Antique

Gracieux fils de Pan!
Autour de ton front couronné de fleurettes et de baies, tes yeux, des boules précieuses, remuent.
Tachées de lie brune, tes joues se creusent.
Tes crocs luisent.
Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds.
Ton coeur bat dans ce ventre où dort de double sexe.
Promène-toi, la nuit, la nuit, en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

Strophe

I have stretched cords from steeple to steeple; garlands from window to window; chains of gold from star to star, and now I dance.

Antiquity

Graceful son of Pan!
Under your brow crowned with little flowers and berries, your eyes, precious balls, are looking around.
Stained with brown dregs, your cheeks grow hollow.
Your fangs shine.
Your breast is like a zither, tinglings run in your fair arms.

Your heart beats in that belly where the dual sex sleeps.
Walk abroad at night, at night, gently moving that thigh, that other thigh and that left leg.

Royauté

Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient, criaient sur la place publique:
"Mes amis, mes amis, je veux qu'elle soit reine, je veux qu'elle soit reine!"
"Je veux être reine, être reine, être reine!"
Elle riait et tremblait.
Il parlait aux amis de révélation, d'épreuve terminée.
Ils se pâmaient l'un contre l'autre.

En effet, ils furent rois toute une matinée, où les tentures carminées se relevèrent sur les maisons, et tout l'après-midi, où ils s'avancèrent du côté des jardins de palmes.

Royalty

One fine morning, amongst a gentle people, a man and a woman—proud creatures—were crying, crying out in the public square:
"My friends, my friends, I want her to be Queen, I want her to be Queen!"

"I want to be Queen, to be Queen, to be Queen!"
She laughed and trembled.
He spoke to his friends of revelation, of final proof.
They rivalled each other in their rapture.
Indeed, they became sovereigns for a whole morning, when the scarlet hangings went up on the houses, and for the whole afternoon when they came from the palm gardens.

—Please turn the page quietly, and only after the music has stopped.—

Marine

Les chars d'argent et de cuivre,
Les proues d'acier et d'argent,
Battent l'écume,
Soulèvent les souches des ronces.
Les courants de la lande,
Et les ornières immenses du reflux,
Filent circulair'ment vers l'est,
Vers les piliers de la forêt,
Vers les fûts de la jetée,
Dont l'angle est heurté par des
tourbillons . . . tourbillons de
lumière.

Seascape

The carriages of silver and of copper,
The prows of steel and of silver,
Thrash the foam,
Stir up the bramble roots.
The currents of the wasteland,
And the immense tracks of the ebb-tide
Flow in circles towards the East,
Towards the columns of the forest,
Towards the piers of the jetty,
Whose jutting corners are battered by
whirlpools . . . whirlpools of light.

Interlude

J'ai seul la clef de cette parade,
de cette parade sauvage!

Intermezzo

I alone have the key to this parade,
to this savage parade!

Being Beauteous

Devant une neige, un Etre de beauté de
haute taille.
Des sifflements de mort et des cercles
de musique sourde font monter,
s'élargir et trembler comme un
spectre ce corps adoré; des
blessures écarlates et noires
éclatent dan les chaires superbes.
Les couleurs propres de la vie se
foncent, dansent et se dégagent
autour de la vision, sur le chantier.
Et les frissons s'élèvent et grondent,
et la saveur forcenée de ces effets
se chargeant avec les sifflements
mortels et les rauques musiques
que le monde, loin derrière nous,
lance sur notre mère de beauté,
elle recule, elle se dresse.
Oh! nos os sont revêtus d'un nouveau
corps amoureux.
O la face cendrée, l'écusson de crin,
les bras de cristal! le canon sur
lequel je dois m'abattre à travers
la mêlée des arbres et de l'air
léger!

Being Beauteous

Before a background of snow, a tall,
beautiful Being.
Hissings of death and circles of
muffled music cause this adored
body to rise, to spread and to
tremble like a spectre; scarlet
and black wounds break out on the
glorious flesh.
The true colors of life fuse, dance,
and separate around the vision of
the stocks.
And tremors arise and growl, and the
frenzied flavor of these effects
charged with the mortal hissing and
the raucous music which the world,
far behind us, casts on our mother
of beauty, recoils and rears up.

Oh! Our bones are re-clad in a new
loving body.
The ash-gray face, the shield of
horsehair, the crystal arms! The
cannon on which I must subside
through the tangle of trees and
soft air!

Parade

Des drôles très solides.
Plusieurs ont exploité vos mondes.
Sans besoin, et peu pressés de mettre en oeuvre leurs brillantes facultés et leur expérience de vos consciences.
Quels hommes mûrs!
Quels hommes mûrs!
Des yeux hébétés à la façon de la nuit d'été, rouges et noirs, tricolorés, d'acier piqué d'étoiles d'or; des facies déformés, plombés, blêmis, incendiés; des enrouements folâtres!
La démarche cruelle des oripeaux!
Il y a quelques jeunes!
O le plus violent Paradis de la grimace enragée!
Chinois, Hottentots, Bohémiens, niais, hyènes, Molochs, vieilles démences, démons sinistres, ils mêlent les tours populaires, maternels, avec les poses et les tendresses bestiales.
Ils interpréteraient des pièces nouvelles et des chanson "bonnes filles."
Maître jongleurs, ils transforment le lieu et les personnes et usent de la comédie magnétique.

J'ai seul la clef de cette parade, de cette parade sauvage!

Parade

Downright knaves.
Several have exploited your worlds.
Having no needs, and seldom required to put into action their brilliant faculties and their experience of your consciences.
What mature men!
What mature men!
Eyes drugged like a summer night, red and black, tricolor, steel dotted with golden stars; features deformed, livid, blemished, burnt; wanton huskiness!

The cruel bearing of the tawdry finery!
There are some young people!
Oh most violent paradise of the furious grimace!
Chinese, Hottentots, gypsies, fools, hyenas, Molochs, mad old women, sinister demons, they mingle their popular, motherly tricks with animal poses and affections.

They would interpret new pieces and "good girl" songs.

Master jugglers, they transform the place and the people and make use of irresistible comedy.

I alone have the key to this parade, to this savage parade!

Départ

Assez vu.
La vision s'est rencontrée à tous les airs.
Assez eu.
Rumeurs des villes, le soir, et au soleil, et toujours.
Assez connu.
Les arrêts de la vie.
O Rumeurs et Visions!
Départ dans l'affection et le bruit neufs.

—Arthur Rimbaud

Departure

Enough seen.
The vision was met with in every tune.

Enough had.
Murmurs of the towns, of the night, and in the sun, and always.
Enough known.
The decrees of life.
Oh Murmurs and Visions!
Departure in new affection and noise.



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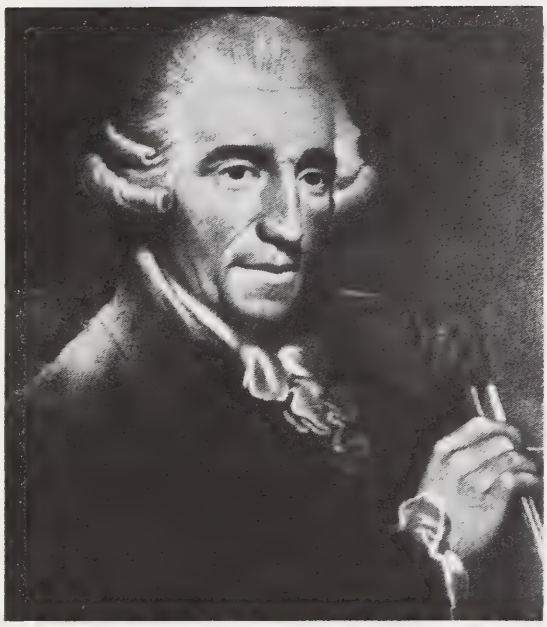
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Joseph Haydn
Symphony No. 102 in B-flat



Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He wrote the Symphony No. 102 in 1794 and led the first performance at the King's Theatre, London, on 2 February 1795. Haydn symphonies began to be played in America in the 1780s and 1790s, in Boston as early as 1792; they were, however, seldom clearly identified, and it is impossible in most instances to establish early performance dates with any precision. The present symphony was on the first pair of concerts the Boston Symphony ever gave: the dates were 21 and 22 October 1881, and Georg Henschel conducted. Henschel, by then Sir George, returned at the age of eighty to lead the opening concerts of the orchestra's fiftieth season on 10 and 11 October 1930, and again conducted this work on that occasion. The orchestra has also given performances of it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky (who made the first and what was for many years the only recording), Richard Burgin, Leonard Bernstein, Charles Munch, and Rafael Kubelik. Seiji Ozawa led the most recent Tanglewood performance in August 1978 and Joseph Silverstein the most recent Symphony Hall performance in November that year. The score calls for two each of flutes, oboes, bassoons, horns, and trumpets, with timpani and strings.

The story is familiar—the death of the aged Prince Nicholas Esterházy in 1790, the disbanding by his son of most of his musical household, the pension granted to the fifty-eight-year-old Haydn (then just about to complete three decades of service to the family) and the continuance of his Kapellmeister title as a sinecure, the composer's delight in his new-found liberty, his removal to Vienna, the appearance one December morning of a stranger who announced, "I am Salomon from London and I have come to fetch you."

Johann Peter Salomon, born 1745 in Bonn, an admirer of Haydn since the 1770s, had settled in London in 1781 and was active and successful there as violinist and impresario. He happened to be on the continent when he heard of Esterházy's death and he lost no time in setting out for Vienna, where he made Haydn a splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert. That story, too, is a familiar one—the farewell from Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of the London concerts and the symphonies (nos. 93–98) he wrote for them, the honorary degree from Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the news of Mozart's death, the return to Vienna in July 1792. There, an ungifted, unrigorous teacher, he briefly gave lessons to the twenty-one-year-old Beethoven, an unhappy encounter. Mozart was gone and so was Frau von Genzinger,

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almost as young. Haydn's marriage and his now fourteen-year-old affair with the singer Luigia Polzelli were as wretched and draining as ever. He was happy, therefore, to accept Salomon's invitation to return to London, and on 19 January 1794 he set out once more for a stay of a year and a half. For Salomon he produced three more symphonies (nos. 99–101) and another three (nos. 102–104) for a series of concerts organized by the violinist and composer Giovanni Battista Viotti. For other occasions he wrote piano sonatas, trios, and songs to English texts. Though Viotti's concerts were less well organized and less well attended than Salomon's, the three symphonies presented at them enjoyed immediate and immense success at concerts in February, March, and April 1795. At the premiere of this one, during the finale, a chandelier fell in the middle of the auditorium, but no one was hurt as the audience had all rushed forward to get as close a look as they could at Haydn, who was conducting from the keyboard. The symphony was at once dubbed *The Miracle,* a title later mistakenly transferred to No. 96. An encore of the finale was demanded and granted, but not only because of the chandelier: encores even of two movements were not uncommon at those Haydn premieres in London.

The first sound is a B-flat five octaves deep—unmeasured but long, and presumably to be followed by a little breath. Violins and violas continue with a slow phrase of elegiac cast. That phrase, speeded up and with all pathos removed, propels the Vivace into being, while a unison, always with a silence on either side, constantly disrupts the flow of the movement. Not only is the ornate melody of the Adagio of exceptional eloquence, the sheer sound of the movement is the most remarkable Haydn ever imagined: trumpets and drums are muted, a solo cello injects its gently penetrating timbre into the middle of the texture, and just before the end, the two trumpets contribute a sound so extraordinary that it still tends to frighten conductors, many of whom remove it. This movement, by the way, is a transcription of a piano trio written in London a little earlier. A forceful minuet is spelled by a gentler Trio. The finale is one of Haydn's quickest and funniest, the double upbeat to the theme being designed for wonderful "so when is it going to come back?" games. But the drama and the harmonic surprises of the first two movements insist on not being forgotten. If Beethoven didn't get much out of his lessons with Haydn, he learned plenty from his scores.

—Michael Steinberg

Now Artistic Advisor of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



★★★★

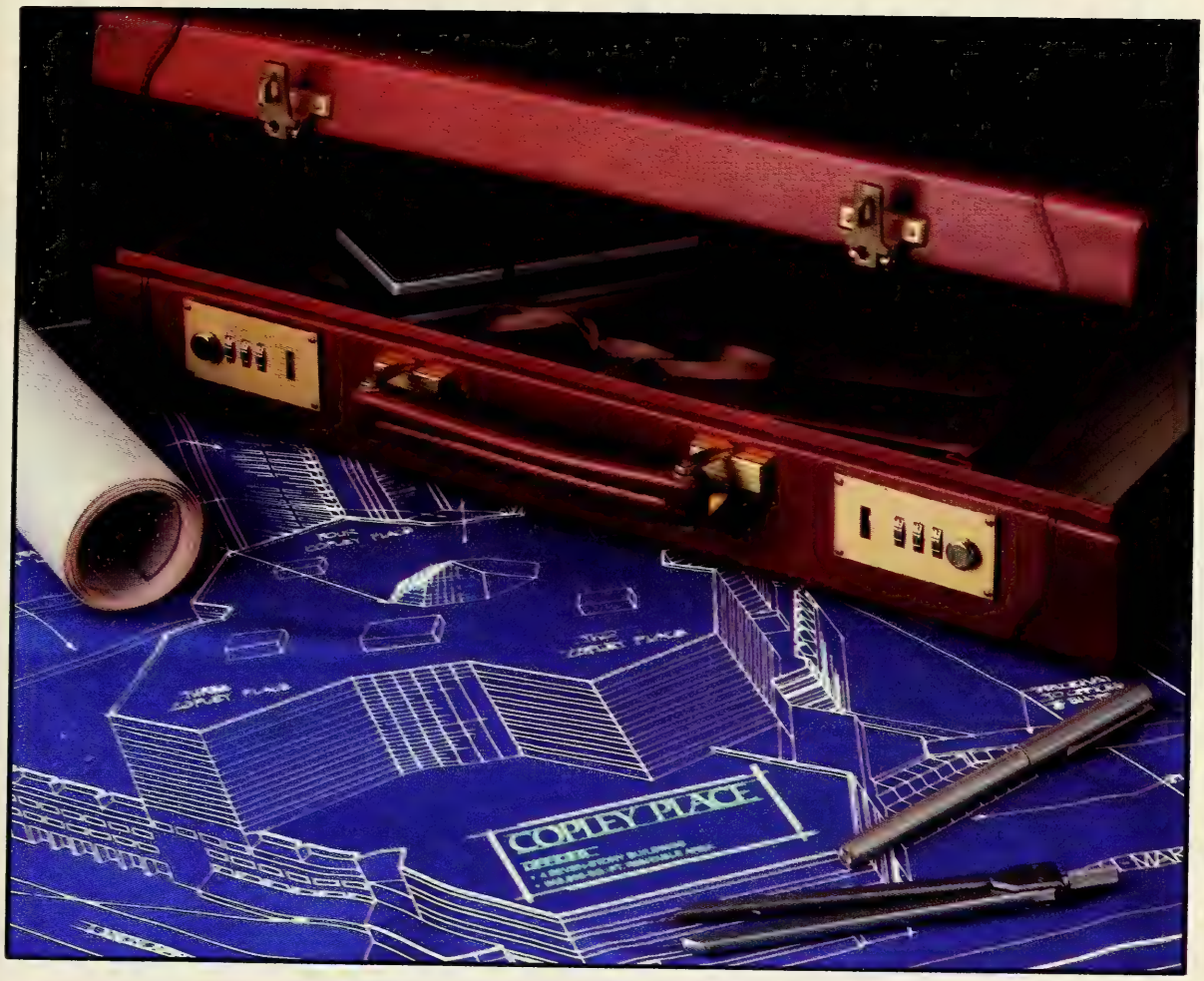
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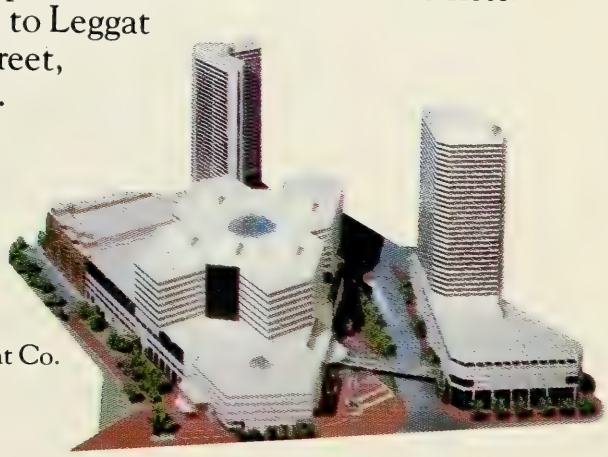
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More . . .

Halsey Stevens's *The Life and Music of Béla Bartók* (Oxford, available in paperback) is the most thorough biographical and critical study available. John McCabe's *Bartók Orchestral Music* is a fine addition to the BBC Music Guides (University of Washington paperback). Among the recordings of the Divertimento, I would recommend either Neville Marriner with the Academy of St. Martin-in-the-Fields (Argo, coupled with the Music for Strings, Percussion, and Celesta) or Antal Dorati with the BBC Symphony (Mercury, coupled with the Piano Concerto of John Corigliano, played by Hilde Somer with the San Antonio Symphony conducted by Victor Alessandro).

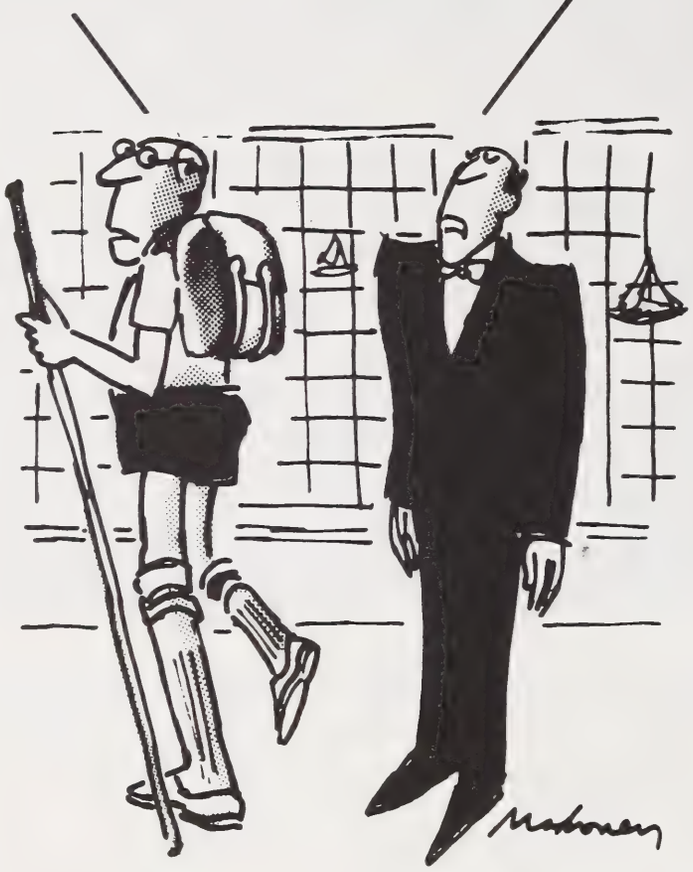
The biggest and fullest book about Britten's music is a recent volume by Peter Evans, *The Music of Benjamin Britten* (U. of Minnesota), which provides extended studies of the major scores and some discussion of just about everything. For informed and enthusiastic discussion of the composer up to the early 1950s, the symposium volume edited by Donald Mitchell and Hans Keller, *Benjamin Britten: a Commentary on his Work by a Group of Specialists,* is first-rate. An evocative photographic study has been prepared by Donald Mitchell and John Evans: *Benjamin Britten: Pictures from a Life, 1913-1976* (Scribners). Currently available recordings of *Les Illuminations* are evenly divided between tenors and sopranos (in all but the disc listed at the end, the work coupled with *Les Illuminations* is Britten's Serenade for Tenor, Horn, and Strings, Opus 31). The composer's own recording, with the English Chamber Orchestra and tenor Peter Pears, is splendidly performed and, of course, historically important as well (London). Robert Tear has recorded the work with Carlo Maria Giulini conducting the Philharmonia Orchestra (DG). As for the distaff side, Heather Harper sings *Les Illuminations* with Neville Marriner and the Northern Sinfonia (Angel), while the American soprano Janice Harsanyi sings with the Piedmont Chamber Orchestra (from North Carolina) under the direction of Robert Suderberg on the budget Turnabout label (coupled with Suderberg's Concerto, subtitled *"Voyage de Nuit, d'après Baudelaire"*).

Books on Haydn are either very large or very small. The best short introduction is Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback); at the opposite end of the scale is the mammoth five-volume study by H.C. Robbins Landon, *Haydn: Chronology and Works* (Indiana); it will be forever an indispensible reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it sometimes rather hard to digest. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). As for recordings of No. 102, Eugen Jochum's performance with the London Philharmonic is first choice, but it is only available in a box of Haydn's London symphonies on six discs (DG). The company has released some of the records singly, but this one is not yet among them. Among single discs currently available, the one to go for is Sir Colin Davis conducting the Concertgebouw (Philips, with No. 101). Antal Dorati's performance with the Philharmonia Hungarica comes in a six-record box of the twelve London symphonies with which you get an exceptionally informative booklet by Robbins Landon (London Stereo Treasury).

—S.L.

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Kurt Masur



Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur made his American debut with that orchestra during the 1974-75 season. In the years following, he appeared with the Toronto Symphony and the Dallas Symphony. Following his initial Boston Symphony appearances in February 1980, he went on to conduct the San Francisco Symphony that same season, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival in June 1981. That summer he returned to the Boston Symphony Orchestra for concerts at Tanglewood and made his debut with the Chicago Symphony at the Ravinia Festival. Boston and New York also heard him with the Leipzig Gewandhaus when he returned to this country with that orchestra in the spring of 1981 and then again this past fall. During the 1981-82 season, Mr. Masur made his first appearances with the Philadelphia Orchestra, returned to the Boston Symphony for concerts both in Symphony Hall and at Tanglewood, and made his debut with the Cleveland Orchestra at the Blossom Music Festival.
Mr. Masur is former conductor of the Leipzig Opera, and he has led such famed orchestras as the Berlin Philharmonic, the Dresden Staatskapelle, the Leningrad Philharmonic, the Vienna Philharmonic, and the Stockholm Philharmonic. He has also participated at such international music festivals as Prague, Warsaw, and Salzburg.

Born in Silesia in 1927, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. His first engagement as an orchestra coach was at the Halle County Theatre. From 1951 to 1953 he was Kapellmeister of the Erfurt Theatre, and he was later engaged as first conductor of the Leipzig theaters. In 1955 he became a conductor at the Dresden Philharmonic, and from 1958 to 1960 he returned to opera as general director of music at the Mecklenburg State Theatre of Schwerin. During the following four years he was senior director of music at the Komische Oper in Berlin, where he worked closely with Walter Felsenstein, an association vitally important to his career. Mr. Masur's recordings include the complete symphonies of Brahms, Mendelssohn, Schumann, and Bruckner, Beethoven's *Fidelio* and *Missa Solemnis,* and music of Mozart and Prokofiev. His recordings are available on the Philips, Deutsche Grammophon, Angel, Vanguard, and Musical Heritage Society labels. This past summer at Tanglewood, Mr. Masur led the Boston Symphony in five programs, including an all-Beethoven weekend.

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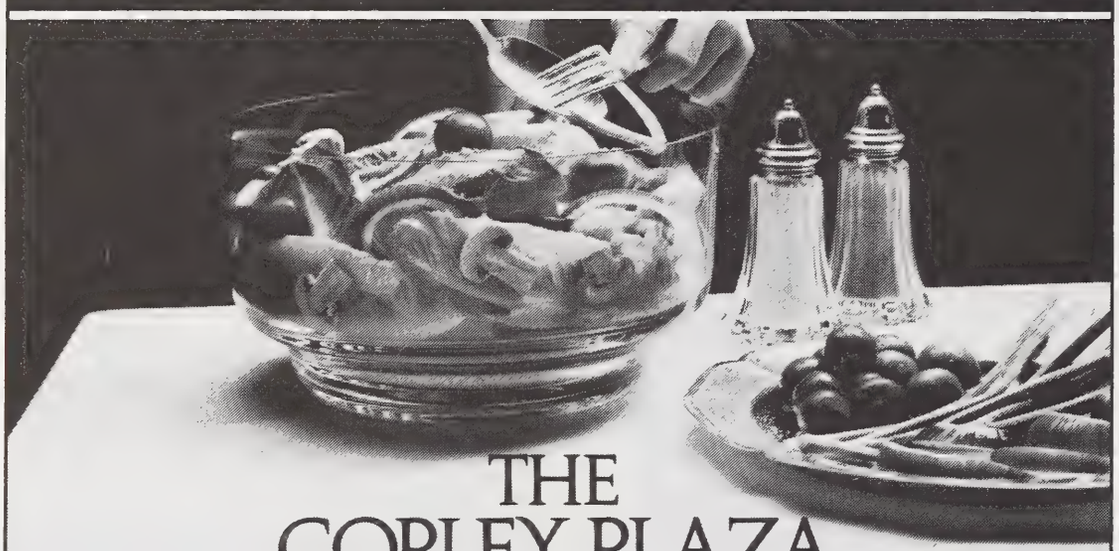
Vinson Cole



Tenor Vinson Cole has won enthusiastic praise for his interpretations of major roles with the opera companies of San Francisco, Boston, Dallas, St. Louis, Seattle, Santa Fe, Vancouver, and Calgary, as well as at the Cincinnati May Festival, Wolf Trap, Tanglewood, the Theatre de l'Opera in Lyon, the Opera du Rhin in Strasbourg, and the Welsh National Opera. He has been a leading member of the New York City Opera since his spectacular 1979 debut as Rodolfo in *La bohème,* a role he has been engaged to sing with the company for four consecutive seasons. His New York City Opera engagements for 1982-83 include Rodolfo, Tamino in *The Magic Flute,* and Pinkerton in *Madama Butterfly,* with performances both in New York and on the company's annual tour to Los Angeles. He joins Florence Quivar and Leona Mitchell at William Jewell College for an "Evening of Opera," and in Europe he appears as Ernesto in the Cologne Opera's *Don Pasquale.* Mr. Cole's orchestral engagements this season include Mahler's *Das klagende Lied* with the Cleveland Orchestra, Beethoven's *Missa Solemnis* with the Cincinnati Symphony, the Dvořák *Stabat Mater* at the National Arts Center in Ottawa, and Janáček's *Amarus* with the Toronto Symphony. In New York, he again joins Richard Westenburg and Musica Sacra at Avery Fisher Hall as soloist in Bach's B minor Mass. In recent seasons, Mr. Cole has appeared with such major orchestras as the Chicago Symphony under Carlo Maria Giulini and James Levine, the San Francisco Symphony, the Detroit Symphony, the National Symphony, the Minnesota Orchestra, and the St. Louis Symphony. He made his Cleveland Orchestra debut in 1980-81 and returned there last season for Haydn's *Lord Nelson* Mass and Kodály's *Psalmus Hungaricus.* Last season he also performed Beethoven's Ninth with the San Francisco Symphony, Handel's *Messiah* with the Minnesota Orchestra, and Britten's *Les Illuminations* with the Denver Symphony. Mr. Cole has appeared in a number of twentieth-century works, including the Santa Fe Opera's 1975 production of Janáček's *Cunning Little Vixen.* In November 1976 he created a sensation as Innis Brown in the world premiere of Ulysses Kay's opera *Jubilee* with Opera South in Jackson, Mississippi.

Born in Kansas City, Missouri, Vinson Cole received his early musical training at the local campus of the University of Missouri. On full scholarship to the Philadelphia Musical Academy, he studied with Licia Albanese. He remained in Philadelphia to study at the Curtis Institute with Margaret Harshaw and to sing major roles at the Curtis Opera Theatre and the Philadelphia Lyric Opera. The recipient of many honors and awards, Mr. Cole won the 1976 National Award of Chicago's WGN "Auditions of the Air" and the following year won the Weyerhauser Award, the first prize in the Metropolitan Opera National Auditions. Also in 1977 Mr. Cole was honored with an invitation to sing at a White House state dinner honoring West German Chancellor and Mrs. Schmidt. Mr. Cole made his first Boston Symphony appearance at Tanglewood this past summer, as Jaquino in a staged performance of Beethoven's *Fidelio* under the direction of Seiji Ozawa.

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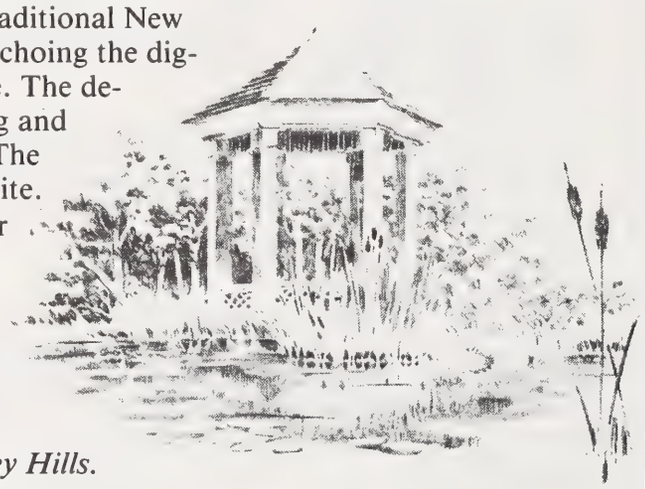
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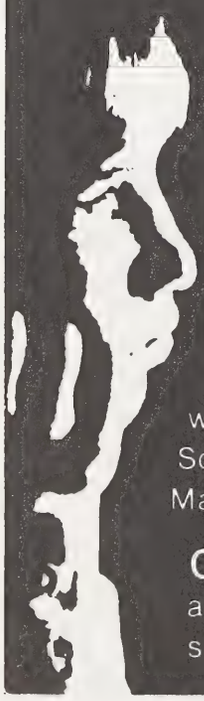
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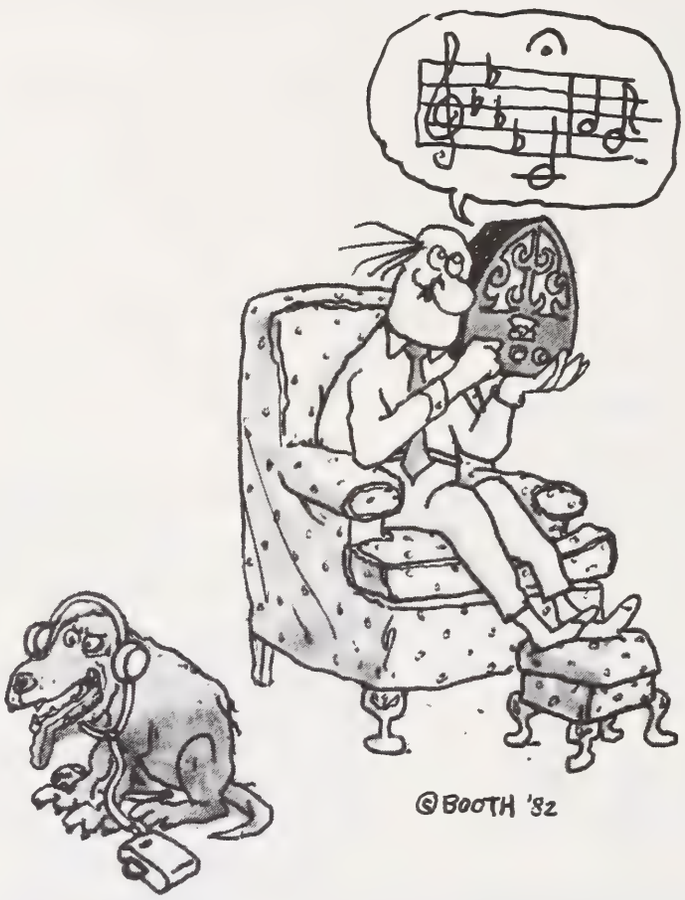


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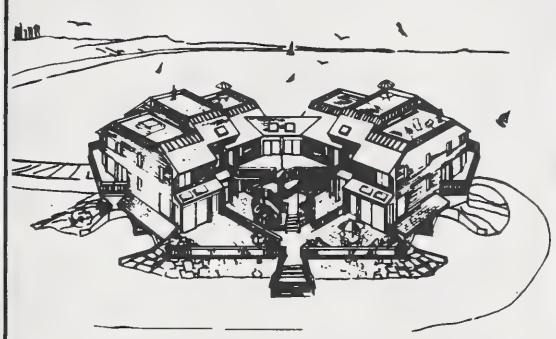


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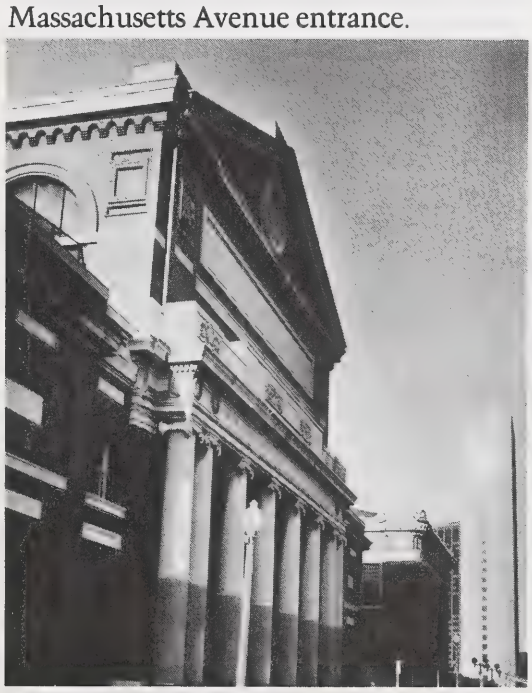
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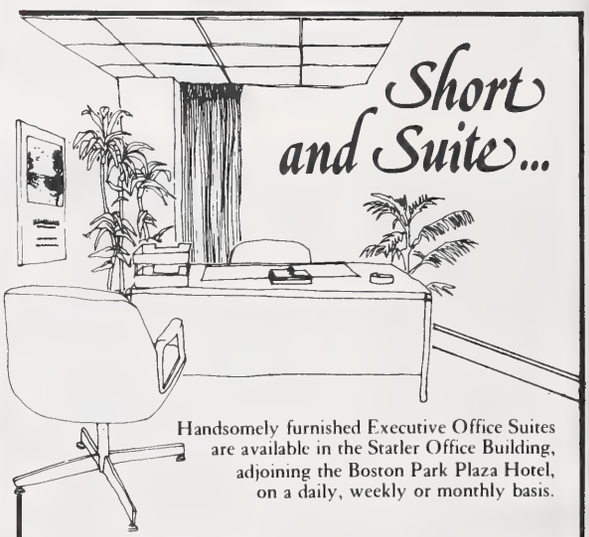
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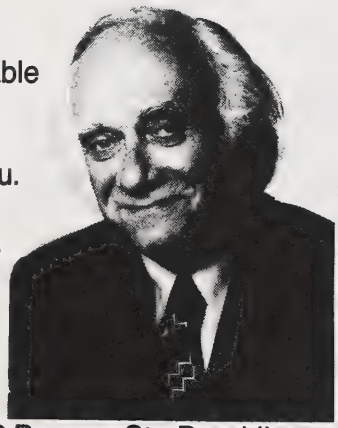
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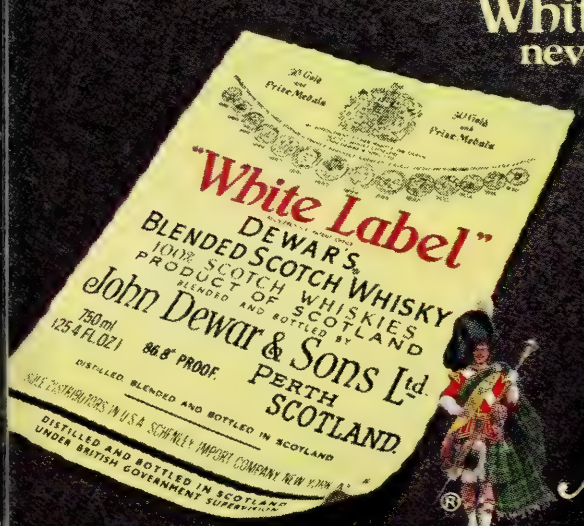
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Thursday, 6 January at 6
Saturday, 8 January at 6

GERALD ELIAS, violin
RONAN LEFKOWITZ, violin
PATRICIA McCARTY, viola
RONALD FELDMAN, cello
JUNG-JA KIM, piano

BARTÓK — Forty-four Duos for Two Violins (selections)

No. 21: New Year's Song #1
No. 29: New Year's Song #2
No. 30: New Year's Song #3
No. 31: New Year's Song #4
No. 36: The Bagpipe
No. 37: Prelude and Canon
No. 38: Rumanian Whirling Dance
No. 39: Serbian Dance
No. 40: Walachian Dance
No. 41: Scherzo
No. 42: Arabian Dance
No. 43: Pizzicato
No. 44: Ardeliana

Mr. ELIAS and Mr. LEFKOWITZ

BRITTEN — *Lachrymae,* Reflections on a song of John Dowland, Opus 48

Ms. McCARTY and Ms. KIM

HAYDN — Quartet in G, Opus 77, No. 1

Allegro moderato
Adagio
Menuet: Presto
Finale: Presto

Mr. ELIAS, Mr. LEFKOWITZ, Ms. McCARTY, and Mr. FELDMAN

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Béla Bartók
Duos for Two Violins

Like many of his Hungarian compatriots, notably Kodály, Béla Bartók was very interested in employing folk music materials as the basis of pieces with a pedagogical purpose. Since he himself was a pianist, it was only natural that he should turn out most such works for the piano, including his Ten Easy Pieces and *For Children,* as well as the progressively more elaborate and difficult works in the six volumes of *Mikrokosmos.* It wasn't until 1931 that he undertook a similar set of works for string duo; the result was his Forty-four Duos for Two Violins. Although he based the duos on folk tunes, Bartók treats his source material with great freedom, elaborating the tunes with all the resources of his mature harmonic and polyphonic sensibilities.

—Steven Ledbetter

Benjamin Britten
Lachrymae, Reflections on a song of John Dowland, Opus 48

Among the most famous songs of the Elizabethan era was *"Flow my tears, fall from your springs"* by the greatest song composer of the day, John Dowland. The lyrical lament for unrequited love was known in various forms as a song and in different instrumental arrangements (where it was called *Lachrymae* [*"Tears"*]); it was sung and played everywhere, copied into manuscripts all over Europe, and referred to by Shakespeare. Dowland himself was certainly aware that his reputation was largely made on this piece: he once signed his name to a manuscript identifying himself as "Jo. dolandi de Lachrymae his own hand" (or "John Dowland of the Lachrymae his own hand"). Benjamin Britten's 1950 composition, conceived as a set of "reflections" on a song by his great English forebear, was composed for William Primrose for performance at the Aldeburgh Festival, which Britten had founded and directed (many years later—in February 1976—Britten scored the work for solo viola with string orchestra as Opus 48a).

Britten's work, though entitled *"Lachrymae,"* is almost entirely based on another of Dowland's great songs, *"If my complaints could passions move,"* though it does quote the *"Lachrymae"* melody at one memorable point. Like so many Dowland songs, *"If my complaints"* is in a minor key (here C minor) that constantly strains toward the brighter world of its relative major (E flat), but keeps falling inexorably back to the sombre minor. There is a risk here for the composer who chooses to write variations on this pattern, for after a few repetitions it may begin to sound like parody. Britten avoids the risk by using only a few fundamental motivic ideas from the first phrase of the song for most of the work; only at the end does he bring in the song's closing strain. He draws most of the material for the piece from the opening four notes of the first phrase and the first three notes of the second phrase:

If my complaints could passions move,
Or make Love see wherein I suffer wrong...

These motives are presented simultaneously at the very outset (Lento), the first phrase in the viola, the second in the piano. These are the primary materials for the ten variations that follow the opening Lento statement. By choosing such brief basic material, Britten gives himself scope for extraordinary freedom in the character of his variations. The sixth (Appassionato) aims toward the relative major with a quotation in the viola from Dowland's *"Lachrymae"*—and from precisely the portion where Dowland makes a similar move. But the attempt is doomed to failure—there is no brightening, no peace. By the tenth and last variation, the harmony in the accompaniment is rooted on a repeated C,

which holds it firmly in the tragic minor, despite heroic efforts by the violist to dislodge it. Throughout the work, Britten avoids quoting the original song directly; he builds instead a series of spectral allusions, so that even a listener who knows it well may not at first recognize its presence. The final variation, then, when the later phrases of the song finally make their appearance, becomes wonderfully cathartic.

—S.L.

Joseph Haydn
Quartet in G, Opus 77, No. 1

The two quartets that comprise Haydn's Opus 77 come from 1799, one year after the triumphant completion and reception of *The Creation* and two years after the masterly set of six quartets published as Opus 76. Sets of string quartets were normally composed and published in groups of six; in Opus 77, Haydn stopped at two—most unusually for him. Herein lies a mystery. Though Haydn was in his late sixties, there was no hint of failing powers: he did, after all, continue to compose in the large vocal forms of Mass setting and oratorio. But for some reason he withdrew from the realm of large instrumental works, and he did so even before completing his last instrumental commission. Haydn scholar H.C. Robbins Landon has suggested an answer to this mystery, one that accords well with what we know of Haydn's character. Landon points out that the dedicatee of the Opus 77 quartets was Prince Franz Joseph Maximilian Lobkowitz, who—just at the time Haydn was composing these works—was also getting interested in an unruly young composer who had for a brief (and not very happy) time been Haydn's pupil—Beethoven. And in the years 1798 and 1799, Beethoven decided for the first time to take on Haydn's own, personal territory: the string quartet. During the months that Haydn was writing his quartets, performances were taking place in the palace of Prince Lobkowitz of the first string quartets of Beethoven (the ones we now know as Opus 18, Nos. 1 and 2). One listener at an early performance called them "the greatest of their kind." This would have been hard for old Haydn, who had recognized Beethoven's talent from the first but found it difficult to follow his music after the popular Septet. We know that twenty years earlier Haydn, though proud of his achievements in the realm of opera and the piano concerto, withdrew from those fields entirely once he had discovered the superior work of Mozart. It is possible that Haydn decided, in 1799 or 1800, to withdraw quietly from the stage as a composer of string quartets after encountering a composer whose work could actually strike him with awe.

But there is no reason to be condescending about Haydn's last two completed contributions to the medium. The G major quartet is pure, delightful Haydn. The first movement is built on the gestures of a march that becomes also operatic in its range and variety. The second movement is a sustained Adagio of almost Italianate lyricism, not as intense as Beethoven's slow movements in his Opus 18, perhaps, but openhearted and singing throughout. The scherzo is the most Beethovenian thing in the quartet—a vigorous, rustic, one-beat-to-the-bar dance that has left the old staid minuet far behind. The Trio employs the arpeggiated themes that Beethoven had made very much his own, though the phrases seem to run two measures longer than we think they are going to—as if the composer can't find a way to make them stop. The finale is a rondo based on a tune that is not far from Hungarian folk music, and the importance of the first violin part, with its cross-string leaps and other devices, suggests that Haydn recalled listening to the playing of some gypsy fiddler, or *primas*, during his days at Eszterházy.

—S.L.

Gerald Elias

Gerald Elias joined the Boston Symphony Orchestra's violin section in 1975, after attending Oberlin College and graduating from Yale University. He began his private studies at eight with A. William Liva; subsequent teachers included Ivan Galamian of the Juilliard School, Gerald Gelbloom, and BSO concertmaster Joseph Silverstein. Mr. Elias has performed extensively in the United States and abroad, including solo performances with the Boston Pops. A 1973 Berkshire Music Center fellow at Tanglewood, he is currently a faculty member at the Boston University Tanglewood Institute. He and violinist Ronan Lefkowitz have performed frequently as a violin duo throughout the six years that they have been colleagues in the Boston Symphony Orchestra.

Patricia McCarty

Patricia McCarty is assistant principal violist of the Boston Symphony Orchestra and principal violist of the Boston Pops. Ms. McCarty earned M.B. and M.M. degrees at the University of Michigan, where she was a student of Francis Bundra. A prizewinner in numerous competitions, most notably the 1972 Geneva Concours, she has appeared as soloist with the Boston Pops, the Houston Symphony, and l'Orchestre de la Suisse Romande, as well as with other orchestras in the United States. A student at Tanglewood in 1975, she held faculty positions at the University of Michigan and the Interlochen Center for the Arts before joining the BSO in the fall of 1979. In the Boston area, Ms. McCarty has been heard in recitals at the Gardner Museum and on the Charles River Concerts series.

Ronan Lefkowitz

Born in Oxford, England, violinist Ronan Lefkowitz joined the Boston Symphony Orchestra in 1976. A graduate of Brookline High School and Harvard College, his teachers included Max Rostal, Gerald Gelbloom, Joseph Silverstein, and Szymon Goldberg. He was concertmaster and a frequent soloist with the Greater Boston Youth Symphony, and he was concertmaster of the International Youth Symphony Orchestra under Leopold Stokowski at St. Moritz, Switzerland, in August 1969, when he won first prize as the most promising young violinist at the International Festival of Youth Orchestras. A 1972 winner of the Gingold-Silverstein Violin Prize at Tanglewood's Berkshire Music Center, Mr. Lefkowitz has made numerous recital appearances in the Boston area. Mr. Lefkowitz is a member of the Francesco String Quartet with his BSO colleagues Bo Youp Hwang, Robert Barnes, and Joel Moerschel.

Ronald Feldman

Born in Brooklyn, New York, and a graduate of Boston University, cellist Ronald Feldman joined the Boston Symphony Orchestra in 1967. His teachers have included Claus Adam, Harvey Shapiro, and Leslie Parnas. Mr. Feldman has taught at Brown University and at the Boston University Tanglewood Institute, and he is currently on the faculties of Brandeis University and the New England Conservatory of Music. Active in many ensembles and an enthusiastic promoter and performer of new music, he was a member of the contemporary chamber group Collage and is now a member of the Greylock Trio for flute, cello, and harp.

Jung-Ja Kim

Korean pianist Jung-Ja Kim began her studies at the age of five; by age eleven, she had made her orchestral debut with the Korean Broadcasting Symphony Orchestra and began performing throughout her home country. A scholarship to Juilliard brought her to the United States in 1960. She soon made her U.S. debut at a New York Philharmonic Young People's Concert, and in 1964 she won the Kosciuszko Chopin Competition. European debuts followed in France, Switzerland, England, Holland, Norway, and Germany. Ms. Kim appears frequently with orchestra and in recital, and she is currently on the faculty of the Boston Conservatory of Music.

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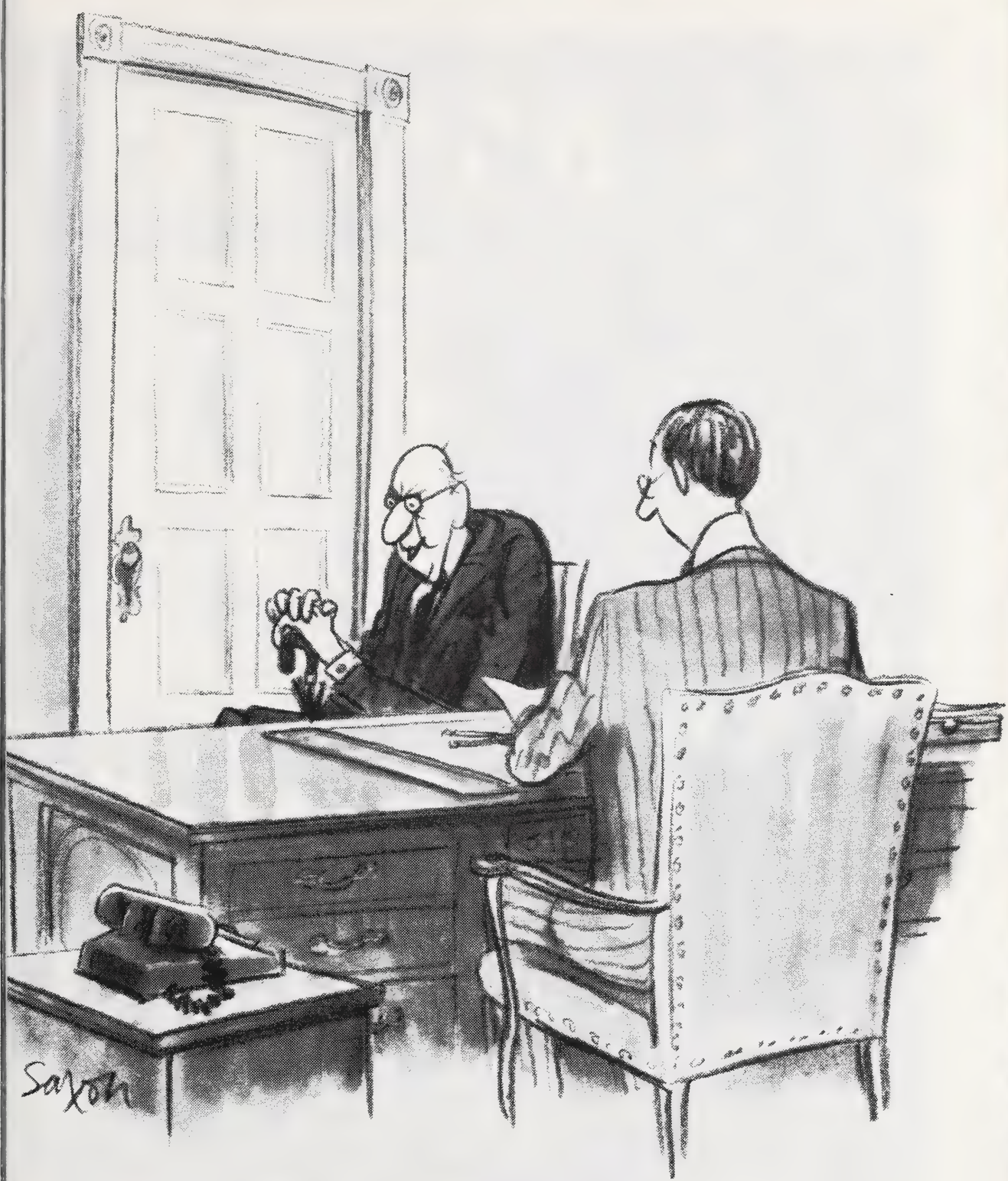
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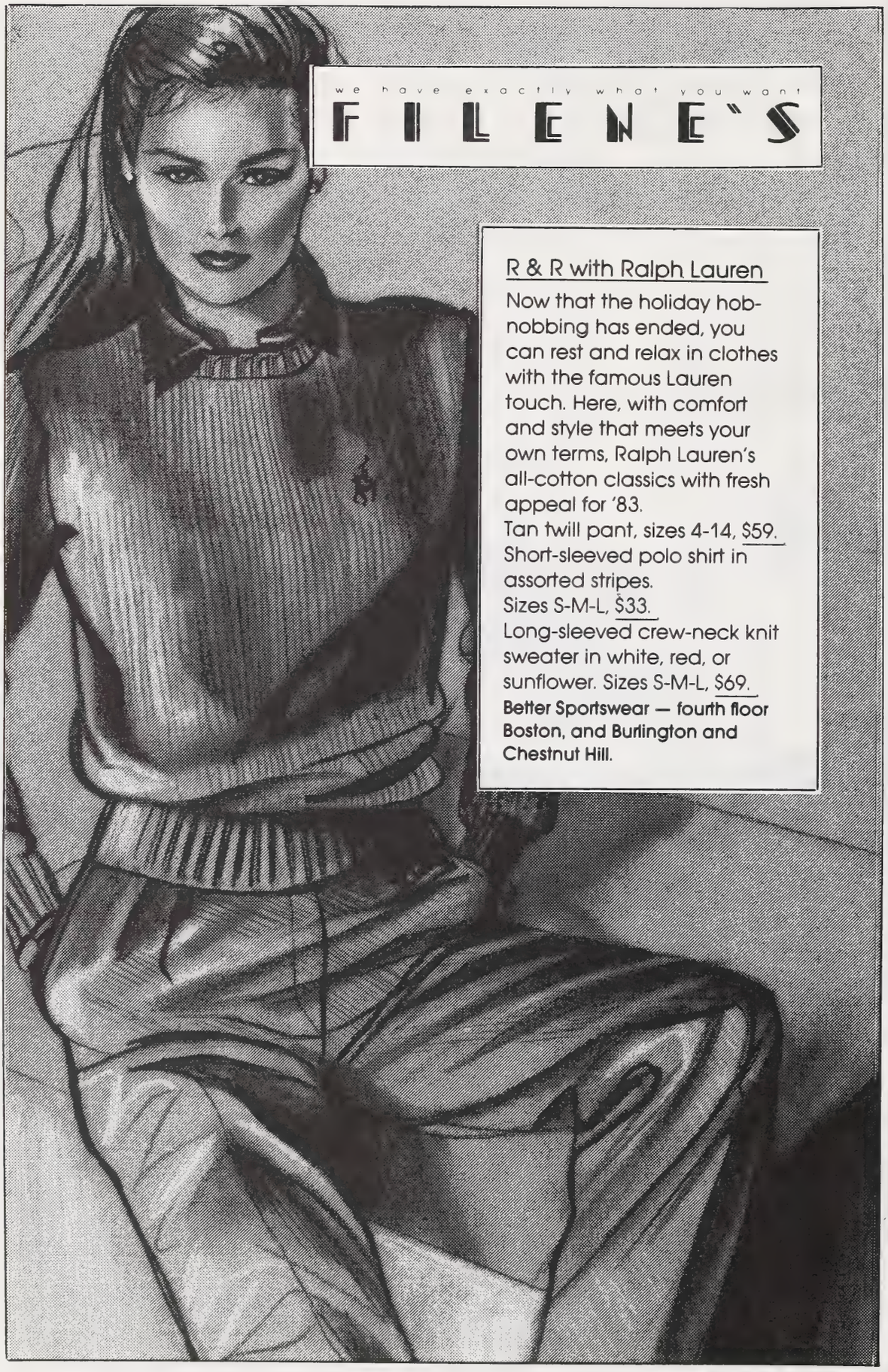
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John Williams Signs New Pops Contract

BSO General Manager Thomas W. Morris has recently announced John Williams's agreement to a long-term commitment with the Boston Pops Orchestra. Under his new contract, whose initial terms are firm until 1987, Williams will conduct seven weeks of the Pops season, in addition to Tanglewood specials, Christmas Pops concerts, the Fourth-of-July concert on the Esplanade, and other Esplanade concerts in July. "It seemed appropriate that after three happy years of getting to know this great orchestra, and their getting to know me, that we look at this as a long-term commitment," Williams said. "With a full sense of the history of this marvelous and unique institution, I hope we can work towards a future as bright as the glorious past has been. I am delighted and honored to continue my association with the Pops and look forward to a long and happy future with my colleagues and friends in Boston."

BSO/WCRB Musical Marathon '83!!

The Council of the Boston Symphony Orchestra invites everyone to participate in its major fundraising event, the 1983 BSO/WCRB Musical Marathon, on 11, 12, and 13 March. WCRB-FM-102.5, with Richard L. Kaye at the helm, will begin broadcasting from the Cabot-Cahners Room in Symphony Hall at 9 a.m. Friday morning and will continue until this year's Marathon goal of $300,000 is reached Sunday night. During the weekend, hundreds of volunteers will staff Symphony Hall taking telephone pledges and ensuring the smooth running of every facet of this year's endeavor. WCVB-TV-Channel 5 will broadcast a special Sunday-evening program featuring performances by the Boston Symphony under Seiji Ozawa and the Boston Pops under John Williams. This year's premiums offer something for everyone, including a specially commissioned silk-screened poster, "The Boston Symphony Orchestra with Seiji Ozawa," by Lance Hidy. Exclusive premiums new this year include an updated tote bag, a lyre pendant in silver and gold, and a stuffed BSO bear sporting a sweater hand-knit by Council members. In addition, members of the orchestra and Symphony Hall staff have donated many unique premiums, as have numerous BSO Trustees and Overseers. The 1983 BSO/WCRB Marathon Catalog, with more items than ever before, and underwritten with the help of New England Telephone, will be in the mail early in February. Invitations are already in the mail for a gala Marathon Preview Party to take place Tuesday, 1 March, with complimentary champagne, music, a cash bar, and a cocktail buffet. At 7:15 that evening, Sotheby Parke Bernet will be on hand to offer a very special group of premiums, ranging from Reed and Barton pewter candlesticks to a helicopter ride over Boston Harbor to a tour of the West Wing of the White House. Tickets for the Preview Party are $12.50 per person. For further information and reservations, call the Marathon Office at (617) 266-1492, ext. 230.

Share the BSO With the Kids!

The second program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, will include Ibert's *Divertissement* and a staged production with music from Richard Strauss's *Bourgeois gentilhomme* Suite. Steven Aveson of WBZ-TV's "Evening Magazine," actor Will Lebow, and Deborah Wolf, resident choreographer at the Concert Dance Company of Boston, will be featured in the Strauss. Dates for this program are Wednesday, 16 February at 10:15 a.m.; Friday, 18 February at 10:15 a.m.; and Saturday, 19 February at 10:30 a.m. For tickets and further information about Youth Concerts at Symphony Hall, call the Youth Activities Office at (617) 266-1492.

The first of this year's two Boston Symphony High School Concerts will take place on Thursday morning, 17 February at 10:15. The program includes Haydn's *Military* Symphony, Darius Milhaud's *Creation of the World,* and the Beethoven *Leonore* Overture No. 3. Marc Mandel, program annotator and music consultant for the BSO Youth Concerts, will introduce the program. William Pierce, the "radio voice" of the Boston Symphony Orchestra, will be guest host for the second high school program on Thursday, 24 March. For tickets, or for additional information regarding the two-concert high school series, call the Youth Activities Office at Symphony Hall, (617) 266-1492.

BSO Members in Concert

The Boston Artists Ensemble will perform music of Beethoven, Hindemith, and Mozart on Sunday evening, 9 January at 8 p.m. at the Longy School of Music, 27 Garden Street in Cambridge. The performers are Arturo Delmoni, violin, Burton Fine, viola, and Jonathan Miller, cello. Tickets are $6, and all seats are unreserved. For further information, phone 277-2705 or 367-1380.

BSO violinist Cecylia Arzewski will perform the Mendelssohn Violin Concerto with the Worcester Symphony Orchestra under the direction of Joseph Silverstein on Saturday evening, 15 February at 8 p.m. in Mechanics Hall in Worcester.

BSO principal clarinet Harold Wright will perform the Mozart Clarinet Concerto with the Newton Symphony Orchestra under the direction of Ronald Knudsen on Sunday evening, 16 January at 8 p.m. at Brown Junior High School, Meadowbrook Road in Newton. For information, call 332-7495 or 965-2555.

BSO principal cellist Jules Eskin performs music of Brahms, Chadwick, and Chopin with pianist Virginia Eskin at the Gardner Museum on Sunday, 30 January at 3 p.m.

The Francesco String Quartet—BSO violinists Bo Youp Hwang and Ronan Lefkowitz, violist Robert Barnes, and cellist Joel Moerschel—plays music of Beethoven, Stravinsky, Wolfe, and Brahms at the Longy School of Music in Cambridge on Sunday afternoon, 13 February at 3 p.m. Tickets are $7, and seats are unreserved. For further information, call 862-0995.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

BSO on WGBH

Live interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: conductor Kurt Masur on Monday, 10 January at 11 a.m. and cellist Yo-Yo Ma on Monday, 7 February at 11 a.m.

Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays until the end of the Pops season in mid-July. The tours are conducted for a minimum of ten and a maximum of fifty people. For information, please call the Friends' Office in Symphony Hall at (617) 266-1492.

Junior Council Memberships

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who undertake a variety of fundraising activities on behalf of the orchestra, such as sale of the Symphony Mint and the Symphony Bark. New members are admitted in September, January, and May. Membership inquiries are most welcome and may be directed to the Membership Chairman through the Friends' Office in Symphony Hall, (617) 266-1492.

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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

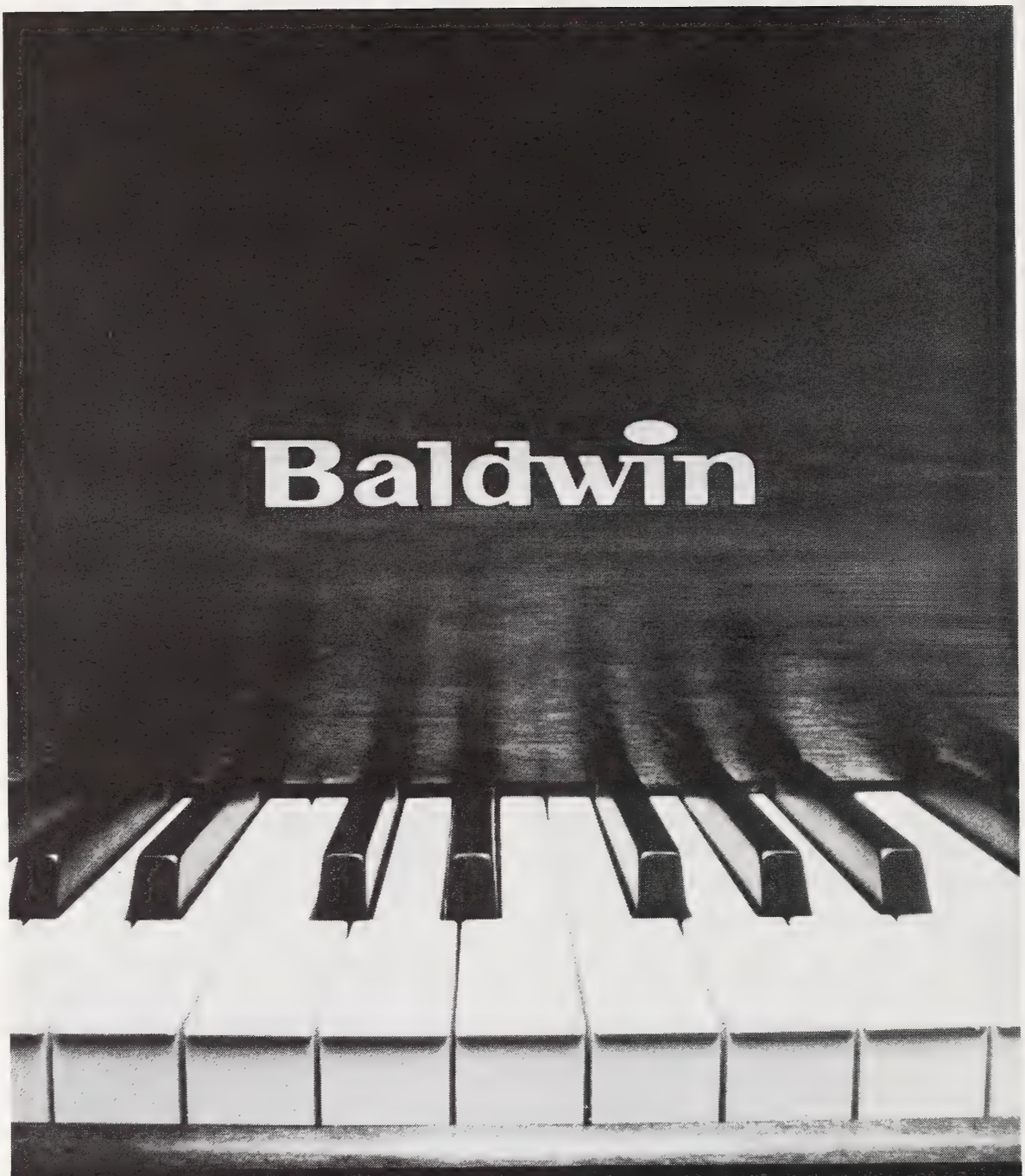
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

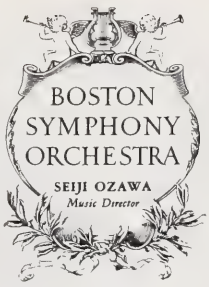
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
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Jules Eskin
Philip R. Allen chair

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Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

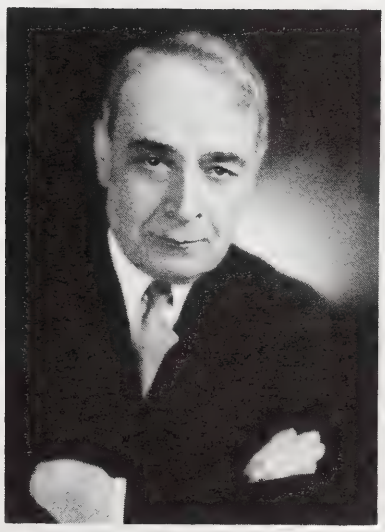
The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

BRAVO, BUSINESS!

"Presidents at Pops" succeeds to the tune of $405,000



The Boston Symphony's 1982 "Presidents at Pops" program, which concluded June 15 with a very special evening at Pops, has raised $405,000 for the orchestra. The BSO would like to express thanks and hearty congratulations to the 104 sponsoring companies and program advertisers for making the 1982 "Presidents at Pops" program a resounding success. Businesses take note—the dates for next season's "Presidents at Pops" program have been announced:

Presidents Dinner Monday, May 9, 1983
Presidents at Pops Concert Tuesday, June 21, 1983

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
One Hundred and Second Season, 1982-83



Thursday, 13 January at 8
Friday, 14 January at 2
Saturday, 15 January at 8

KURT MASUR conducting

WEBER — Overture to *Der Freischütz*

SCHUMANN — Symphony No. 1 in B-flat, Opus 38, *Spring*
Andante un poco maestoso—Allegro molto vivace
Larghetto
Scherzo: Molto vivace
Allegro animato e grazioso

INTERMISSION

SHOSTAKOVICH — Symphony No. 6, Opus 53
Largo
Allegro
Presto

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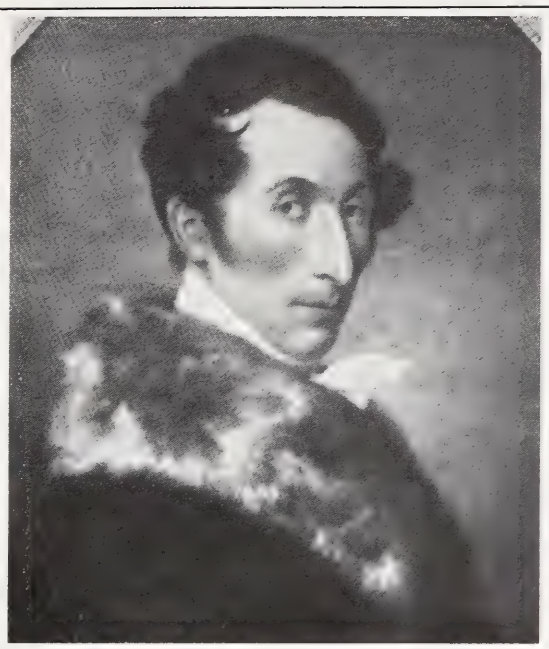
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Carl Maria von Weber
Overture to *Der Freischütz*



Carl Maria von Weber was born in Eutin, near Lubeck, apparently on 18 November 1786, and died in London on 5 June 1826. He composed his opera Der Freischütz *between 2 July 1817 and 13 May 1820; the overture was the last part to be written (except for some small additions and retouchings to the score) and was composed between 22 February and 13 May 1820. The opera received its first performance in Berlin on 18 June 1821, where it was a tumultuous success. The first American performance of the overture took place only two years later in New York, at the City Hotel, on 20 March 1823 in a concert for P.H. Taylor and William Taylor (the same concert included the American premiere of Beethoven's "Creatures of Prometheus" Overture). The overture was first performed by the Boston Symphony Orchestra early in the second season, on 27 and 28 October 1882; Georg Henschel conducted. For many years it appeared almost annually, or at least every other year, under Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Eugene Goossens, and Serge Koussevitzky (who only programmed it once, in October 1926). Then more than twenty years passed without a single performance. Since then it has been heard only infrequently, under Leonard Bernstein (1948), Richard Burgin (1951), Erich Leinsdorf (1963, the most recent Symphony Hall performance), Jean Martinon (1965), Leinsdorf (1966), and David Zinman (1978), the last three performances all at Tanglewood. The score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, and strings.*

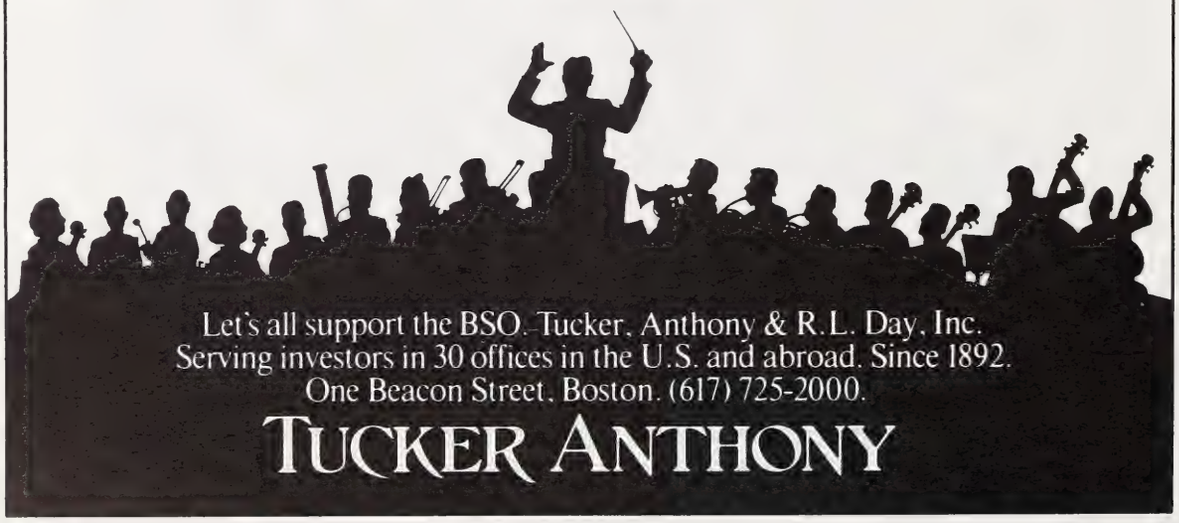
Der Freischütz is one of those operas (*Così fan tutte* is another) whose title simply cannot be translated into a simple English word or phrase without losing much of the point—for which reason it is almost invariably referred to only in the original German. One occasionally encounters "*The Freeshooter,*" but that merely conjures up images of the American wild west while completely losing the essential point, that the marksman in question is shooting with bullets that have been diabolically "blessed" by a satanic figure to guarantee that they will hit their mark (in return, of course, for the usual recompense in the form of the marksman's soul). An opera entitled *The One Who Shoots with Diabolical Magic Bullets* would be awkward at best, so we are left simply with *Der Freischütz.* Though rarely heard elsewhere, *Der Freischütz* remains a repertory staple in the German-speaking countries, where it generated—almost instantly—a type of musical "forest romanticism" that re-echoed through the nineteenth century. With this one work, Weber became established as the creator of German romantic opera.

The plot was drawn from a short story called "*Der Freischütz*" that appeared in August Apel and Friedrich Laun's *Gespensterbuch (Book of Ghosts).* The composer recognized its operatic possibilities the minute he heard about the story, as early as 1810, but nothing really substantive came of his enthusiasm until he discussed the project with the poet

Friedrich Kind in Dresden in 1815. Kind produced the libretto that Weber eventually set, though the title began as *Der Probeschuss (The Trial Shot)* and then was changed to *Die Jägersbraut (The Hunter's Bride)* before settling down to the title of the original short story. The unusually long (for Weber) period of composition came about because the composer was constantly sidetracked by his duties in conducting the German opera at Dresden (where he had to suffer the indignity of being regarded as a distant second behind Morlacchi, the director of the Italian opera, which generally took precedence in choice of singers and facilities for production) and by orders from his patron, the King of Saxony, for specific compositions. But its completion and acceptance for performance in Berlin marked an important stage in the development of German opera—and the German theater in general, because the premiere was an unparalleled triumph; through *Der Freischütz,* Weber managed to bring Romanticism into the theater, a goal long sought without success by his predecessors among the non-musical dramatists Tieck, Brentano, Schlegel, Arnim, and Werner. The work was hailed at once as a national monument and quickly found performance all over Europe.

From the very beginning the overture was a great success—it even had to be repeated on opening night before the audience would allow the performance to continue. And it marks an important change in the way composers have conceived the operatic overture.

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From the beginning of the history of opera (about 1600) until the beginning of the nineteenth century, the overture's principal function was musical, not dramatic: to warn the audience that the show was about to start, to allow for latecomers to reach their seats, and to generate perhaps a bit of excited anticipation. It is likely that most audiences paid no more attention to the overture than audiences generally do at Broadway shows today. And even if they had, they would in most cases have heard music that followed a strictly formalized pattern but offered nothing in the way of a musical or dramatic preview of the work to come. Even Mozart's overtures, though they tell something about the principal tonality and character of the opera, make only the most fragile of specific musical references (the sepulchral music of the statue in *Don Giovanni* is the most memorable; *Così fan tutte* offers only the cadential figure to which the title is sung during the course of the opera, and *The Magic Flute* overture contains just the triple fanfare of the priests of Isis). Beethoven's original overtures to *Fidelio* (the ones we call the "*Leonore* overtures") actually developed some of the music from the opera and included the offstage trumpet call—the opera's climactic moment. But Weber went a step further. His overture to *Der Freischütz* was conceived as a resumé of the entire drama. It contained within itself the principal dramatic conflicts—carefully selected as to choice of themes and key—and worked out the story in a purely musical way before the curtain rose. This procedure

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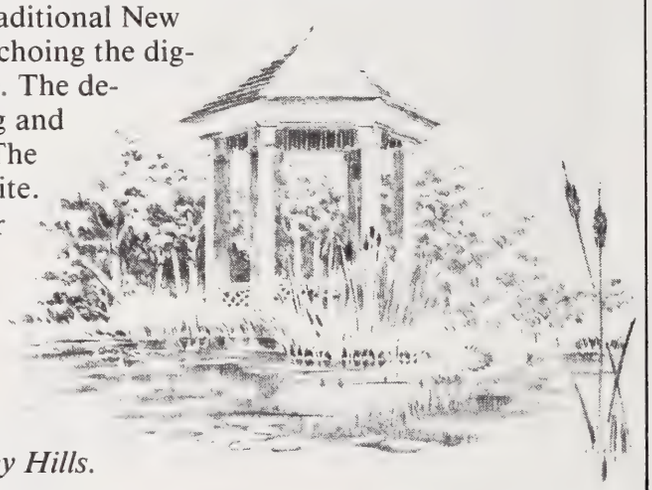
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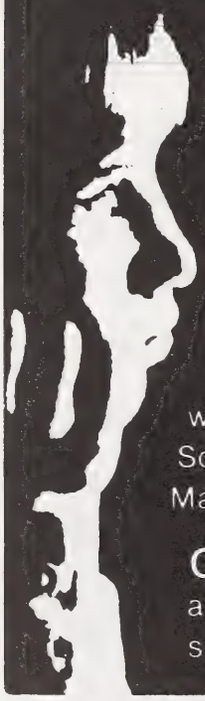
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became the common practice of many composers, especially in Germany, to such an extent that we now consider it to be the basic function of an operatic overture.

The overture begins with a C major Adagio in which two unharmonized phrases prepare for the magical appearance of the four horns singing a melody that is not heard again in the opera, though it surely suggests that what follows will take place in a heavily forested region, a locale of great natural beauty. As this melody comes to its end, an altogether darker sound takes over: tremolo strings and low-pitched clarinets, punctuated by soft off-the-beat notes on the timpani. This strikingly characteristic sound (harmonically known as a diminished-seventh chord) is the primary representation of the powers of evil in the opera. (Weber used it with great discretion and care, but the "trick" was so easy for lesser composers to pull that the diminished-seventh chord in tremolo strings soon became cheapened as a much overused device.)

The main body of the overture begins, Molto vivace, with a stormy figure in C minor. Even at first hearing we do not need to know the words to which the hero sings this music in the opera (*"Doch mich umgarnen finstre Mächte"*—"Yet dark forces surround me") to sense the presence of evil. This builds to an impressive, stormy climax (later to be heard as the culmination of the "Wolf's Glen scene," the supernatural highpoint of the opera) and begins modulating to the relative major key of E-flat, where the solo clarinet ("with much passion") takes on the part of our hero again as he sings *"O dringt kein Strahl durch diese Nächte?"* ("Does no ray of light penetrate this darkness?"). This leads quite naturally to the music of the one character who represents the "ray of light," the hero's pure sweetheart; clarinet and violins sing the music of her love for him. The development section of the overture is an extended struggle between the forces of good and evil, each represented musically by the themes already heard. The recapitulation begins, as expected, with the dark C minor theme, but it is interrupted by the diminished-seventh chords and a passionate, pleading melody first heard in violins and then on solo cello. At this point, the confident, major-key love music breaks out—now in much fuller and more brilliant form, and in a forceful C major—to rout the powers of darkness once and for all. (The downward-rushing octave scales in the woodwinds of the coda suggest that Weber had been listening to Mozart's *Marriage of Figaro* overture.) Americans rarely get the opportunity to see Weber's epoch-making opera on the stage, but the dramatic heart of the score is made available, once and for all, in the carefully planned foreshadowing of this brilliant overture.

—Steven Ledbetter

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Robert Schumann
Symphony No. 1 in B-flat, Opus 38, *Spring*



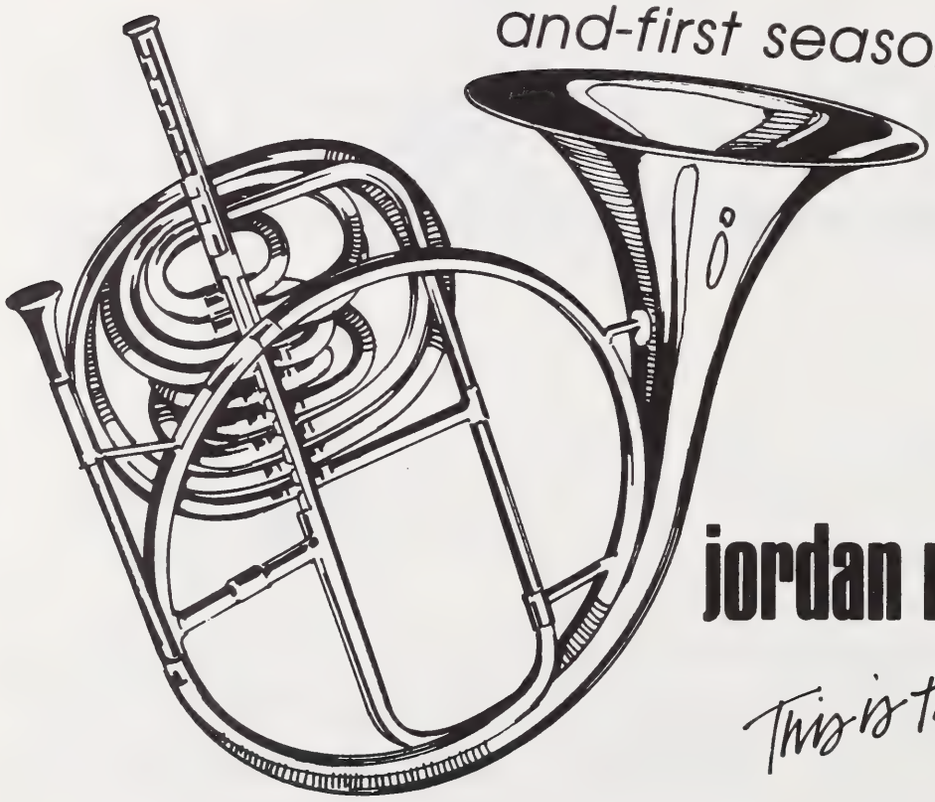
Robert Alexander Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich, near Bonn, on 29 July 1856. He completed the Spring *Symphony in 1841, and Felix Mendelssohn conducted the first performance at a pension fund concert of the Leipzig Gewandhaus Orchestra on 31 March that year. The first American performance was given in Boston on 15 January 1853 by the orchestra of the Musical Fund Society, P. Suck conducting. Georg Henschel conducted it with the Boston Symphony Orchestra during the first season on 3 and 4 March 1882, and it was taken up later by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Leonard Bernstein, Charles Munch, Jean Martinon, Erich Leinsdorf, Michael Tilson Thomas, and, most recently, in March 1977, Joseph Silverstein, who conducts it this season as well, following Kurt Masur's performances. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, triangle, and strings.*

Robert Schumann's First Symphony was completed in 1841, a year of fertile and diverse activity in European music. A brief scan of this year reveals Chopin composing his F minor Ballade, Lizst his second version of his *Transcendental* Etudes, Mendelssohn his *Scotch* Symphony, and Wagner and Verdi launching their careers with *Rienzi* and *Nabucco*. All these men are born within four years of each other and constitute, along with the somewhat older Berlioz, a tremendous new gathering of forces. They form the first musical generation to identify consciously with the Romantic movement long since fully acknowledged in other arts.

Together with the influence of other arts, especially literature, these men were stimulated by the achievements of the Italian operatic melodists of the 1820s, by the works of Schubert's last years, and by a new interest in late Baroque music. But the liberating effect of Beethoven's music must be especially emphasized, since it has been misunderstood. We still read about the necessity to evade Beethoven, to go on in spite of him, and other negative tasks assigned to this first Romantic generation. But he was above all an energizing force, expanding and making available to a greater variety of musical talents the musical vocabulary of the early 1800s.

It is particularly Beethoven's late piano sonatas, more than the quartets and symphonies, which reverberate in the music of the first generation of Romantics (most of whom thought through the piano). These sonatas of Beethoven suggested a new kind of narrative style, free of the necessity to define in sonata-allegro terms each moment in the form. The Schumann piano miniature, the crucial expressive vehicle of his early years, is seeded in the Beethoven piano sonatas. Even as Schumann worked himself away from his natural arena, songs and short piano pieces, toward the symphonic, choral, and sonata

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composition which he considered a higher calling, the piano remained an underlying sonority.

It is in this context that we must consider his controversial orchestration. Schumann's First Symphony shares with his other symphonies an orchestral sonority which strives to retain the piano's dense tone weight and the mystery of its pedal. All the symphonies have been considered over-scored, and there is legitimacy to this claim, but it is worth considering that Schumann's orchestration, doubled, middle-register dominated, and anti-solo, is partly the sound of this era: much of Mendelssohn and Wagner from this period is thick, and the thickness conveys intensity. Later eras have been uncomfortable with this sound, but this is partly a turn against the entire aesthetic of early Romanticism.

Schumann intended the opening of his *Spring* Symphony to be heard as a call to awakening, composing it in "the vernal passion which sways men until they are very old, and surprises them again with each year." The opening motto is a setting of a line from a poem by Adolf Boettger: the line runs *"Im Tale blüht der Frühling auf!"* ("In the valley spring is blossoming"), its rhythm unmistakable in Scumann's version.* This opening makes explicit a secret condition of most of Schumann's instrumental music—hidden

*For many years, it was believed that Schumann's original intention in the opening phrase of this symphony was to begin on the pitch *B-flat* rather than on the *D* of the printed score, but that the muddy and indistinct sound of the natural horns and trumpets of his time led him at the first rehearsal to alter his idea in favor of the brighter sounding printed version. Some conductors in recent years have even taken to performing the first phrase of the symphony a third lower than printed. Recent research has shown, however, that Schumann did in fact intend to begin on *D*: a pencil sketch beginning on *D* is clearly visible beneath the version on *B-flat* which appears in ink in the composer's sketches and which is now taken to represent a *second* thought on Schumann's part. Presumably, what happened at the rehearsal helped sway Schumann back to what was his original intention. At the present performances, Kurt Masur performs the first phrase of the symphony beginning on *D* as printed.—Ed.



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words behind the notes. It is with the help of these extramusical associations that Schumann achieves the unique atmospheric world inhabited by each of his symphonies. The *Spring* Symphony is based on two poems by Boettger; Schumann originally had titles for the movements paralleling moments in the poems—*Spring's Awakening, Evening, Joyful Playing,* and *Full Spring* (or *Spring's Farewell).* Like many composers he was less interested in these verbal guideposts as he gained distance from the piece. Very often a composer will seize on poetic or narrative images to free an abstract musical thought-line already brewing in his subconscious, and in the calm which follows remains interested only in those musical urges which were primary to him.

The first motto notes of the *Spring* Symphony become the dominating motive in the ensuing movement. In adapting his *Lied*-style forms to larger spans, motivic reiteration and expansion is Schumann's primary resource. Not a writer of freewheeling melodies like Chopin or Berlioz, he joins motives together into melody, or creates driving development passages out of close motivic repetition. In the *Spring* Symphony the motivic working is a spontaneous mode of thought. (Later in his career it seems to be thought of more in formal terms, with some loss in naturalness, compensated by a touching simplicity of harmony and gesture). The first movement has the first of the independent, poetic codas which are special to this symphony, inspirations which close each of the first three movements with something seemingly new, but revealed as foreshadowing of what is to come. The one in the first movement is in Schumann's warmest hymn-like manner, expressing the inward (Eusebian) side of his nature.

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Often in Schumann's orchestral music, the spirit seems more important than the detail, but the second movement produces some memorable details as well. The lavish after-beat wind chords behind the cellos' statement of the main theme in B-flat and the rich combination of octave violin descant and viola triplets at the next statement are just a few of the many subtle settings in which the rondo theme is shown.

In the third movement Schumann uses the minor key without menace or foreboding, instead reflecting the romantic stirrings of the first D minor in the prelude. The harmonic scheme is unusual, with other keys seeming equally balanced with tonic in the opening strain.

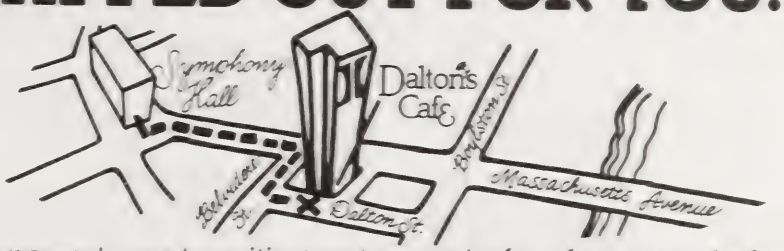
The finale has an operatic exuberance, with even a brief outdoor cadenza, and a very attractive main subject. The development and coda become serious, especially in the gliding sequences which recall the Schubert Ninth, so revered by Schumann. But the overall impression is one of Schumann's most unified affects, Florestan and Eusebius joined in positive feelings.

One of Schumann's special qualities is his ability to establish a one-to-one relationship with his listener, to sort him out from the crowd and speak only to him. This is an essential Romantic ambition, and Schumann's achievement of it brings him close as a personality in a way not available to a less open temperament. Like other Romantic artists who ended in madness, he paid for his intense way of living, and his dualized nature, divided between action and withdrawal, was both substance for poetic fantasy and a dangerous problem. If a rebirth of the spirit of early Romanticism is possible (or even desirable) the artist would once again have to risk being as revealed and present to his listener as is Schumann.

—John Harbison

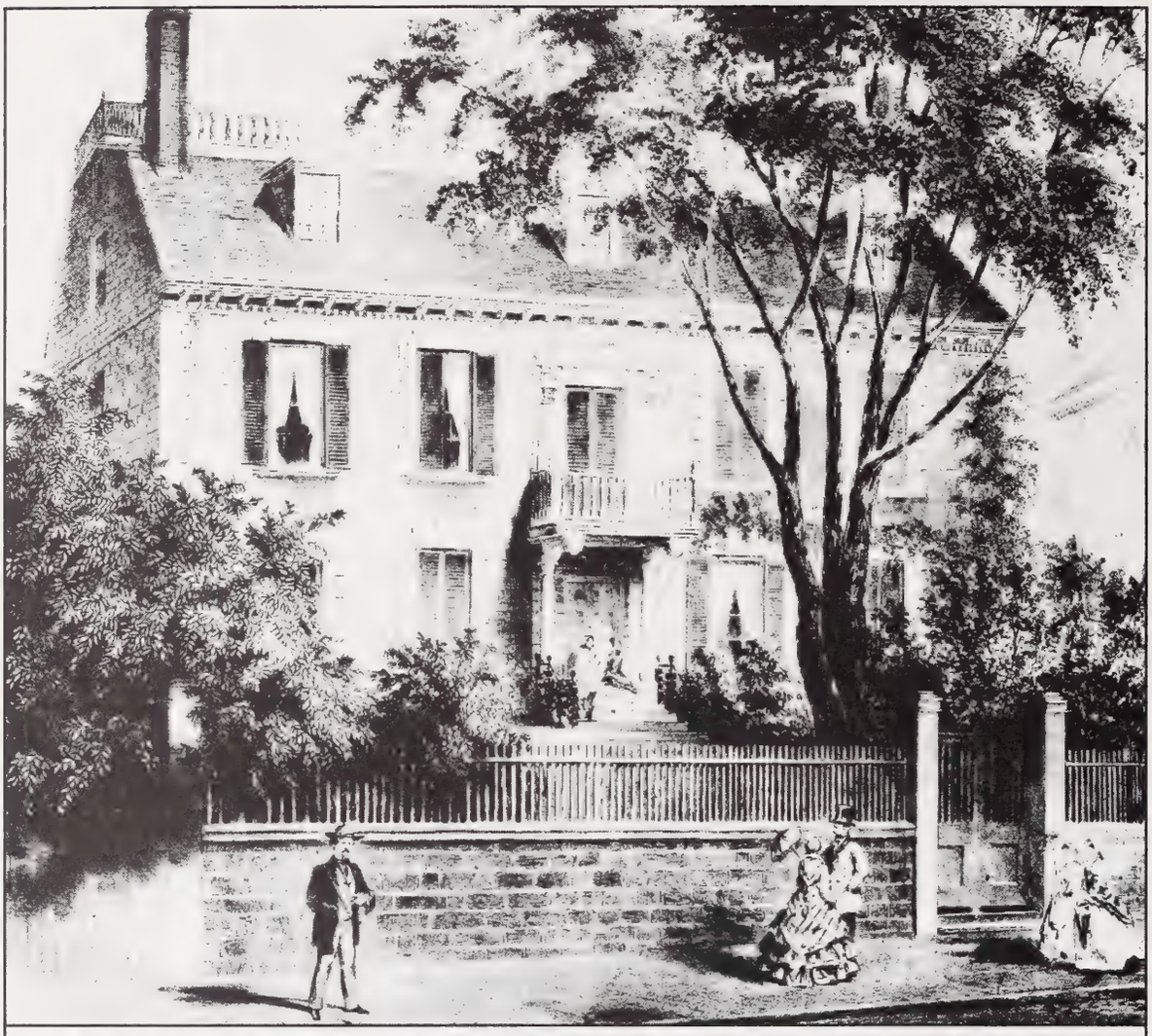
Composer John Harbison is Professor of Music at the Massachusetts Institute of Technology and this season's composer-in-residence with the Pittsburgh Symphony Orchestra. His program note for Schumann's *Spring* Symphony originally appeared in the BSO program book for 10-12 March 1977, at which time the orchestra also gave the world premiere of his *Diotima*. He has recently completed his Symphony No. 1 on a commission from the Boston Symphony Orchestra on the occasion of its centennial.

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Dmitri Shostakovich
Symphony No. 6, Opus 54



Dmitri Dmitrievich Shostakovich was born in St. Petersburg on 25 August 1906 and died in Moscow on 9 August 1975. The Sixth Symphony was composed in 1939 and received its first performance in Leningrad on 5 November that year, Yevgeny Mravinsky conducting. Leopold Stokowski and the Philadelphia Orchestra introduced the work to the United States on 29 November 1940; this was also the first time that it was heard outside the Soviet Union. Serge Koussevitzky led the first Boston Symphony performances on 20 and 21 March 1942 and gave twenty-five performances in Boston and on tour (including a benefit in Washington, D.C., for Russian War Relief) by the end of 1944. He conducted the last Boston performance on 6 November 1944 (Richard Burgin had substituted for an indisposed Koussevitzky on 3 and 4 November). Performances scheduled in January 1980 were cancelled when at the last moment the intended conductor, Yuri Temirkanov, was not allowed to leave the Soviet Union, in reprisal for President Carter's grain embargo, itself a response to the Russian invasion of Afghanistan. The score calls for two flutes and piccolo, two oboes and English horn, three clarinets (one doubling E-flat clarinet) and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, military drum, bass drum, cymbals, tam-tam, xylophone, celesta, harp, and strings.

During the time that Shostakovich was composing and supervising the premiere of his Sixth Symphony, storm clouds were gathering over Russia—and, indeed, the entire world. Ever since Hitler's accession to power in 1933, the steady expansion of German control—to Austria, to Czechoslovakia, and beyond—made eventual conflict between Germany and Russia seem inevitable. During 1938 and 1939, the director Sergei Eisenstein was rushing to finish his film *Alexander Nevsky*, recognized now as one of the great film classics, but planned only as a quick piece of anti-German propaganda (the film, of course, had the benefit of a superb score by Prokofiev). Yet so unpredictable was the course of political events that the artists working on the film had scarcely finished it when Stalin surprised the world by signing a mutual non-aggression pact with Hitler in August of 1939. The agreement lasted not quite two years, until Hitler decided, pact or no, to attack Russia.

In the meantime, Prokofiev's music for *Alexander Nevsky* had been performed as a concert piece in a festival of Soviet music held in Leningrad in November and December of 1939; the revised film score shared billing in the festival with a cantata by Yuri Shaporin, *On the Field of Kulikovo*, and with the Shostakovich Sixth. The Prokofiev and Shaporin cantatas, with their dramatic texts and overt patriotic flavor, aroused great enthusiasm; Shostakovich's symphony was largely overlooked. The entire atmosphere of the work seemed confusing to listeners, who found it difficult to reconcile the unusual



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number and type of movements with normal expectations. Still, given what Shostakovich had been through with some of his recent compositions, it was perhaps a blessing to be more or less ignored.

Only a few years previously, after a brilliant beginning to his career as a composer, Shostakovich had been attacked mercilessly by the critics, who took their cue from Stalin himself. His opera, *Lady Macbeth of Mtsensk*, based on a classic short story by Nikolai Leskov, had been produced in 1934 to wide acclaim. It was performed in opera houses from Prague to New York and by 1936 had been given eighty-three times in Leningrad and ninety-seven in Moscow; it had been published with Russian and English texts. Then the blow fell. An article printed in *Pravda* in January 1936 attacked the opera; the article had been written on orders from the Party's Central Committee. Rumors circulated that Stalin himself was behind it. Certainly he found the opera repulsive. This portion of the *Pravda* critique gives some of the flavor of the attack:

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The attack was broadened to include all Soviet composers of advanced music—branded with the code word "formalist"—and intensified the already strong political element that enters into all discussion of the arts in the Soviet Union. But Shostakovich, as the direct recipient of this criticism, was in the worst position.

The composer recalled, in his recently published memoirs, that he was on a successful concert tour when he bought a copy of the fateful issue of *Pravda* with the chilling first attack. (He claimed to have been able to recognize parts written by Stalin himself because they were "too ungrammatical" to have been written by any of the professional writers at the paper.) Only a week and a half later, *Pravda* attacked him again, this time for a ballet score.

> Two editorial attacks in *Pravda* in ten days—that was too much for one man. Now everyone knew for sure that I would be destroyed. And the anticipation of that noteworthy event—at least for me—has never left me.

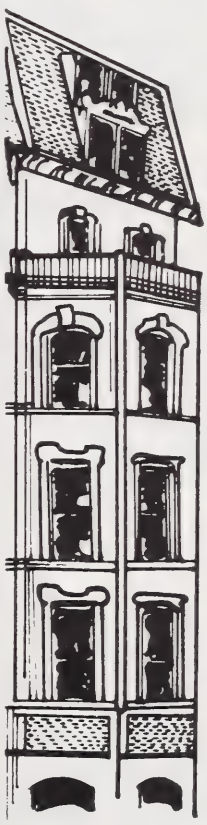
Needless to say, the composer was living in fear of his life. He withdrew his Fourth Symphony from its scheduled first performance (it remained unplayed for a full quarter-century) because of the all too strong likelihood that it too would be attacked, "and my

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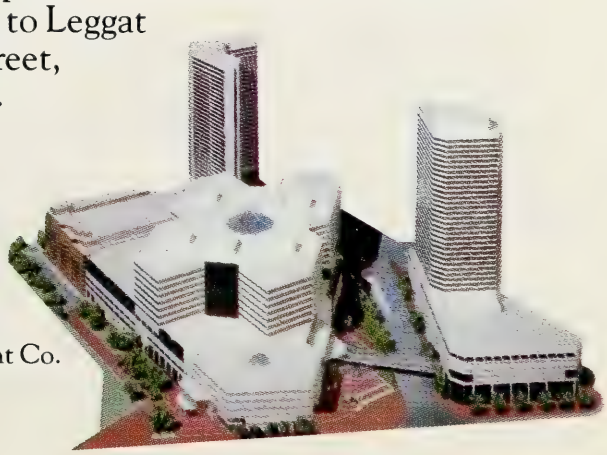
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song would have been sung for good." It wasn't only the fear of criticism of the work that caused him to withdraw the score; he had lost confidence in Fritz Stiedry, the conductor scheduled to lead the performance.

> Stiedry's rehearsals weren't merely bad—they were outrageous. First of all, he was scared to death, because no one would have spared him either. In general, conductors aren't the bravest men on earth. I've had many opportunities to confirm this opinion. They're brave when it comes to yelling at an orchestra, but when someone yells at them, their knees shake.
>
> Secondly, Stiedry didn't know or understand the score, and he expressed no desire to grapple with it. He said so straight out. And why be so shy? The composer as an exposed formalist. Why bother digging around in his score?

The period that followed was difficult for a man near despair who was virtually under orders to produce music that was accessible to the multitude and basically affirmative in its expression.

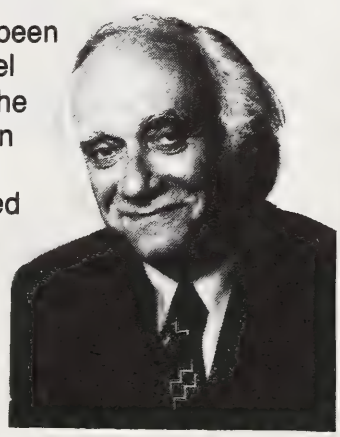
The Fifth Symphony, billed as "a Soviet artist's reply to just criticism," was, fortunately for the composer, an enormous success at its first performance. Shostakovich was aware that "I was constantly under suspicion then, and critics counted what percentage of my symphonies was in a major key and what percentage in a minor key." For the Fifth Symphony Shostakovich took pains to end clearly and forcefully in a major key. But the ending of the symphony is not "happy" music; it is, on the contrary, rather hysterical. Again, in his memoirs, Shostakovich recalled:

> What exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat, as in *Boris Godunov*.* It's as if someone were beating you with a stick and saying, "Your business is rejoicing, your business is rejoicing," and you rise, shaky, and go marching off muttering, "Our business is rejoicing, our business is rejoicing." What kind of apotheosis is that? You have to be a complete oaf not to hear it. Fadeyev heard it, and he wrote in his diary, for his personal use, that the finale of the Fifth is irreparable tragedy. He must have felt it with his Russian alcoholic soul.

*A reference to the first scene in Mussorgsky's opera (taken in turn from Pushkin's poetic drama), where Russian soldiers whip the peasants to enforce a jubilant mood.—S.L.

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Exultant or not, Shostakovich was, in any case, "rehabilitated"; he could feel reasonably secure in life and limb until another purge, in 1948, put him at risk and made him once more the subject of attacks. Of course, the lesson was not lost on him, and much of his music continued to wear a mask, so to speak—seeming on the surface to correspond to all the necessary demands of Socialist realism, but actually conveying a hidden message.

During 1938 he expressed his intention of writing his next symphony on the subject of Lenin and making use of poetry and folk materials. The obvious propaganda value of the new symphony and the expectation that its musical style would be melodic and approachable aroused a great deal of interest before the first performance. But, in the event, the symphony had nothing to do with Lenin at all; it was a purely abstract instrumental composition, in many respects a pendant to the Fifth Symphony, recalling especially the latter's scherzo and Largo. The disappointed expectations may explain to some extent the very lukewarm response that the Sixth Symphony had from critics and the public. Also confusing was the unusual three-movement structure, with a very lengthy slow movement to start, then two fast movements, a pattern quite unlike that of traditional symphonies. As Nicolas Slonimsky noted at the time,

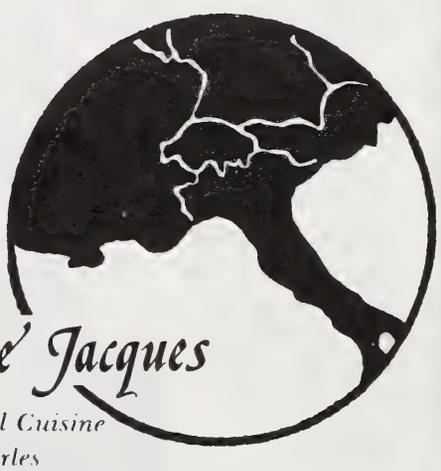
> The technical analysis of the Symphony in the December 1939 issue of *Sov'etskaya Muzïka* was definitely disparaging. The lesson was made fairly clear. What was needed in the year 1940 was the romanticization of Russia *circa* 1240 [a reference to the success of Prokofiev's *Alexander Nevsky* cantata], while Shostakovich devoted his talent principally to satirizing Russia *circa* 1840 [probably a reference to the nose-thumbing last movement and its parodistic treatment of a nineteenth-century galop].

The Largo is sadly lyrical, pensive. It is light in texture almost throughout (and in that sense Mahleresque); only rarely does the greater part of the orchestra play at any given time. There are two basic melodic elements: the rising line stated quietly in unison at the outset, and the figure presented fortissimo in the first violins, flutes, and oboes a few measures later which sounds like, but never quite becomes, a fugue subject. The layout is fairly contrapuntal in character, with the melodic ideas appearing at all levels of the texture.



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The Allegro is deft and light-textured, with the fleet sixteenth notes—whether in background or foreground—scarcely ever pausing for breath.

In the final Presto, Shostakovich updates the gestures of the classical *opera buffa* in much the same terms employed by Prokofiev in the *Classical* Symphony. It is a cheeky, lighthearted romp with a final cadence hinting at vaudeville and staying just this side of vulgarity. The style is that of Shostakovich's satirical early works—his opera *The Nose* and the ballet *The Age of Gold*. Boris Schwarz notes, "In Shostakovich's musical make-up, Bach and Offenbach had always been friendly neighbors, and so they are again in the Sixth Symphony." But perhaps the Offenbachian elements are another facade, a vigorously active surface to cover the deep vein of despair. Even in these seemingly lighter moments, the composer is masking his fear: "Awaiting execution is a theme that has tormented me all my life."

—S.L.



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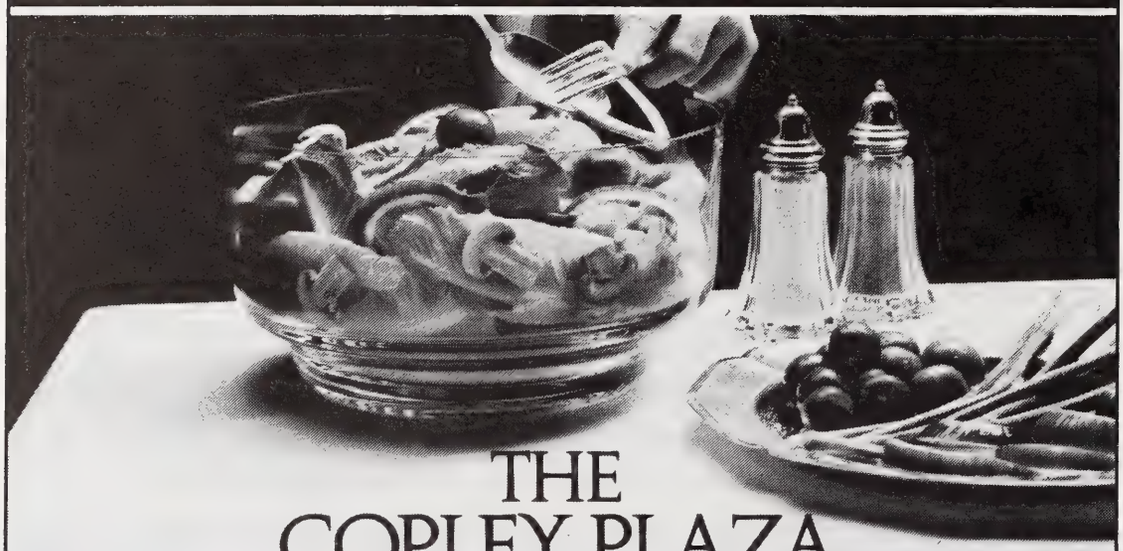
More . . .

The standard book on Weber is John Warrack's *Carl Maria von Weber* (Cambridge, also available in paperback), which combines an excellent discussion of life and works. There are a number of recordings of the full score to *Der Freischütz*, mostly on three-disc sets (in which case the entire spoken dialogue is included). These include: Rafael Kubelik's reading with the Bavarian Radio Symphony and soloists Hildegard Behrens, Helen Donath, René Kollo, and Kurt Moll (London); Carlos Kleiber's with the Dresden State Opera and soloists Gundula Janowitz, Edith Mathis, Peter Schreier, Bernd Weikl, and Theo Adam (DG); and Robert Heger's with Birgit Nilsson, Erika Köth, Nicolai Gedda, and Walter Berry (Angel). The one exception provides the music but not all of the dialogue on two budget-priced records: Joseph Keilberth conducts a cast including Elisabeth Grümmer, Lisa Otto, and Rudolf Schock (Seraphim). The overture alone is one of six Weber overtures recorded by Herbert von Karajan (DG). Leonard Bernstein has recorded it with the New York Philharmonic (CBS, along with the overtures to *Euryanthe* and *Oberon* and *Invitation to the Dance*), and Otto Klemperer conducts the Philharmonia Orchestra in the "big three" Weber overtures along with works by Humperdinck and Gluck (Angel).

The article on Robert Schumann in The New Grove, by Gerald Abraham, is very fine. Hans Gál's *Schumann Orchestral Music* in the BBC Music Guides (University of Washington paperback) contains a brief but informative discussion of each of the symphonies. *Robert Schumann: the Man and His Music*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them an enthusiastic chapter on the orchestral music by Brian Schlotel. Donald Francis Tovey discusses the B-flat symphony in the second volume of his *Essays in Musical Analysis*. The most recent discussion of problems inherent in Schumann's much-debated treatment of the orchestra is Stephen Walsh's article, "Schumann's Orchestration: Function and Effect," in the *Musical Newsletter* for July 1972. Among recordings of the Schumann symphonies, Kurt Masur's versions with the Gewandhaus Orchestra of Leipzig are available in this country only by mail order from the Musical Heritage Society, 14 Park Road, Tinton Falls, N.J. 07724. Rafael Kubelik's recent set of all four (plus the *Manfred* Overture) with the Bavarian Symphony Orchestra (CBS) is particularly splendid (it has the special advantage of being recorded with the orchestra in the standard nineteenth-century seating position—with second violins on the right—so that the interplay of violin parts make the spatial effect that the composer intended). Daniel Barenboim's fine performance with the Chicago Symphony is also available as a set containing the four symphonies, the *Conzertstück* for four horns and orchestra, and the *Manfred* Overture (DG). Leonard Bernstein's set with the New York Philharmonic (which also includes the *Manfred* Overture) is also very fine (CBS). For a single disc rather than a set, Kubelik's older reading with the Berlin Philharmonic is worth looking out for (DG, coupled with the Fourth Symphony; it is now deleted, but may reappear on the budget Privilege label).

Brief but sympathetic and informed discussion of all of Shostakovich's symphonic works is to be found in Hugh Ottaway's *Shostakovich Symphonies* in the BBC Music Guides series (University of Washington paperback). The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1970* (Norton, available in paperback). As the title indicates, the cut-off date falls before the composition of the Fifteenth Symphony, but the author has reportedly prepared a new chapter bringing his history up to 1980 for an eventual revised edition. A new and

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intensely interesting light has been cast on Shostakovich by the recent publication in English of *Testimony: The Memoirs of Dmitri Shostakovich*, as related to and edited by Solomon Volkov (Harper & Row, available in paperback). (The precise authenticity of these memoirs is unfortunately still a matter of debate. The Russians insist that the book is a fake; Volkov claims to have smuggled out of Russia pages dictated to him by the composer and authenticated with his initials on each page. Shostakovich's son Maxim, a well-known conductor who recently defected to the West himself, questions its authenticity—apparently on the basis of the use of language—but admits that many of the ideas may have been his father's. Certainly as a whole it seems psychologically consistent and convincing.) Quite a different matter is the more recent *Pages from the Life of Shostakovich* by Dmitri and Ludmilla Sollertinsky (Harcourt Brace Jovanovich): it is an "official" Soviet view that completely glosses over most of the difficulties in the composer's life, with rarely a mention of Stalin or the official criticisms of his music. There may indeed be much accurate information (the authors knew the composer quite well), but it is highly selective in its choice of which "pages" of his life to recount, with errors of omission at every turn; the book must be regarded as willfully misleading. The only recording of the Sixth Symphony currently available is one by André Previn with the London Symphony Orchestra (Angel, coupled with Prokofiev's *Lieutenant Kije* Suite). It may still be possible to find a copy of the now-deleted recording of Leonard Bernstein's fine performance with the New York Philharmonic (CBS).

—S.L.



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Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur made his American debut with that orchestra during the 1974-75 season. In the years following, he appeared with the Toronto Symphony and the Dallas Symphony. Following his initial Boston Symphony appearances in February 1980, he went on to conduct the San Francisco Symphony that same season, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival in June 1981. That summer he returned to the Boston Symphony Orchestra for concerts at Tanglewood and made his debut with the Chicago Symphony at the Ravinia Festival. Boston and New York also heard him with the Leipzig Gewandhaus when he returned to this country with that orchestra in the spring of 1981 and then again this past fall. During the 1981-82 season, Mr. Masur made his first appearances with the Philadelphia Orchestra, returned to the Boston Symphony for concerts both in Symphony Hall and at Tanglewood, and made his Blossom Festival debut with the Cleveland Orchestra. Mr. Masur is former conductor of the Leipzig Opera, and he has led such famed orchestras as the Berlin Philharmonic, the Dresden Staatskapelle, the Leningrad Philharmonic, the Vienna Philharmonic, and the Stockholm Philharmonic. He has also participated at such international music festivals as Prague, Warsaw, and Salzburg.

Born in Silesia in 1927, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. His first engagement as an orchestra coach was at the Halle County Theatre. From 1951 to 1953 he was Kapellmeister of the Erfurt Theatre, and he was later engaged as first conductor of the Leipzig theaters. In 1955 he became a conductor at the Dresden Philharmonic, and from 1958 to 1960 he returned to opera as general director of music at the Mecklenburg State Theatre of Schwerin. During the following four years he was senior director of music at the Komische Oper in Berlin, where he worked closely with Walter Felsenstein, an association vitally important to his career. Mr. Masur's recordings include the complete symphonies of Brahms, Mendelssohn, Schumann, and Bruckner, Beethoven's *Fidelio* and *Missa Solemnis,* and music of Mozart and Prokofiev. His recordings are available on the Philips, Deutsche Grammophon, Angel, Vanguard, and Musical Heritage Society labels. This past summer at Tanglewood, Mr. Masur led the Boston Symphony in five programs, including an all-Beethoven weekend.

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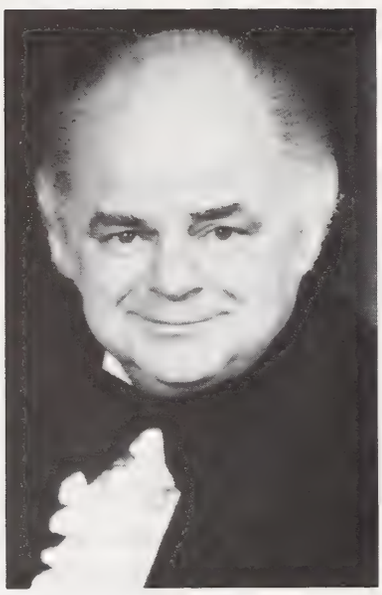
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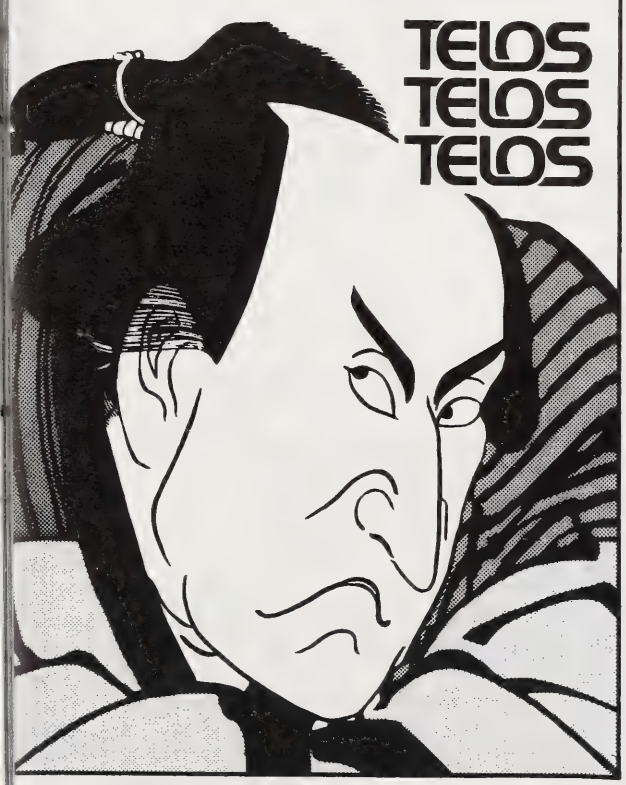
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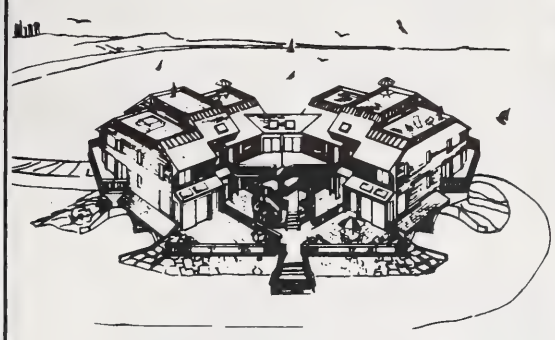
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FAURÉ Quartet in C minor for piano and strings, Op. 15
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LOUËL Trio for trumpet, horn, and trombone
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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.



WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

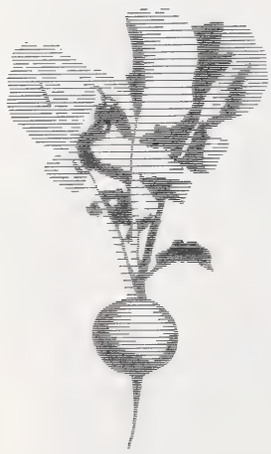
MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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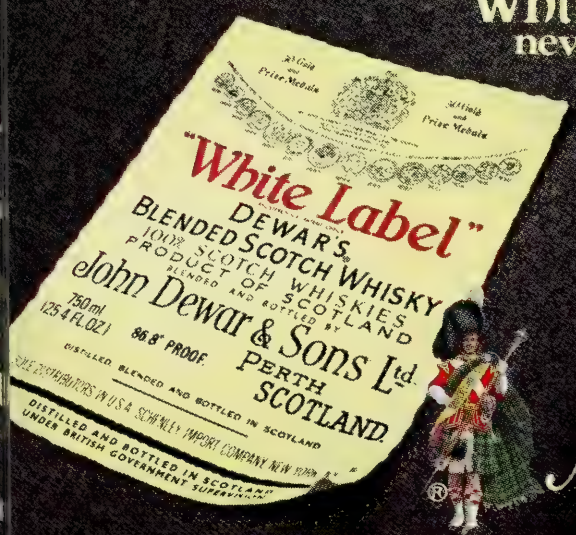
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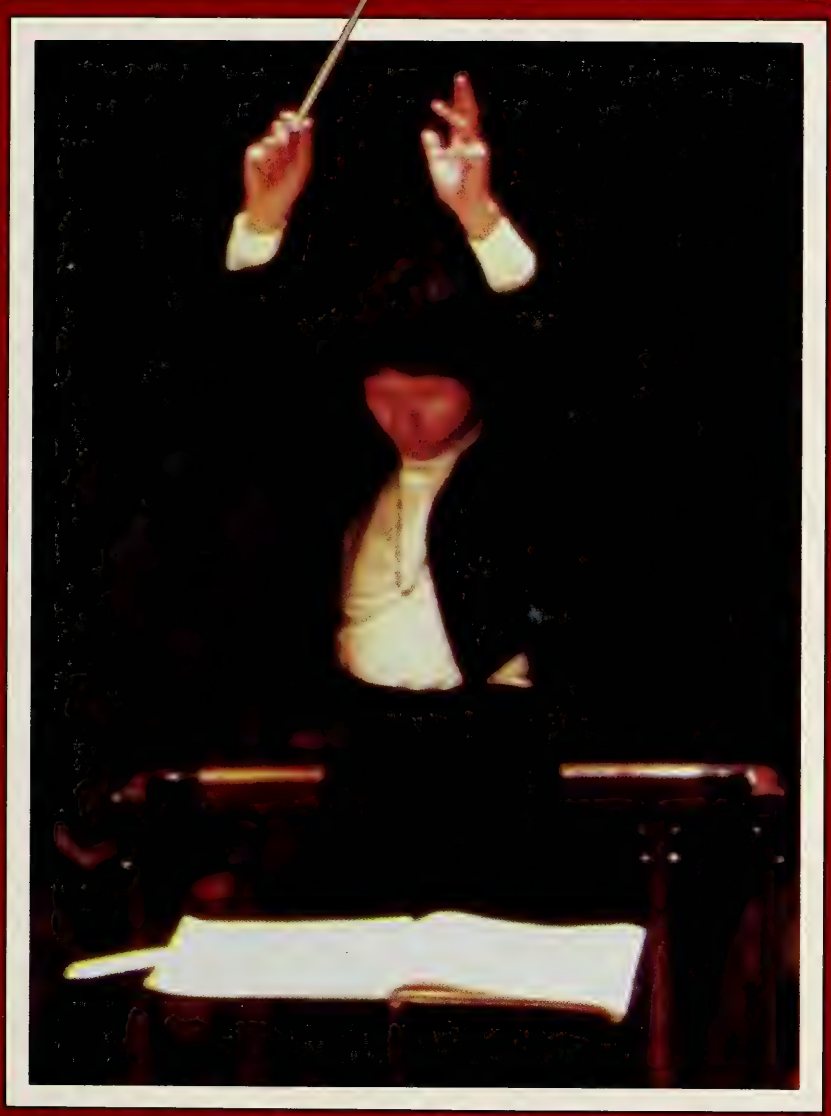
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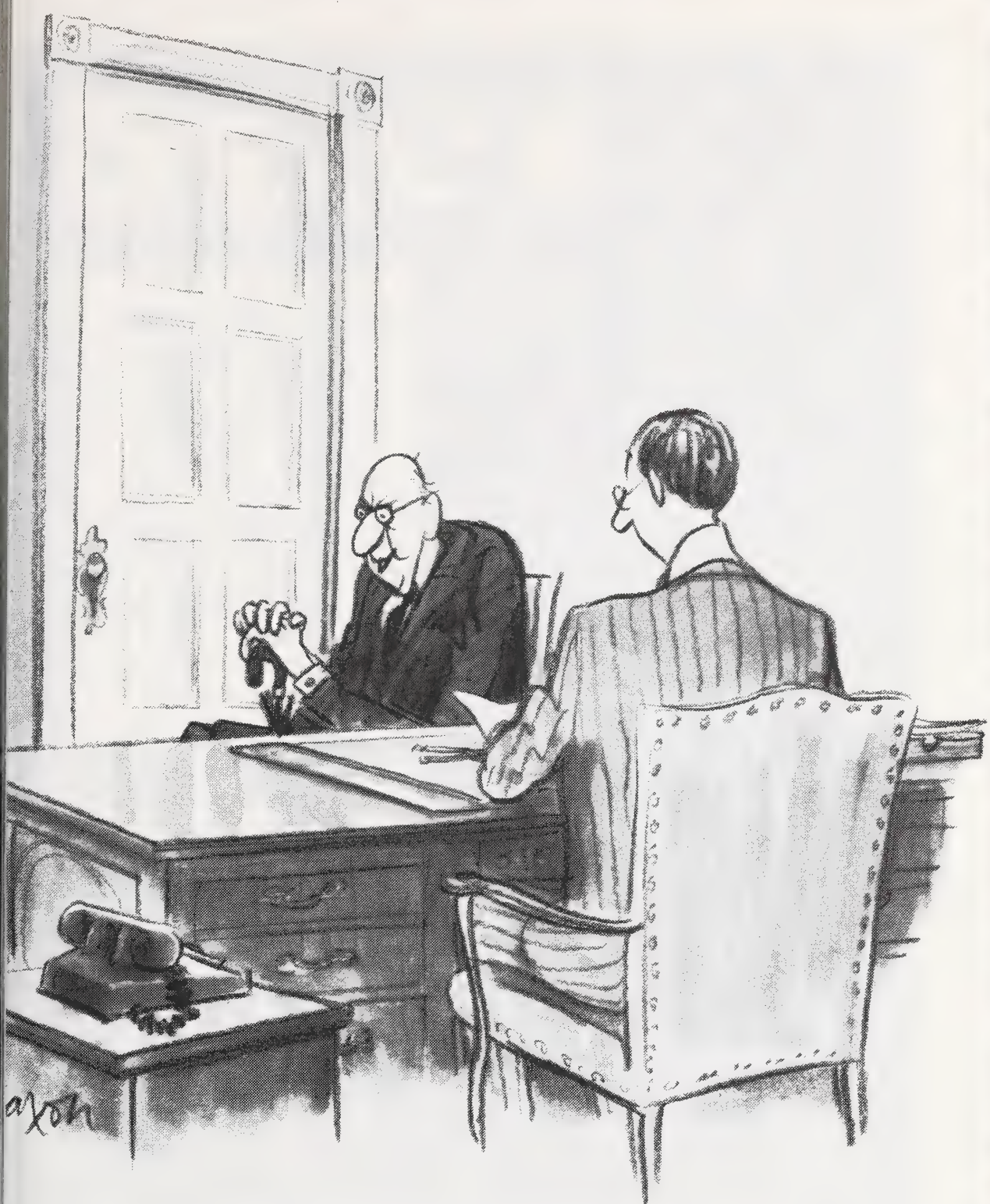
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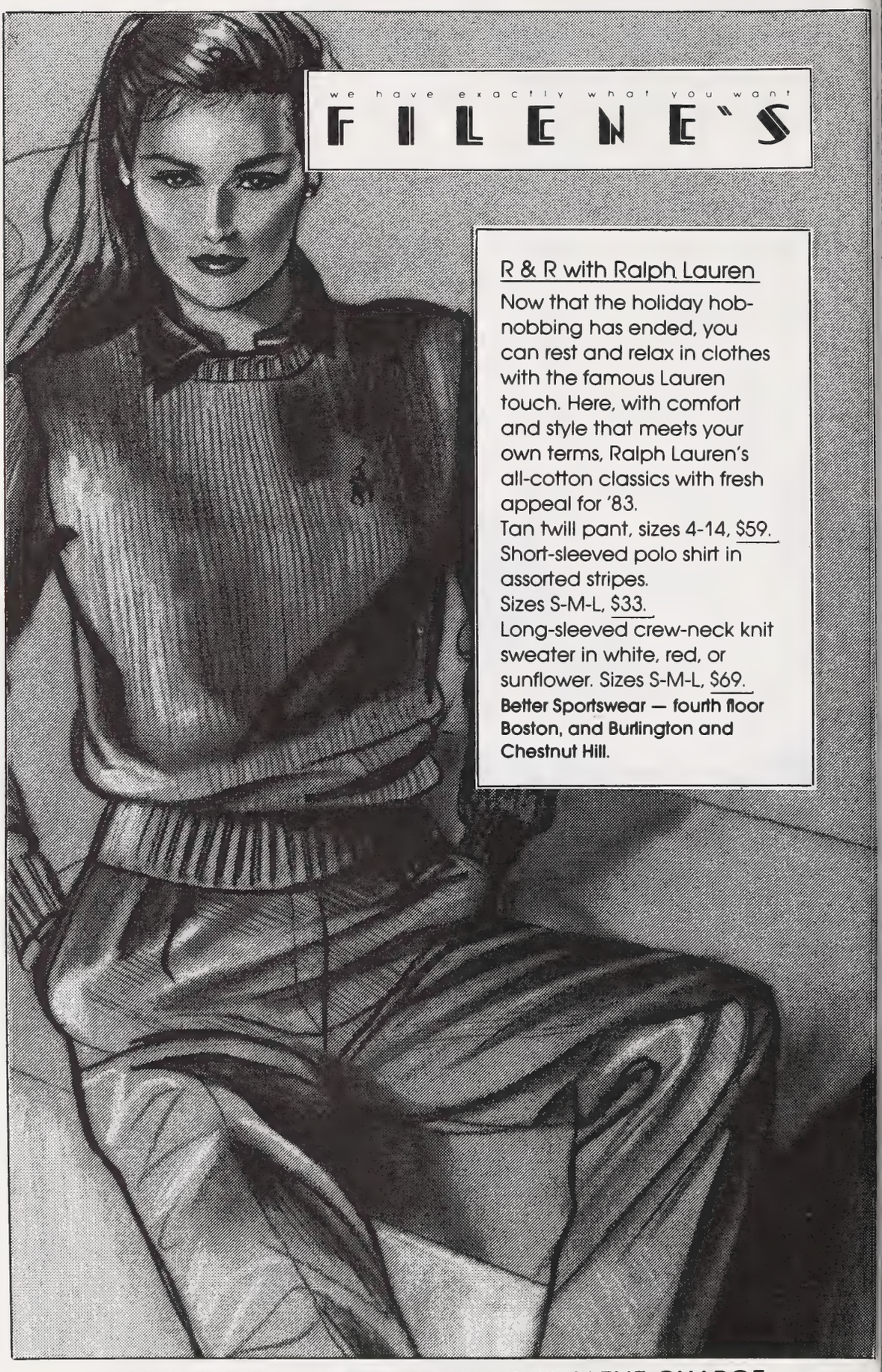
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John Williams Signs New Pops Contract

BSO General Manager Thomas W. Morris has recently announced John Williams's agreement to a long-term commitment with the Boston Pops Orchestra. Under his new contract, whose initial terms are firm until 1987, Williams will conduct seven weeks of the Pops season, in addition to Tanglewood specials, Christmas Pops concerts, the Fourth-of-July concert on the Esplanade, and other Esplanade concerts in July. "It seemed appropriate that after three happy years of getting to know this great orchestra, and their getting to know me, that we look at this as a long-term commitment," Williams said. "With a full sense of the history of this marvelous and unique institution, I hope we can work towards a future as bright as the glorious past has been. I am delighted and honored to continue my association with the Pops and look forward to a long and happy future with my colleagues and friends in Boston."

BSO/WCRB Musical Marathon '83!!

The Council of the Boston Symphony Orchestra invites everyone to participate in its major fundraising event, the 1983 BSO/WCRB Musical Marathon, on 11, 12, and 13 March. WCRB-FM-102.5, with Richard L. Kaye at the helm, will begin broadcasting from the Cabot-Cahners Room in Symphony Hall at 9 a.m. Friday morning and will continue until this year's Marathon goal of $300,000 is reached Sunday night. During the weekend, hundreds of volunteers will staff Symphony Hall taking telephone pledges and ensuring the smooth running of every facet of this year's endeavor. WCVB-TV-Channel 5 will broadcast a special Sunday-evening program featuring performances by the Boston Symphony under Seiji Ozawa and the Boston Pops under John Williams. This year's premiums offer something for everyone, including a specially commissioned silk-screened poster, "The Boston Symphony Orchestra with Seiji Ozawa," by Lance Hidy. Exclusive premiums new this year include an updated tote bag, a lyre pendant in silver and gold, and a stuffed BSO bear sporting a sweater hand-knit by Council members. In addition, members of the orchestra and Symphony Hall staff have donated many unique premiums, as have numerous BSO Trustees and Overseers. The 1983 BSO/WCRB Marathon Catalog, with more items than ever before, and underwritten with the help of New England Telephone, will be in the mail early in February. Invitations are already in the mail for a gala Marathon Preview Party to take place Tuesday, 1 March, with complimentary champagne, music, a cash bar, and a cocktail buffet. At 7:15 that evening, Sotheby Parke Bernet will be on hand to offer a very special group of premiums, ranging from Reed and Barton pewter candlesticks to a helicopter ride over Boston Harbor to a tour of the West Wing of the White House. Tickets for the Preview Party are $12.50 per person. For further information and reservations, call the Marathon Office at (617) 266-1492, ext. 230.

Share the BSO With the Kids!

The second program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, will include Ibert's *Divertissement* and a staged production with music from Richard Strauss's *Bourgeois gentilhomme* Suite. Steven Aveson of WBZ-TV's "Evening Magazine," actor Will Lebow, and Deborah Wolf, resident choreographer at the Concert Dance Company of Boston, will be featured in the Strauss. Dates for this program are Wednesday, 16 February at 10:15 a.m.; Friday, 18 February at 10:15 a.m.; and Saturday, 19 February at 10:30 a.m. For tickets and further information about Youth Concerts at Symphony Hall, call the Youth Activities Office at (617) 266-1492.

The first of this year's two Boston Symphony High School Concerts will take place on Thursday morning, 17 February at 10:15. The program includes Haydn's *Military* Symphony, Darius Milhaud's *Creation of the World,* and the Beethoven *Leonore* Overture No. 3. Marc Mandel, program annotator and music consultant for the BSO Youth Concerts, will introduce the program. William Pierce, the "radio voice" of the Boston Symphony Orchestra, will be guest host for the second high school program on Thursday, 24 March. For tickets, or for additional information regarding the two-concert high school series, call the Youth Activities Office at Symphony Hall, (617) 266-1492.

BSO Members in Concert

BSO principal clarinet Harold Wright will perform the Mozart Clarinet Concerto with the Newton Symphony Orchestra under the direction of Ronald Knudsen on Sunday evening, 16 January at 8 p.m. at Brown Junior High School, Meadowbrook Road in Newton. For information, call 332-7495 or 965-2555.

BSO principal cellist Jules Eskin performs music of Brahms, Chadwick, and Chopin with pianist Virginia Eskin at the Gardner Museum on Sunday, 30 January at 3 p.m.

BSO cellist Ronald Feldman appears in recital with Elizabeth Morse, harp, at the First Parish Church of Watertown, 35 Church Street (corner of Summer Street), on Friday, 4 February at 8 p.m. The program includes music of Fauré, Saint-Saëns, J.S. Bach, Salzedo, Ravel, and Rachmaninoff. Admission is $5, $3 for senior citizens and those under eighteen. For information and reservations call 527-0225 or 484-3049.

The Francesco String Quartet—BSO violinists Bo Youp Hwang and Ronan Lefkowitz, violist Robert Barnes, and cellist Joel Moerschel—plays music of Beethoven, Stravinsky, Wolfe, and Brahms at the Longy School of Music in Cambridge on Sunday afternoon, 13 February at 3 p.m. Tickets are $7, and seats are unreserved. For further information, call 862-0995.

BSO violinist Cecylia Arzewski will perform the Mendelssohn Violin Concerto with the Worcester Symphony Orchestra under the direction of Joseph Silverstein on Saturday evening, 15 February at 8 p.m. in Mechanics Hall in Worcester.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

BSO on WGBH

Live interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: conductor Kurt Masur on Monday, 10 January at 11 a.m. and cellist Yo-Yo Ma on Monday, 7 February at 11 a.m.

Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays until the end of the Pops season in mid-July. The tours are conducted for a minimum of ten and a maximum of fifty people. For information, please call the Friends' Office in Symphony Hall at (617) 266-1492.

Junior Council Memberships

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who undertake a variety of fundraising activities on behalf of the orchestra, such as sale of the Symphony Mint and the Symphony Bark. New members are admitted in September, January, and May. Membership inquiries are most welcome and may be directed to the Membership Chairman through the Friends' Office in Symphony Hall, (617) 266-1492.

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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

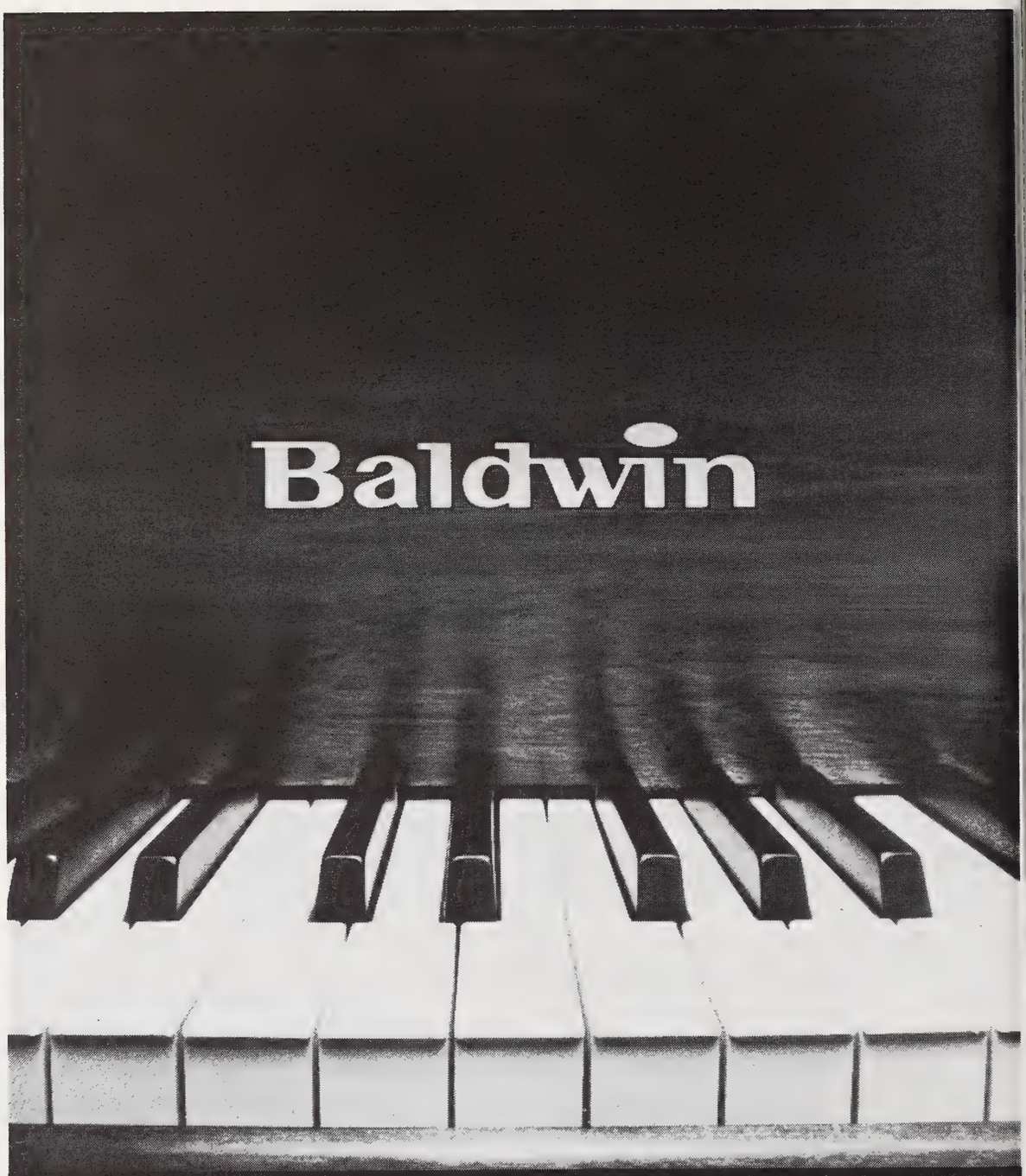
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

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Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
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* Jonathan Miller

Basses
Edwin Barker
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Lawrence Wolfe
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Fenwick Smith
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Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

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Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

BRAVO, BUSINESS!

"Presidents at Pops" succeeds to the tune of $405,000



The Boston Symphony's 1982 "Presidents at Pops" program, which concluded June 15 with a very special evening at Pops, has raised $405,000 for the orchestra. The BSO would like to express thanks and hearty congratulations to the 104 sponsoring companies and program advertisers for making the 1982 "Presidents at Pops" program a resounding success. Businesses take note—the dates for next season's "Presidents at Pops" program have been announced:

Presidents Dinner Monday, May 9, 1983
Presidents at Pops Concert Tuesday, June 21, 1983

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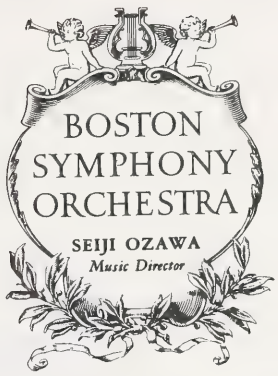
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Tuesday, 18 January at 8
Tuesday, 22 February at 8

JOSEPH SILVERSTEIN conducting

WEBER — Overture to *Der Freischütz*

SCHUMANN — Symphony No. 1 in B-flat, Opus 38, *Spring*

Andante un poco maestoso—Allegro molto vivace
Larghetto
Scherzo: Molto vivace
Allegro animato e grazioso

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Allegro molto

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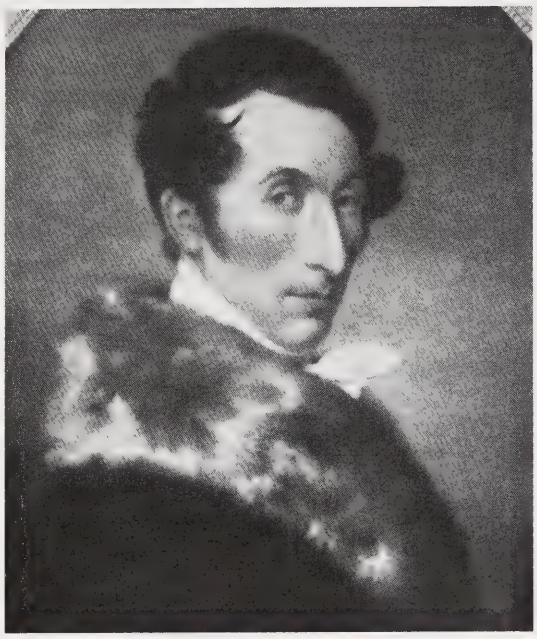
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Carl Maria von Weber
Overture to *Der Freischütz*



Carl Maria von Weber was born in Eutin, near Lubeck, apparently on 18 November 1786, and died in London on 5 June 1826. He composed his opera Der Freischütz *between 2 July 1817 and 13 May 1820; the overture was the last part to be written (except for some small additions and retouchings to the score) and was composed between 22 February and 13 May 1820. The opera received its first performance in Berlin on 18 June 1821, where it was a tumultuous success. The first American performance of the overture took place only two years later in New York, at the City Hotel, on 20 March 1823 in a concert for P.H. Taylor and William Taylor (the same concert included the American premiere of Beethoven's "Creatures of Prometheus" Overture). The overture was first performed by the Boston Symphony Orchestra early in the second season, on 27 and 28 October 1882; Georg Henschel conducted. For many years it appeared almost annually, or at least every other year, under Henschel, Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Eugene Goossens, and Serge Koussevitzky (who only programmed it once, in October 1926). Then more than twenty years passed without a single performance. Since then it has been heard only infrequently, under Leonard Bernstein (1948), Richard Burgin (1951), Erich Leinsdorf (1963, the most recent Symphony Hall performance), Jean Martinon (1965), Leinsdorf (1966), and David Zinman (1978), the last three performances all at Tanglewood. The score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, timpani, and strings.*

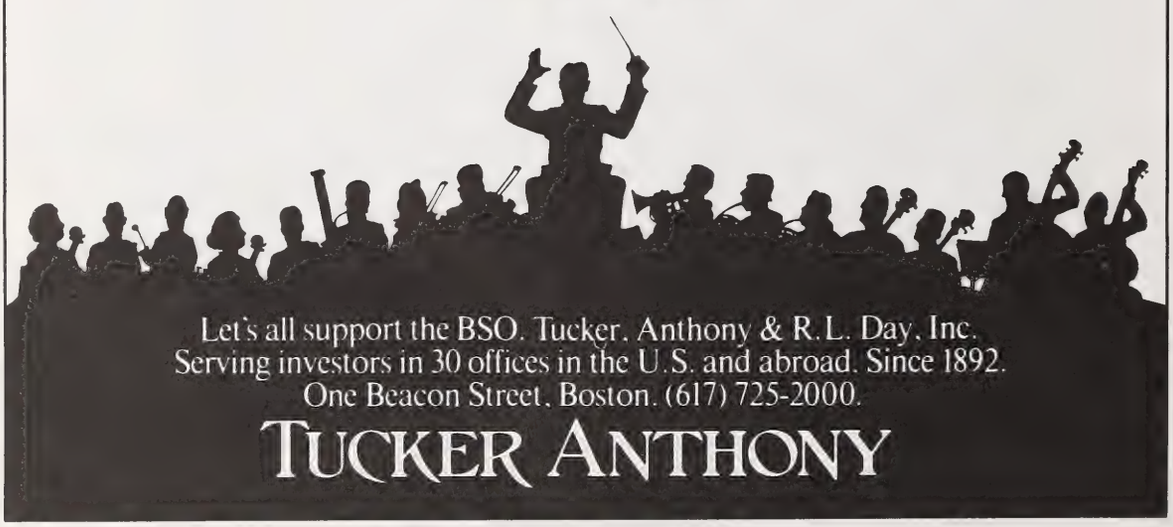
Der Freischütz is one of those operas (*Così fan tutte* is another) whose title simply cannot be translated into a simple English word or phrase without losing much of the point—for which reason it is almost invariably referred to only in the original German. One occasionally encounters "*The Freeshooter,*" but that merely conjures up images of the American wild west while completely losing the essential point, that the marksman in question is shooting with bullets that have been diabolically "blessed" by a satanic figure to guarantee that they will hit their mark (in return, of course, for the usual recompense in the form of the marksman's soul). An opera entitled *The One Who Shoots with Diabolical Magic Bullets* would be awkward at best, so we are left simply with *Der Freischütz.* Though rarely heard elsewhere, *Der Freischütz* remains a repertory staple in the German-speaking countries, where it generated—almost instantly—a type of musical "forest romanticism" that re-echoed through the nineteenth century. With this one work, Weber became established as the creator of German romantic opera.

The plot was drawn from a short story called "*Der Freischütz*" that appeared in August Apel and Friedrich Laun's *Gespensterbuch (Book of Ghosts).* The composer recognized its operatic possibilities the minute he heard about the story, as early as 1810, but nothing really substantive came of his enthusiasm until he discussed the project with the poet

Friedrich Kind in Dresden in 1815. Kind produced the libretto that Weber eventually set, though the title began as *Der Probeschuss (The Trial Shot)* and then was changed to *Die Jägersbraut (The Hunter's Bride)* before settling down to the title of the original short story. The unusually long (for Weber) period of composition came about because the composer was constantly sidetracked by his duties in conducting the German opera at Dresden (where he had to suffer the indignity of being regarded as a distant second behind Morlacchi, the director of the Italian opera, which generally took precedence in choice of singers and facilities for production) and by orders from his patron, the King of Saxony, for specific compositions. But its completion and acceptance for performance in Berlin marked an important stage in the development of German opera—and the German theater in general, because the premiere was an unparalleled triumph; through *Der Freischütz,* Weber managed to bring Romanticism into the theater, a goal long sought without success by his predecessors among the non-musical dramatists Tieck, Brentano, Schlegel, Arnim, and Werner. The work was hailed at once as a national monument and quickly found performance all over Europe.

From the very beginning the overture was a great success—it even had to be repeated on opening night before the audience would allow the performance to continue. And it marks an important change in the way composers have conceived the operatic overture.

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From the beginning of the history of opera (about 1600) until the beginning of the nineteenth century, the overture's principal function was musical, not dramatic: to warn the audience that the show was about to start, to allow for latecomers to reach their seats, and to generate perhaps a bit of excited anticipation. It is likely that most audiences paid no more attention to the overture than audiences generally do at Broadway shows today. And even if they had, they would in most cases have heard music that followed a strictly formalized pattern but offered nothing in the way of a musical or dramatic preview of the work to come. Even Mozart's overtures, though they tell something about the principal tonality and character of the opera, make only the most fragile of specific musical references (the sepulchral music of the statue in *Don Giovanni* is the most memorable; *Così fan tutte* offers only the cadential figure to which the title is sung during the course of the opera, and *The Magic Flute* overture contains just the triple fanfare of the priests of Isis). Beethoven's original overtures to *Fidelio* (the ones we call the "*Leonore* overtures") actually developed some of the music from the opera and included the offstage trumpet call—the opera's climactic moment. But Weber went a step further. His overture to *Der Freischütz* was conceived as a resumé of the entire drama. It contained within itself the principal dramatic conflicts—carefully selected as to choice of themes and key—and worked out the story in a purely musical way before the curtain rose. This procedure

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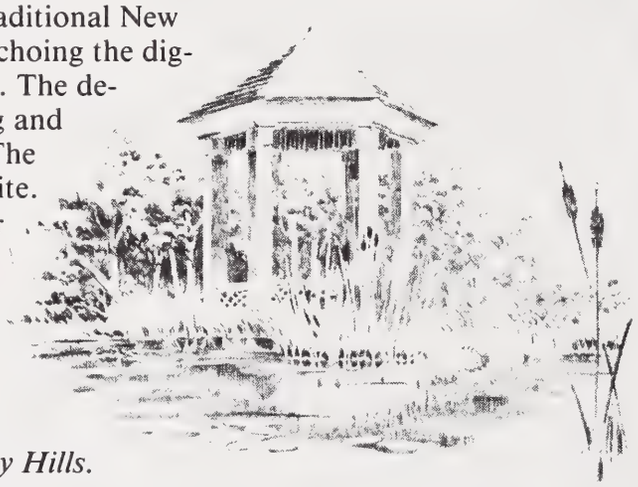
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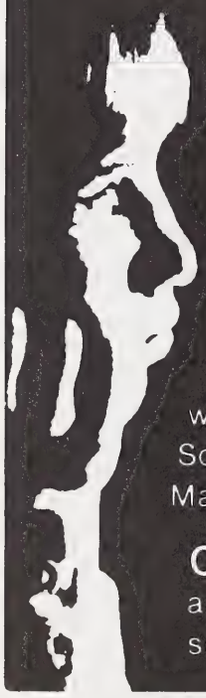
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became the common practice of many composers, especially in Germany, to such an extent that we now consider it to be the basic function of an operatic overture.

The overture begins with a C major Adagio in which two unharmonized phrases prepare for the magical appearance of the four horns singing a melody that is not heard again in the opera, though it surely suggests that what follows will take place in a heavily forested region, a locale of great natural beauty. As this melody comes to its end, an altogether darker sound takes over: tremolo strings and low-pitched clarinets, punctuated by soft off-the-beat notes on the timpani. This strikingly characteristic sound (harmonically known as a diminished-seventh chord) is the primary representation of the powers of evil in the opera. (Weber used it with great discretion and care, but the "trick" was so easy for lesser composers to pull that the diminished-seventh chord in tremolo strings soon became cheapened as a much overused device.)

The main body of the overture begins, Molto vivace, with a stormy figure in C minor. Even at first hearing we do not need to know the words to which the hero sings this music in the opera (*"Doch mich umgarnen finstre Mächte"*—"Yet dark forces surround me") to sense the presence of evil. This builds to an impressive, stormy climax (later to be heard as the culmination of the "Wolf's Glen scene," the supernatural highpoint of the opera) and begins modulating to the relative major key of E-flat, where the solo clarinet ("with much passion") takes on the part of our hero again as he sings *"O dringt kein Strahl durch diese Nächte?"* ("Does no ray of light penetrate this darkness?"). This leads quite naturally to the music of the one character who represents the "ray of light," the hero's pure sweetheart; clarinet and violins sing the music of her love for him. The development section of the overture is an extended struggle between the forces of good and evil, each represented musically by the themes already heard. The recapitulation begins, as expected, with the dark C minor theme, but it is interrupted by the diminished-seventh chords and a passionate, pleading melody first heard in violins and then on solo cello. At this point, the confident, major-key love music breaks out—now in much fuller and more brilliant form, and in a forceful C major—to rout the powers of darkness once and for all. (The downward-rushing octave scales in the woodwinds of the coda suggest that Weber had been listening to Mozart's *Marriage of Figaro* overture.) Americans rarely get the opportunity to see Weber's epoch-making opera on the stage, but the dramatic heart of the score is made available, once and for all, in the carefully planned foreshadowing of this brilliant overture.

—Steven Ledbetter

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Robert Schumann
Symphony No. 1 in B-flat, Opus 38, *Spring*



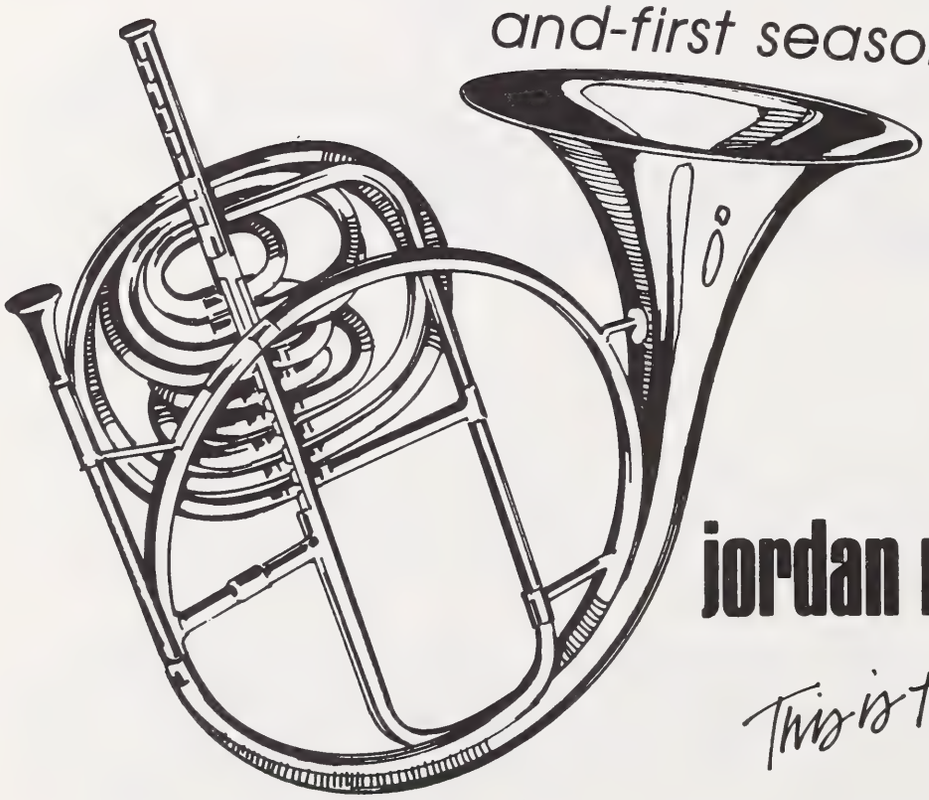
Robert Alexander Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich, near Bonn, on 29 July 1856. He completed the Spring *Symphony in 1841, and Felix Mendelssohn conducted the first performance at a pension fund concert of the Leipzig Gewandhaus Orchestra on 31 March that year. The first American performance was given in Boston on 15 January 1853 by the orchestra of the Musical Fund Society, P. Suck conducting. Georg Henschel conducted it with the Boston Symphony Orchestra during the first season on 3 and 4 March 1882, and it was taken up later by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Leonard Bernstein, Charles Munch, Jean Martinon, Erich Leinsdorf, Michael Tilson Thomas, and, most recently, in March 1977, Joseph Silverstein, who conducts it this season as well, following Kurt Masur's performances. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, triangle, and strings.*

Robert Schumann's First Symphony was completed in 1841, a year of fertile and diverse activity in European music. A brief scan of this year reveals Chopin composing his F minor Ballade, Lizst his second version of his *Transcendental* Etudes, Mendelssohn his *Scotch* Symphony, and Wagner and Verdi launching their careers with *Rienzi* and *Nabucco*. All these men are born within four years of each other and constitute, along with the somewhat older Berlioz, a tremendous new gathering of forces. They form the first musical generation to identify consciously with the Romantic movement long since fully acknowledged in other arts.

Together with the influence of other arts, especially literature, these men were stimulated by the achievements of the Italian operatic melodists of the 1820s, by the works of Schubert's last years, and by a new interest in late Baroque music. But the liberating effect of Beethoven's music must be especially emphasized, since it has been misunderstood. We still read about the necessity to evade Beethoven, to go on in spite of him, and other negative tasks assigned to this first Romantic generation. But he was above all an energizing force, expanding and making available to a greater variety of musical talents the musical vocabulary of the early 1800s.

It is particularly Beethoven's late piano sonatas, more than the quartets and symphonies, which reverberate in the music of the first generation of Romantics (most of whom thought through the piano). These sonatas of Beethoven suggested a new kind of narrative style, free of the necessity to define in sonata-allegro terms each moment in the form. The Schumann piano miniature, the crucial expressive vehicle of his early years, is seeded in the Beethoven piano sonatas. Even as Schumann worked himself away from his natural arena, songs and short piano pieces, toward the symphonic, choral, and sonata

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composition which he considered a higher calling, the piano remained an underlying sonority.

It is in this context that we must consider his controversial orchestration. Schumann's First Symphony shares with his other symphonies an orchestral sonority which strives to retain the piano's dense tone weight and the mystery of its pedal. All the symphonies have been considered over-scored, and there is legitimacy to this claim, but it is worth considering that Schumann's orchestration, doubled, middle-register dominated, and anti-solo, is partly the sound of this era: much of Mendelssohn and Wagner from this period is thick, and the thickness conveys intensity. Later eras have been uncomfortable with this sound, but this is partly a turn against the entire aesthetic of early Romanticism.

Schumann intended the opening of his *Spring* Symphony to be heard as a call to awakening, composing it in "the vernal passion which sways men until they are very old, and surprises them again with each year." The opening motto is a setting of a line from a poem by Adolf Boettger: the line runs *"Im Tale blüht der Frühling auf!"* ("In the valley spring is blossoming"), its rhythm unmistakable in Scumann's version.* This opening makes explicit a secret condition of most of Schumann's instrumental music—hidden

*For many years, it was believed that Schumann's original intention in the opening phrase of this symphony was to begin on the pitch *B-flat* rather than on the *D* of the printed score, but that the muddy and indistinct sound of the natural horns and trumpets of his time led him at the first rehearsal to alter his idea in favor of the brighter sounding printed version. Some conductors in recent years have even taken to performing the first phrase of the symphony a third lower than printed. Recent research has shown, however, that Schumann did in fact intend to begin on *D*: a pencil sketch beginning on *D* is clearly visible beneath the version on *B-flat* which appears in ink in the composer's sketches and which is now taken to represent a *second* thought on Schumann's part. Presumably, what happened at the rehearsal helped sway Schumann back to what was his original intention. At these performances, Joseph Silverstein performs the first phrase of the symphony beginning on *D* as printed.—Ed.



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words behind the notes. It is with the help of these extramusical associations that Schumann achieves the unique atmospheric world inhabited by each of his symphonies. The *Spring* Symphony is based on two poems by Boettger; Schumann originally had titles for the movements paralleling moments in the poems—*Spring's Awakening, Evening, Joyful Playing,* and *Full Spring* (or *Spring's Farewell).* Like many composers he was less interested in these verbal guideposts as he gained distance from the piece. Very often a composer will seize on poetic or narrative images to free an abstract musical thought-line already brewing in his subconscious, and in the calm which follows remains interested only in those musical urges which were primary to him.

The first motto notes of the *Spring* Symphony become the dominating motive in the ensuing movement. In adapting his *Lied*-style forms to larger spans, motivic reiteration and expansion is Schumann's primary resource. Not a writer of freewheeling melodies like Chopin or Berlioz, he joins motives together into melody, or creates driving development passages out of close motivic repetition. In the *Spring* Symphony the motivic working is a spontaneous mode of thought. (Later in his career it seems to be thought of more in formal terms, with some loss in naturalness, compensated by a touching simplicity of harmony and gesture). The first movement has the first of the independent, poetic codas which are special to this symphony, inspirations which close each of the first three movements with something seemingly new, but revealed as foreshadowing of what is to come. The one in the first movement is in Schumann's warmest hymn-like manner, expressing the inward (Eusebian) side of his nature.

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Often in Schumann's orchestral music, the spirit seems more important than the detail, but the second movement produces some memorable details as well. The lavish after-beat wind chords behind the cellos' statement of the main theme in B-flat and the rich combination of octave violin descant and viola triplets at the next statement are just a few of the many subtle settings in which the rondo theme is shown.

In the third movement Schumann uses the minor key without menace or foreboding, instead reflecting the romantic stirrings of the first D minor in the prelude. The harmonic scheme is unusual, with other keys seeming equally balanced with tonic in the opening strain.

The finale has an operatic exuberance, with even a brief outdoor cadenza, and a very attractive main subject. The development and coda become serious, especially in the gliding sequences which recall the Schubert Ninth, so revered by Schumann. But the overall impression is one of Schumann's most unified affects, Florestan and Eusebius joined in positive feelings.

One of Schumann's special qualities is his ability to establish a one-to-one relationship with his listener, to sort him out from the crowd and speak only to him. This is an essential Romantic ambition, and Schumann's achievement of it brings him close as a personality in a way not available to a less open temperament. Like other Romantic artists who ended in madness, he paid for his intense way of living, and his dualized nature, divided between action and withdrawal, was both substance for poetic fantasy and a dangerous problem. If a rebirth of the spirit of early Romanticism is possible (or even desirable) the artist would once again have to risk being as revealed and present to his listener as is Schumann.

—John Harbison

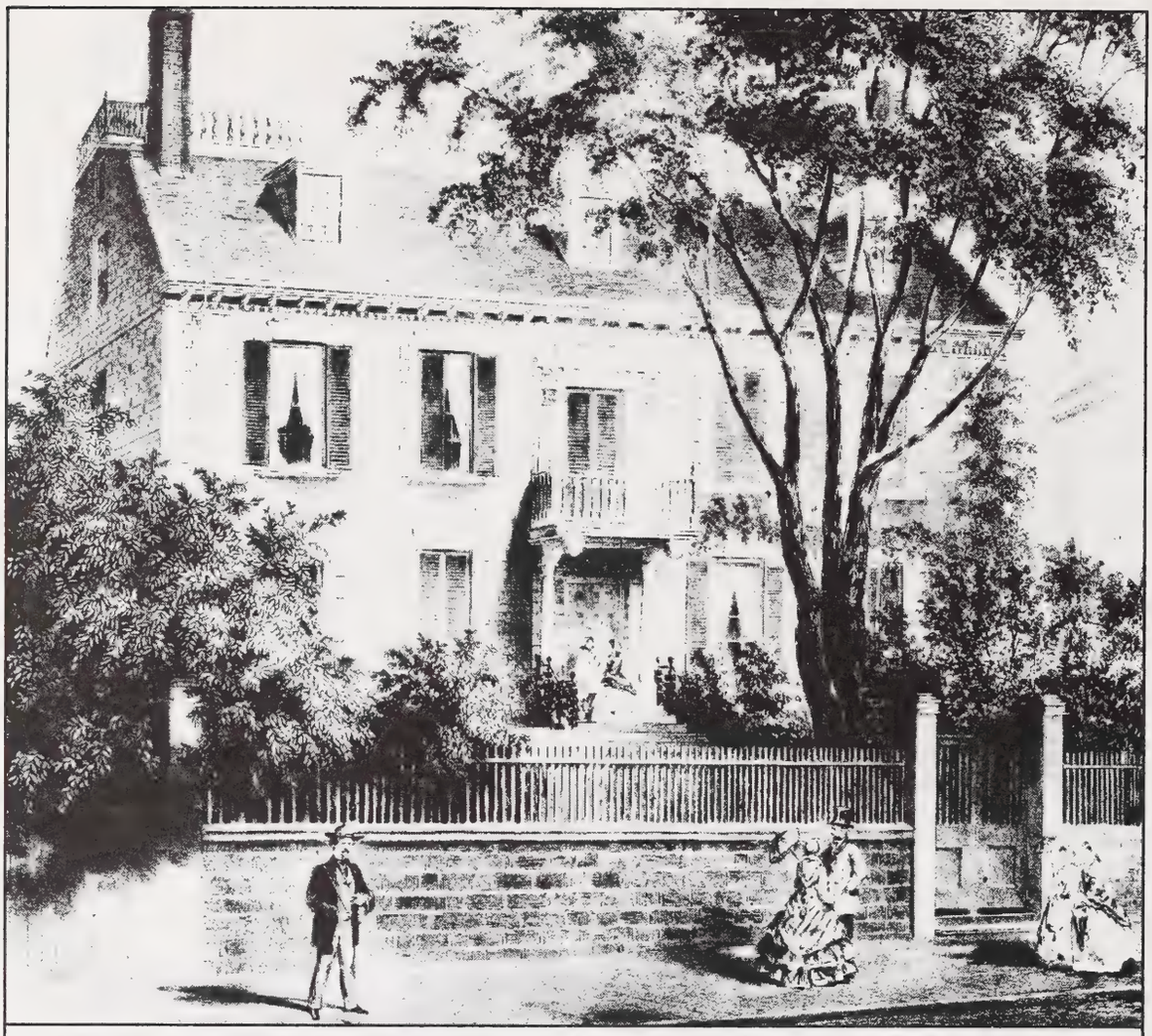
Composer John Harbison is Professor of Music at the Massachusetts Institute of Technology and this season's composer-in-residence with the Pittsburgh Symphony Orchestra. His program note for Schumann's *Spring* Symphony originally appeared in the BSO program book for 10-12 March 1977, at which time the orchestra also gave the world premiere of his *Diōtima*. He has recently completed his Symphony No. 1 on a commission from the Boston Symphony Orchestra on the occasion of its centennial.

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Jean Sibelius
Symphony No. 1 in E minor, Opus 39



Jean Julius Christian Sibelius was born in Hämeenlinna (then known by the Swedish name Tavastehus), Finland, on 8 December 1865 and died in Järvenpää, near Helsinki, on 20 September 1957. He took the gallicized form of his first name (which had originally been Johan) in emulation of an uncle. He composed his First Symphony in 1898 and 1899 and conducted its first performance in Helsinki on 26 April of the latter year. The work entered the repertory of the Boston Symphony Orchestra on 4 and 5 January 1907, when Karl Muck conducted; since then it has been performed here under Otto Urack, Pierre Monteux, Michael Press, Serge Koussevitzky, Richard Burgin, Tauno Hannikainen, Sixten Ehrling, Julius Rudel, and Sir Colin Davis, who led the most recent Symphony Hall performance prior to this season on 30 March 1976. Joseph Silverstein conducted performances of the Sibelius First Symphony earlier this season, in November 1982. The symphony is scored for two flutes (doubling piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, harp, and strings.

It always comes as a surprise to learn that a composer renowned as a nationalistic hero in his homeland was not a native speaker of the language. Sibelius was born to a Swedish-speaking family in a small town in south central Finland and only began to speak some Finnish from the age of eight. He entered a Finnish-language school at eleven, but not until he was a young man did he feel completely at home in the language. (In this respect he was not alone; Austrian cultural domination of Czechoslovakia and Hungary in the nineteenth century meant that Smetana was more fluent in German than in Bohemian, and Liszt, though proud to be regarded a Hungarian composer, barely spoke the language at all.)

Musical studies began with the violin, and soon he aimed at a career as a professional virtuoso. But in 1885, after an abortive attempt at legal studies, he undertook to pursue composition with Martin Wegelius in Helsinki. Further studies in Berlin introduced him to the newest music, including Strauss's *Don Juan* at its premiere. He was usually in debt, apparently unable to avoid financial extravagance when in the city, and already drinking heavily, a habit that remained with him. After his return to Finland in 1891, he composed the choral symphony *Kullervo*, which received such a great success at its premiere in April 1892 that he was instantly established as the leading figure in Finnish music, a position that was never seriously challenged thereafter.

The following seven years saw the composition of a series of scores for dramatic production, a failed operatic attempt, and—most important—a group of purely orchestral scores, *En saga* and the four symphonic poems about Lemminkäinen, a character from the Finnish national epic *Kalevala*. These culminated in his first abstract symphony, in E minor, composed evidently in part as a musical response to Tchaikovsky's *Pathétique*



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Symphony, which had been performed in Helsinki already in 1894 and again in 1897. By the autumn of 1898 he was totally absorbed in the work at a time of great political tension in Finland and personal concern as well. A diary entry of 9 September reflects his mood: "Autumn sun and bitter thoughts . . . How willingly I would have sacrificed some of the financial support I have received if I only had some sympathy and understanding of my art—if someone loved my work. O, you slave of your moods, their plaything . . ." These feelings may be reflected in the autumnal colors of much of the score, and especially in its lonely opening, a solitary clarinet bravely singing its lament over the background thunder of a long roll on the timpani. But, although he complained of misunderstanding and lack of sympathy, as of yet his art was still rooted in the nineteenth century both harmonically and thematically. His first work to be heard in Boston was the Second Symphony in 1904, at which time it was received with general incomprehension, even by such future prominent proponents of his music as critic Olin Downes. But the First offered fewer knotty problems, and once it achieved performance, it was generally accorded favor with audiences both in Finland and outside.

Because of Sibelius's undeniable interest in the *Kalevala,* not to mention the passionately dramatic character of much of the music in the symphony, some critics claimed to find a literary program in the music, with every theme functioning like a Wagnerian leitmotiv for a character or event. Sibelius, however, denied emphatically that there was any connection whatsoever; his symphony (by implication) is a purely abstract musical structure, however characterful its musical content.

The clarinet solo that opens the symphony dies away on a sustained *G,* the preceding melodic phrase hinting that the piece under way will be in G minor. But just as the clarinet settles on its last note, the second violins begin a tremulous sextuplet figure consisting of the notes *G* and *B,* which thus hint at G major. We are in fact listening to the home key coalesce out of the very ether, the tonic of E minor appearing clearly only after the first violins begin their muscular statement. A contrasting idea built on a pair of hovering alternating notes in a characteristic rhythm leads seamlessly to a fortissimo restatement for full orchestra of the main E minor theme. A bright tremolo in the strings, joined by the harp, brings in the woodwinds with a dancelike transitional idea derived possibly from the opening clarinet line. An extraordinarily long pedal point—a note held in the bass without changing—underlies the second theme material, which appears in expressive dialogues between the woodwind instruments over a hushed rumbling in the strings. The exposition



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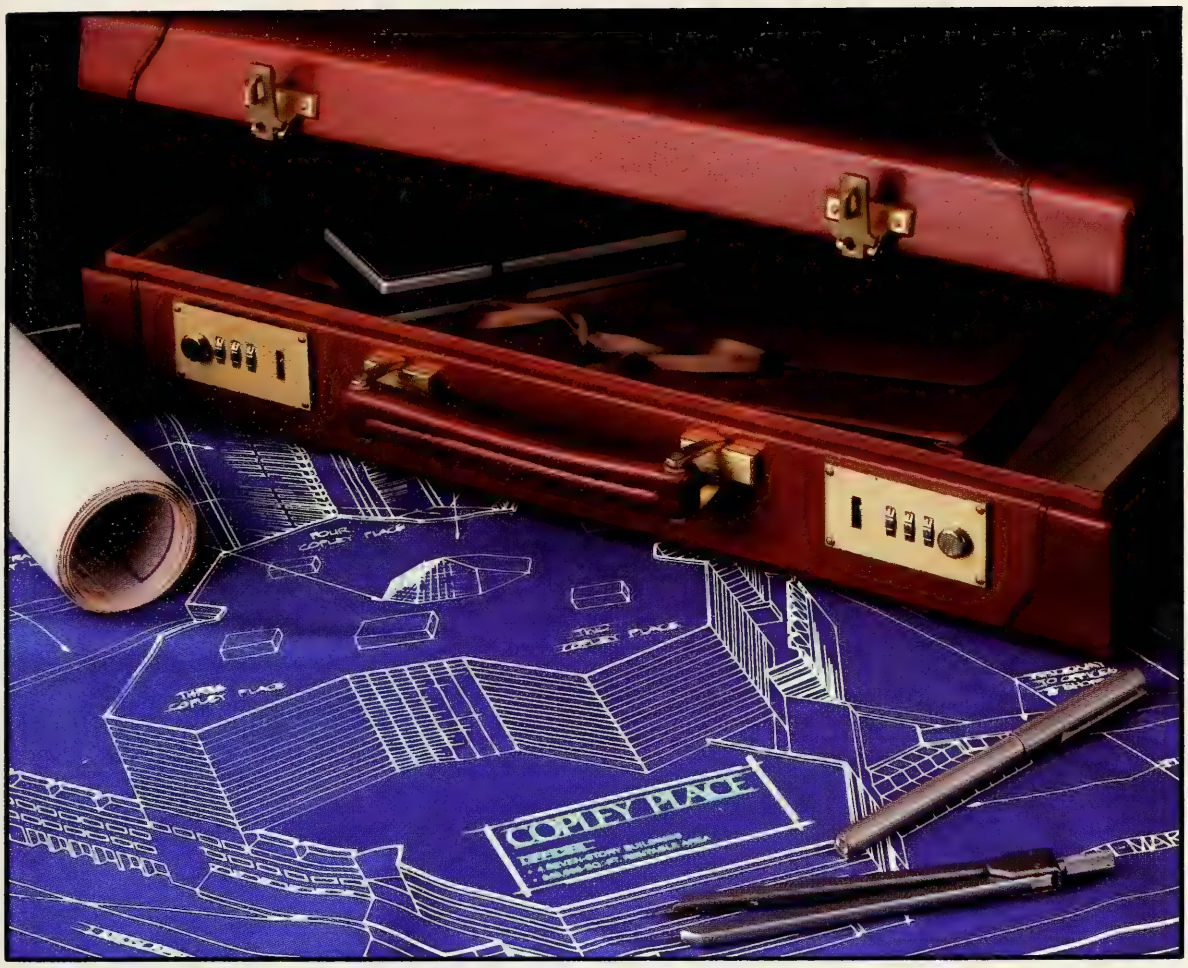
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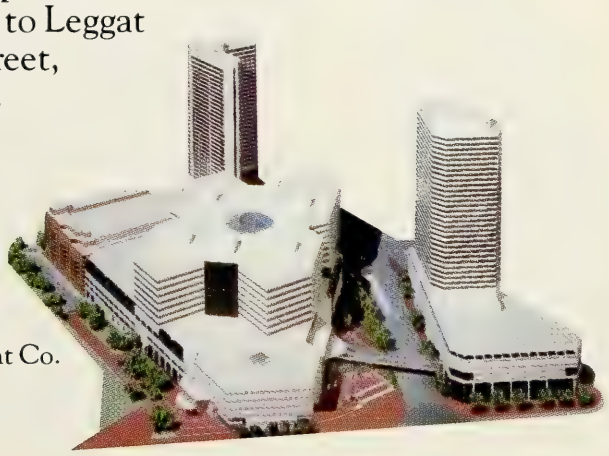
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ends with a unison pizzicato in the strings, twice repeated. The musical argument of the development further intertwines the musical ideas already heard, but with a tendency to grow progressively more chromatic. A momentary lyric interlude (with two solo violins in dialogue) turns into more dramatic stuff with the climax of downward-moving chromatic scales in the woodwinds against upward-rushing chromatic figures (at twice the speed) in the lower strings. Suddenly, against all this activity, the upper strings sing the melody from early in the movement that preceded the fortissimo statement of the first theme. Sibelius works this around to G major (where we first heard it) and plunges us into the heart of the recapitulation, omitting the first main theme statement, since the fortissimo repetition is about to return full force. The recapitulation is a condensed intensification of the beginning, ending in darkly muttering strings.

The slow movement is often cited as the part of the symphony most strikingly influenced by Tchaikovsky's *Pathétique.* It is a kind of poignant rondo, its C minor melody alternating with other ideas based on the same rhythms and phrase structure, sometimes inverted from a falling to a rising theme. Except for a few woodwind interludes, the colors are predominantly dark. The sadness sometimes explodes in an outburst which eventually dies away in the return of the main theme.

The rambunctious scherzo suggests the earthiness of Bruckner's symphonic scherzos, the headlong rhythmic drive of the pizzicato strings at the opening reinforced by the vigor of the timpani and the most important thematic motive in the strings, which has a modal, folklike character. The Trio is a shade slower and altogether more lyrical, even pastoral in feeling, evoking dreams of the countryside driven out by the sudden return of the scherzo.

At the beginning of the finale the strings in unison give out an expansive, passionate version of the hesitating clarinet melody heard at the very opening of the symphony, now harmonized by the brasses. A certain degree of questioning in the woodwinds, eventually answered by the strings, leads into the dramatically charged Allegro theme which runs through the bulk of the movement, except for the striking moments of contrast provided by the wonderful singing theme on the violins' G string, bringing a chorale-like dignity into the heart of the activity. The symphony closes with an echo of the pizzicato chords that ended the first movement.

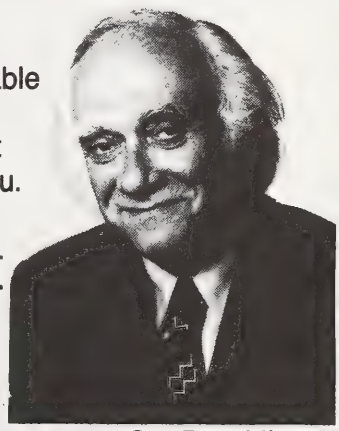
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The standard book on Weber is John Warrack's *Carl Maria von Weber* (Cambridge, also available in paperback), which combines an excellent discussion of life and works. There are a number of recordings of the full score to *Der Freischütz*, mostly on three-disc sets (in which case the entire spoken dialogue is included). These include: Rafael Kubelik's reading with the Bavarian Radio Symphony and soloists Hildegard Behrens, Helen Donath, René Kollo, and Kurt Moll (London); Carlos Kleiber's with the Dresden State Opera and soloists Gundula Janowitz, Edith Mathis, Peter Schreier, Bernd Weikl, and Theo Adam (DG); and Robert Heger's with Birgit Nilsson, Erika Köth, Nicolai Gedda, and Walter Berry (Angel). The one exception provides the music but not all of the dialogue on two budget-priced records: Joseph Keilberth conducts a cast including Elizabeth Grümmer, Lisa Otto, and Rudolf Schock (Seraphim). The overture alone is one of six Weber overtures recorded by Herbert von Karajan (DG). Leonard Bernstein has recorded it with the New York Philharmonic (CBS, along with the overtures to *Euryanthe* and *Oberon* and *Invitation to the Dance*), and Otto Klemperer conducts the Philharmonia Orchestra in the "big three" Weber overtures along with works by Humperdinck and Gluck (Angel).

The article on Robert Schumann in The New Grove, by Gerald Abraham, is very fine. Hans Gál's *Schumann Orchestral Music* in the BBC Music Guides (University of Washington paperback) contains a brief but informative discussion of each of the symphonies. *Robert Schumann: the Man and His Music*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them an enthusiastic chapter on the orchestral music by Brian Schlotel. Donald Francis Tovey discusses the



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B-flat symphony in the second volume of his *Essays in Musical Analysis*. The most recent discussion of problems inherent in Schumann's much-debated treatment of the orchestra is Stephen Walsh's article, "Schumann's Orchestration: Function and Effect," in the *Musical Newsletter* for July 1972. Among recordings of the Schumann symphonies, Kurt Masur's versions with the Gewandhaus Orchestra of Leipzig are available in this country only by mail order from the Musical Heritage Society, 14 Park Road, Tinton Falls, N.J. 07724. Rafael Kubelik's recent set of all four (plus the *Manfred* Overture) with the Bavarian Symphony Orchestra (CBS) is particularly splendid (it has the special advantage of being recorded with the orchestra in the standard nineteenth-century seating position—with second violins on the right—so that the interplay of violin parts make the spatial effect that the composer intended). Daniel Barenboim's fine performance with the Chicago Symphony is also available as a set containing the four symphonies, the *Conzertstück* for four horns and orchestra, and the *Manfred* Overture (DG). Leonard Bernstein's set with the New York Philharmonic (which also includes the *Manfred* Overture) is also very fine (CBS). For a single disc rather than a set, Kubelik's older reading with the Berlin Philharmonic is worth looking out for (DG, coupled with the Fourth Symphony; it is now deleted, but may reappear on the budget Privilege label).

Though as yet incomplete in English, Eric Tawaststjerna's *Jean Sibelius* (Univ. of California) is in line to be the standard study; Vol. I, which is all that is available, deals at great length with the composition of the First Symphony. Robert Layton's *Sibelius* in the Master Musicians series is a useful briefer study (Littlefield paperback). Harold Truscott's essay on Sibelius in *The Symphony*, edited by Robert Simpson (Penguin paperback), is also worthwhile. For recordings, the one by the Boston Symphony Orchestra under Sir Colin Davis (Philips; available singly with the composer's *Finlandia*, or as part of a complete set of the Sibelius symphonies) is quite splendid. You may also like to hear the reading of Herbert von Karajan with the Berlin Philharmonic (Angel, coupled with *Karelia)*. Also strongly recommended is Paavo Berglund's performance with the Bournemouth Symphony on budget-priced Seraphim, coupled with the *Scènes historiques*.

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Joseph Silverstein



This year, Joseph Silverstein celebrates his twentieth anniversary as concertmaster of the Boston Symphony Orchestra. He joined the BSO in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is also music director of the Worcester Symphony, and he has recently become principal guest conductor of the Baltimore Symphony Orchestra.

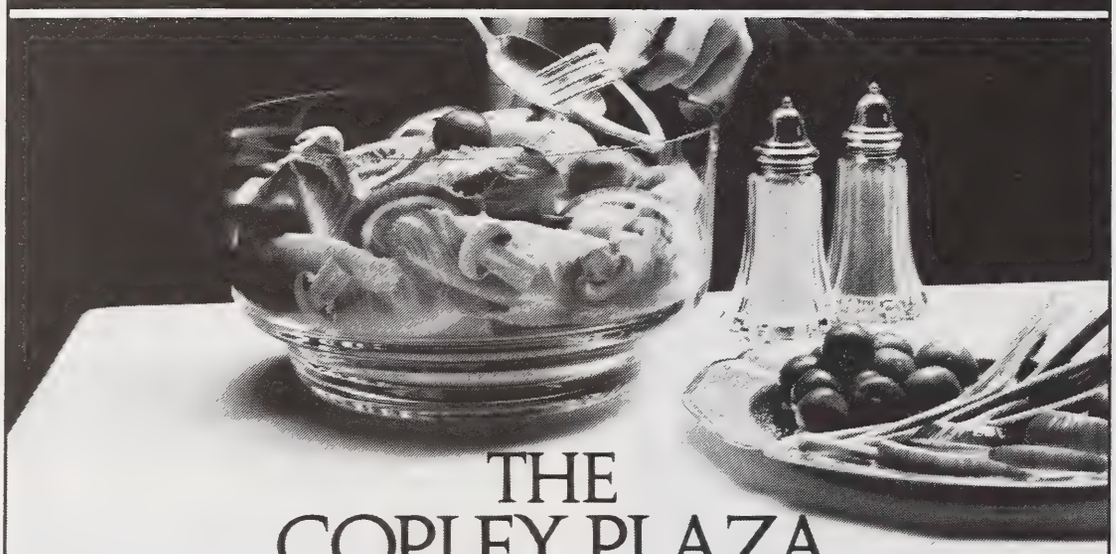
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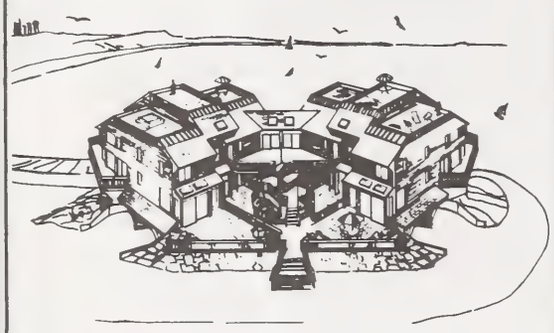
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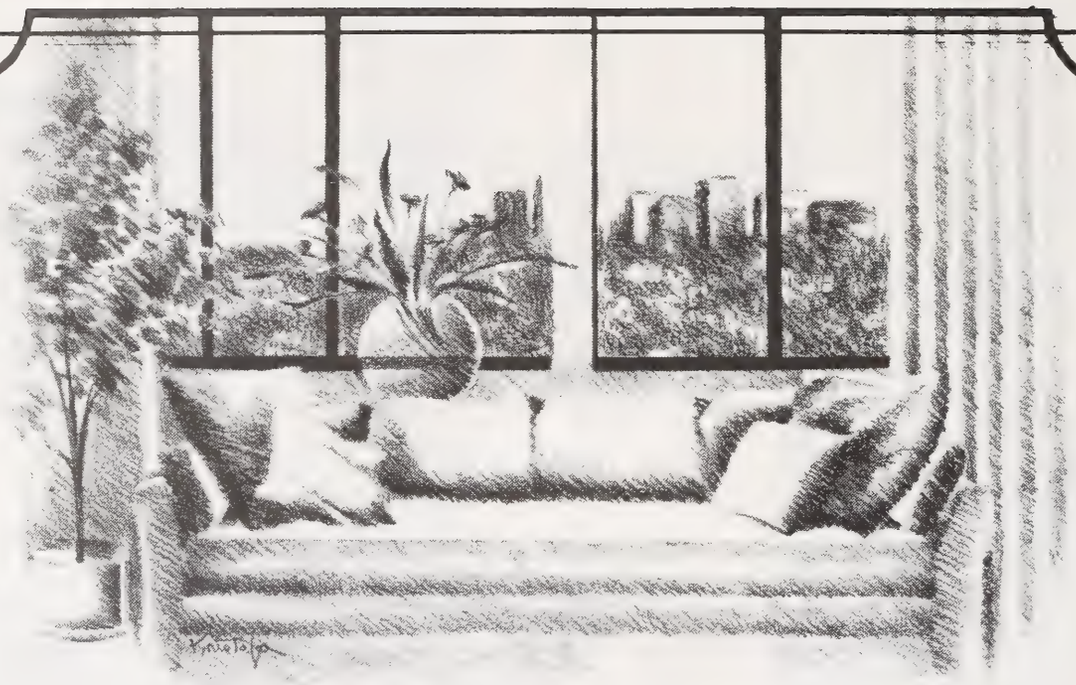
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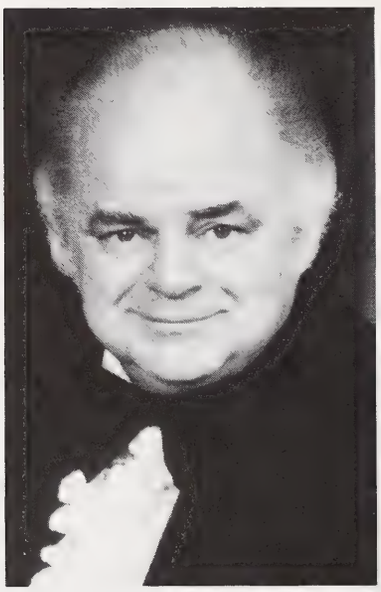
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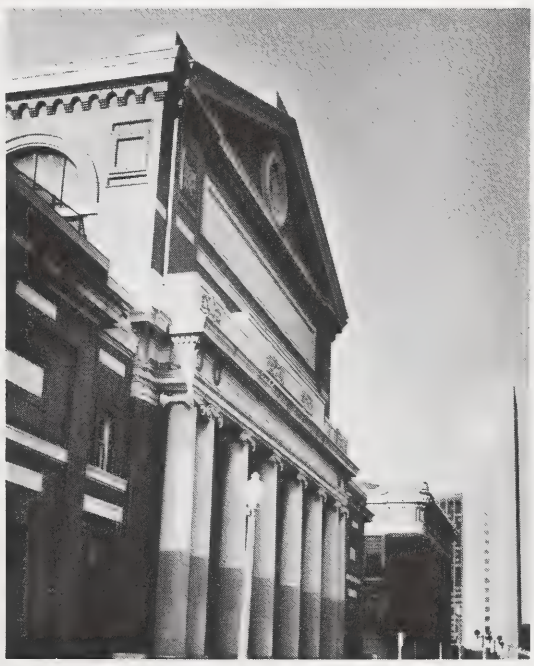
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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.



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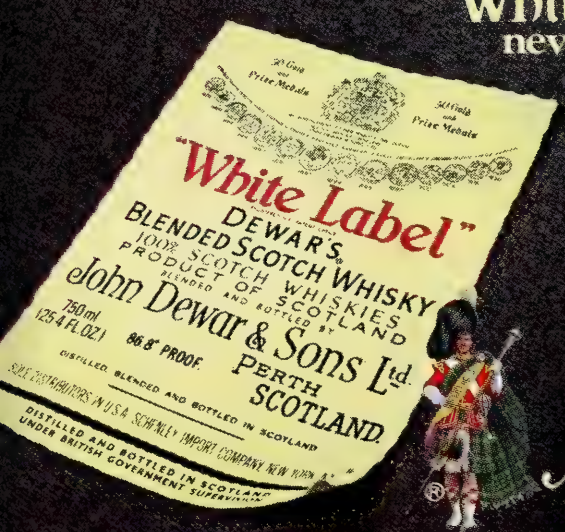
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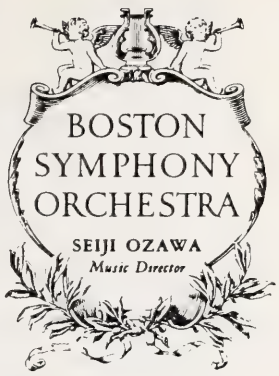
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PRE-SYMPHONY CHAMBER CONCERTS

Tuesday, 18 January at 6
Tuesday, 22 February at 6

JOEL SMIRNOFF, violin
JONATHAN MILLER, cello
DAVID DEVEAU, piano

SCHUMANN — from Five Pieces in Folk Style, Opus 102

II. Langsam
(Slow)
III. Nicht schnell, mit viel Ton zu spielen
(Not fast, playing with much tone)

Mr. MILLER and Mr. DEVEAU

SIBELIUS — Sonatina in E for violin and piano, Opus 80

Lento—Allegro
Andantino
Lento—Allegretto—Vivace

Mr. SMIRNOFF and Mr. DEVEAU

SCHUMANN — Trio No. 1 in D minor for piano, violin, and cello, Opus 63

Mit Energie und Leidenschaft
(With energy and passion)
Lebhaft, doch nicht zu rasch
(Lively, but not too fast)
Langsam, mit inniger Empfindung
(Slowly, with heartfelt feeling)
Mit Feuer
(Fiery)

Mr. DEVEAU, Mr. SMIRNOFF, and Mr. MILLER

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Robert Schumann

Five Pieces in Folk Style, Opus 102

The winter of 1848-49 was a most prolific period for Schumann following some years of poor mental health which had made composing difficult. During this winter there was no stopping him: every few days he turned out a new work for chorus and orchestra, a new piano duet, a set of songs, a concerto for four horns and orchestra, or one of a series of smaller pieces for solo instrument and piano. The *Fünf Stücke im Volkston (Five Pieces in Folk Style)* for cello and piano came near the end of this creative outburst, on 13-15 April. The title tells us at once that Schumann is basing his work on melodies purposely invented to sound like folk song—simple and immediately accessible. The pieces play to Schumann's greatest strength as a composer, his fresh and unabashed lyricism.

—Steven Ledbetter

Jean Sibelius

Sonatina in E for violin and piano, Opus 80

Sibelius composed most comfortably for the orchestra. Chamber music was not a field that attracted him naturally, so it is not surprising to find him turning to the genres of chamber music only when symphonic composition was temporarily impractical, as in 1915, a bad year for orchestral performance in Europe, even in countries far away from the raging world war. Sibelius had finished his Fifth Symphony, but the war made it difficult to maintain his old relationship with the distinguished German firm of Breitkopf & Härtel, whose catalogue ran to some twenty-three pages of his works. (Since Finland had not signed the Berne Convention, he found it impossible to receive royalties in wartime.) So, even as he fiddled with the first of two major revisions of the Fifth Symphony, he began composing a series of smaller works to be published by the Danish firm of Hansen, works that might conceivably receive performances even in wartime. These included several sets of piano miniatures and short violin pieces, as well as the Opus 80 Sonatina, which is the finest work of the group.

We know already from the Violin Concerto that Sibelius was a master composer for the violin. Though this is a work of much smaller scope than he normally wrote, there can be no question of the composer's identity, either in the melodic style or in the overtly "orchestral" conception of much of the piano part. All of the movements make use in some way of the thematic idea derived from the first four notes of the violin's Allegro in the first movement, a typically Sibelian device of unification. It appears in the charmingly reticent slow movement in a varied form and becomes a vehicle for brilliant virtuosity in the final Vivace.

—S.L.

Robert Schumann

Trio No. 1 in D minor for piano, violin, and cello, Opus 63

After Robert Schumann's first burst of chamber music composition, in 1842, when he wrote the three string quartets, the piano quartet, and the piano quintet, he turned his attention in other directions for a time. It was not until the early summer of 1847 that he

returned to a chamber music genre in the creation of his first piano trio. During most of 1847 he busied himself with the working out of a libretto for his opera *Genoveva* and the completion of his music to Goethe's *Faust*. But at the same time he turned out the D minor trio (composed between 3 and 16 June) and, a bit later, a second piano trio, in F major (begun in August and completed in October).

The D minor trio is one of Schumann's finest chamber works, richly inventive, powerfully expressive. In the years immediately preceding its composition, he had begun to come to terms with the music of Johann Sebastian Bach, and we find throughout an interest in contrapuntal interplay between the three participants that enlivens the texture quite wonderfully. There is a subtle, cognate relationship between the principal theme of the first movement, in D minor, and that of the finale, in D major, but in general the movements are self-sufficient. The work was almost certainly inspired most immediately by the popular D minor trio of Schumann's good friend Felix Mendelssohn, and it is a worthy successor to that piece. The slow movement features a ravishingly expressive theme characteristic of one of Schumann's favorite performance indications: "*innig*" ("heartfelt"). Sincerity and directness of emotional appeal, even in the tiniest expressive details, are thoroughly typical of Schumann; when they are matched by a high level of inspiration, as here, the result is treasurable.

—S.L.

Joel Smirnoff

Violinist Joel Smirnoff joined the Boston Symphony Orchestra in February of 1980; he is also a keyboard player with the orchestra, performing on celesta and piano as well as violin. Mr. Smirnoff holds bachelor's and master's degrees from the Juilliard School of Music. He also studied at the College of the University of Chicago and, in April 1966, at a Budapest String Quartet seminar at the State University of New York at Buffalo. He was an Aspen Festival participant in the summer of 1973, and his principal teachers included Harry Glickman and Dorothy Delay. Mr. Smirnoff's professional experience has included the Grant Park Symphony Orchestra, the orchestra of the Chicago Lyric Opera, and the New York City Opera. He has been assistant concertmaster with American Ballet Theatre, concertmaster for the Chicago Ballet, and concertmaster in Chicago for the Joffrey, New York City, and American Ballet companies. During his tenure as solo violinist for the Contemporary Chamber Players of the University of Chicago, Mr. Smirnoff took part in several world premiere recordings of contemporary American music, including works by Barbara Kolb and Roger Sessions. His is currently a member of the contemporary chamber music ensemble *Collage*.

Jonathan Miller

A two-week Pablo Casals master class in the spring of 1961 at the University of California at Berkeley led Jonathan Miller to abandon his study of literature there and to devote himself to the cello. In the years following, he studied with and played for such masters of the instrument as Pierre Fournier, Raya Garbousova, his principal teacher Bernard Greenhouse, Gregor Piatigorsky, Leonard Rose, Mstislav Rostropovich, and Harvey Shapiro, on scholarships and fellowships which took him to UCLA, Tanglewood, the Hartt School, and Juilliard. He also studied chamber music with such teachers as Claus Adam, Lillian Fuchs, Felix Galimir, William Kroll, William Primrose, Joseph Silverstein, and David Soyer.

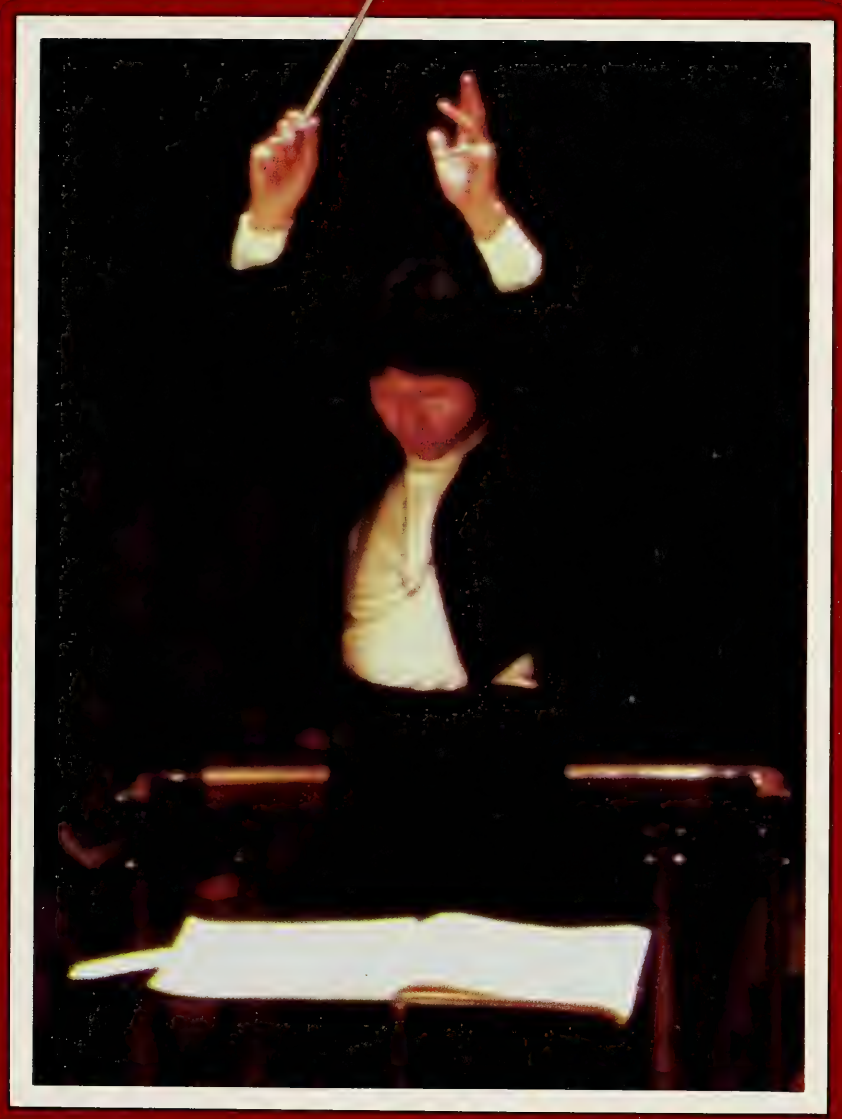
Before joining the Boston Symphony in 1971, Mr. Miller held appointments as principal cellist with the San Diego, Hartford, and Juilliard orchestras. He is a winner of the Jeunesses Musicales auditions, he has twice toured the country as a member of the New York String Sextet, he has performed widely as soloist in recital, and he has appeared with the Fine Arts Quartet. Mr. Miller owns two cellos, a Carlo Antonio Testore dating from 1742 and a Matteo Goffriller instrument dating from 1728. Mr. Miller is founder and cellist of the Boston Artists' Ensemble, which broadcast twenty live chamber music concerts on WGBH-FM in 1980. Now under the sponsorship of the New England Foundation for the Arts, the Boston Artists' Ensemble is currently presenting a series of concerts at the Longy School of Music in Cambridge with remaining performances on 1 March and 12 April.

David Deveau

Pianist David Deveau has performed extensively throughout the United States and in Europe as recitalist, soloist with major orchestras, and as a chamber musician. His recent engagements include appearances with the Houston and St. Louis symphonies, the Boston Pops, L'Orchestre du Capitole de Toulouse, and the Juilliard Orchestra. During the 1980-81 season he was a soloist with the Handel & Haydn Society, and in October 1981 he performed a Mozart piano concerto with the Pro Arte Chamber Orchestra to critical acclaim. On 29 January, Mr. Deveau will again be soloist with the Pro Arte Chamber Orchestra, in a performance of Beethoven's Fourth Piano Concerto.

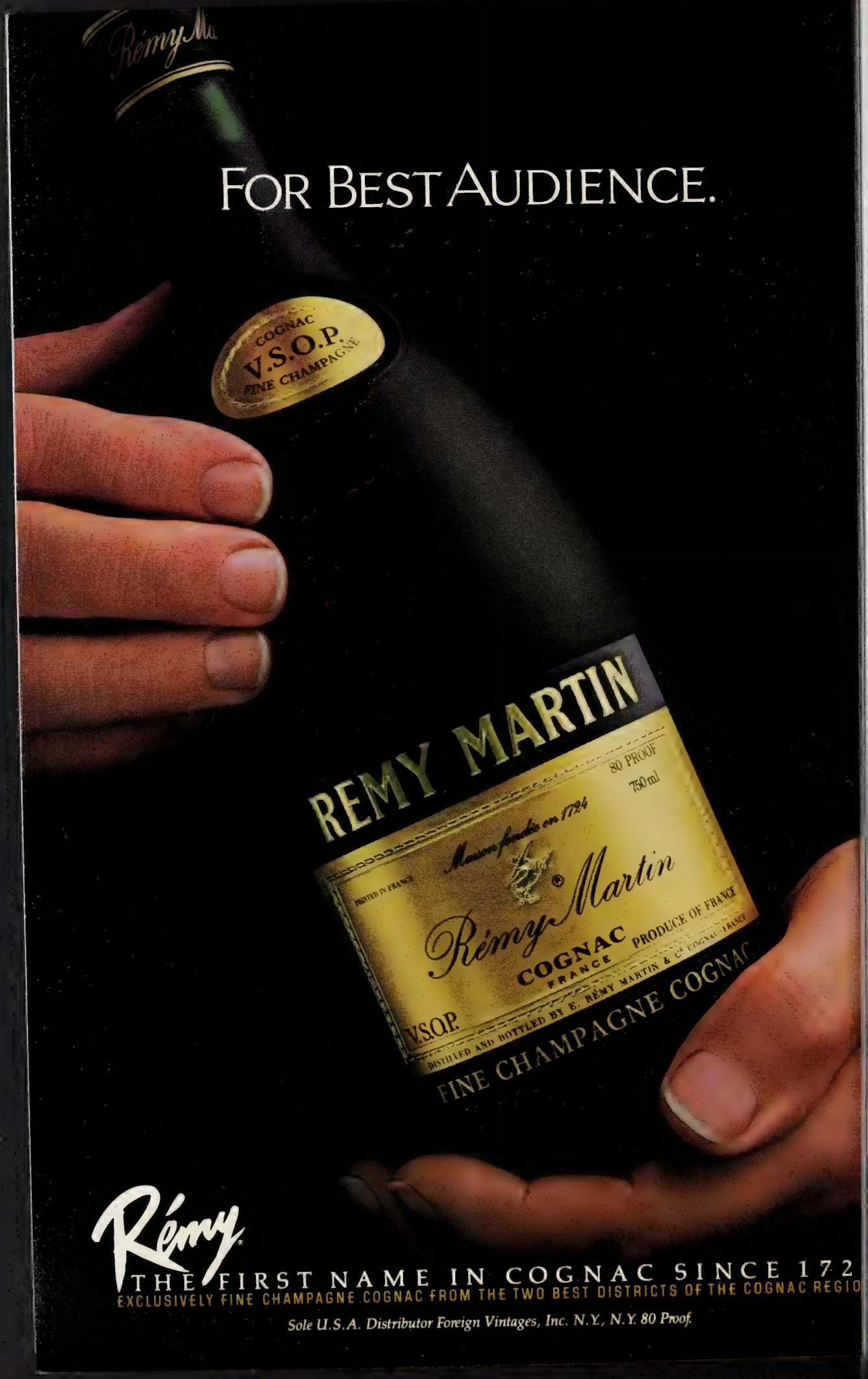
A graduate of the Juilliard School, Mr. Deveau has won prizes in several important competitions, including the Concert Artist Guild, the National Arts Club, the Minnesota Orchestra Young Artist Award, and the Houston Symphony Young Artist Award. Mr. Deveau is on the piano faculty of the New England Conservatory Preparatory Division and at the All Newton Music School. He was recently awarded a solo recitalist grant from the National Endowment for the Arts, which led to his critically acclaimed Alice Tully Hall debut in New York this past September.

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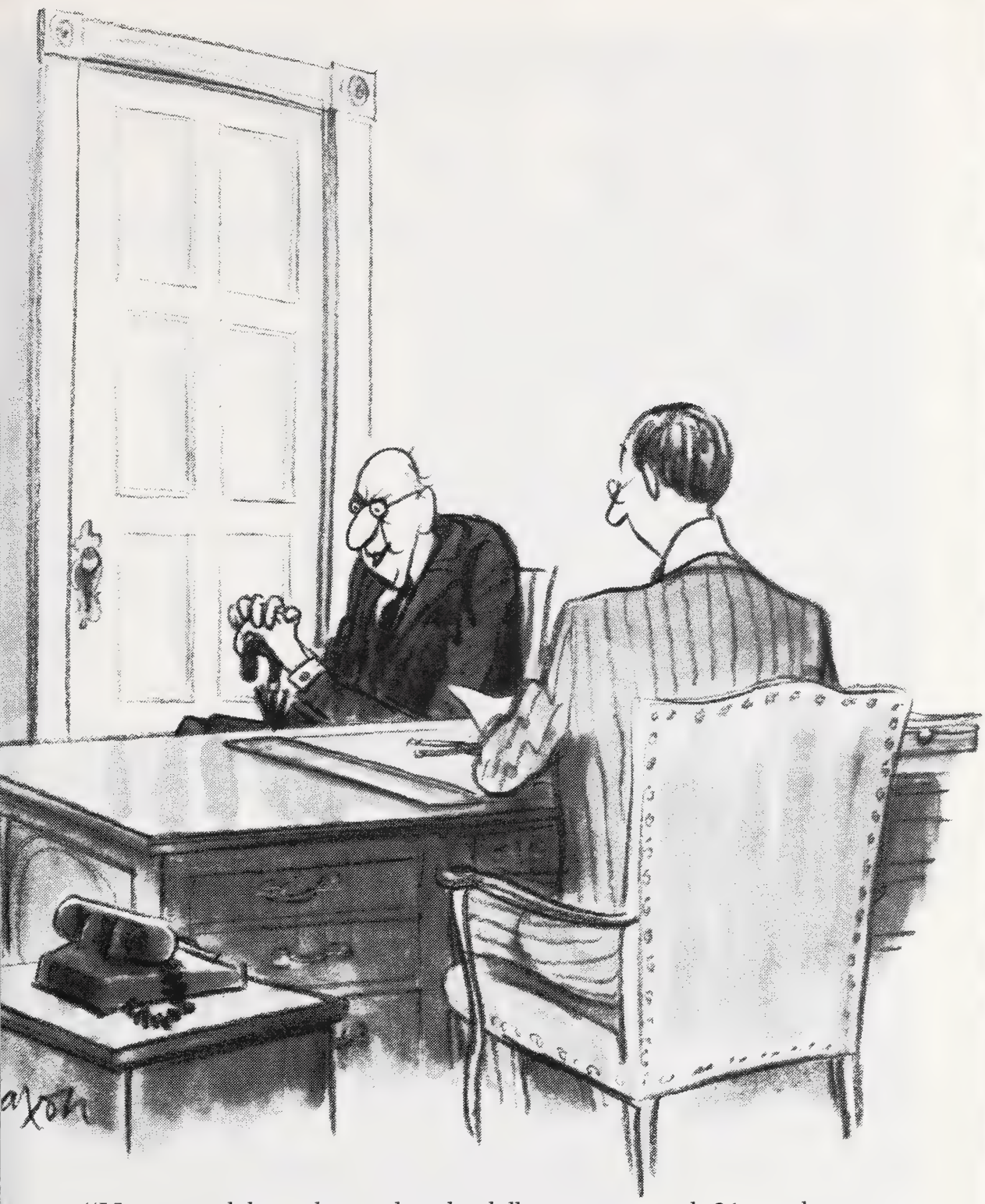
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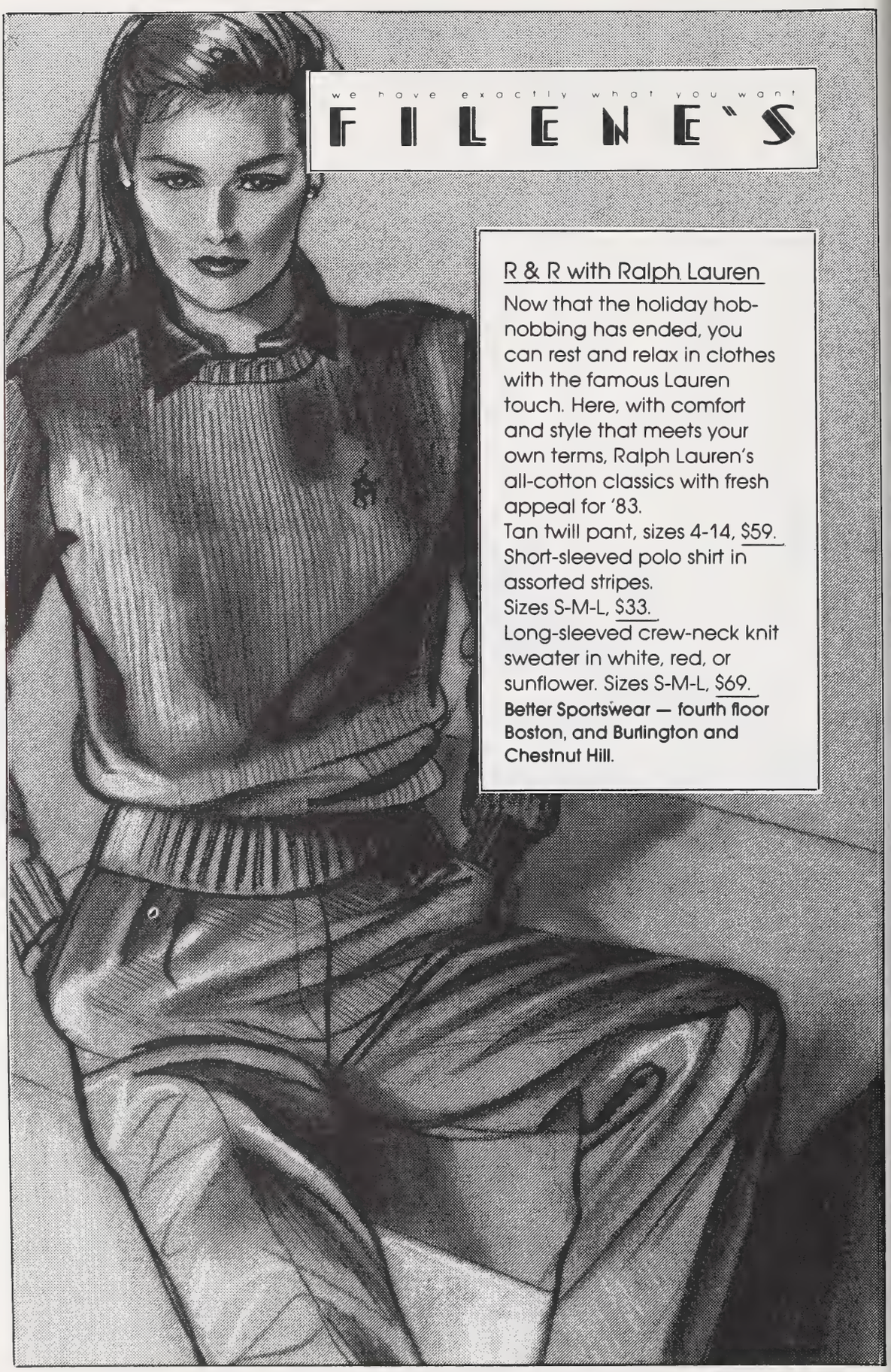
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BSO

John Williams Signs New Pops Contract

BSO General Manager Thomas W. Morris has recently announced John Williams's agreement to a long-term commitment with the Boston Pops Orchestra. Under his new contract, whose initial terms are firm until 1987, Williams will conduct seven weeks of the Pops season, in addition to Tanglewood specials, Christmas Pops concerts, the Fourth-of-July concert on the Esplanade, and other Esplanade concerts in July. "It seemed appropriate that after three happy years of getting to know this great orchestra, and their getting to know me, that we look at this as a long-term commitment," Williams said. "With a full sense of the history of this marvelous and unique institution, I hope we can work towards a future as bright as the glorious past has been. I am delighted and honored to continue my association with the Pops and look forward to a long and happy future with my colleagues and friends in Boston."

BSO/WCRB Musical Marathon '83!!

The Council of the Boston Symphony Orchestra invites everyone to participate in its major fundraising event, the 1983 BSO/WCRB Musical Marathon, on 11, 12, and 13 March. WCRB-FM-102.5, with Richard L. Kaye at the helm, will begin broadcasting from the Cabot-Cahners Room in Symphony Hall at 9 a.m. Friday morning and will continue until this year's Marathon goal of $300,000 is reached Sunday night. During the weekend, hundreds of volunteers will staff Symphony Hall taking telephone pledges and ensuring the smooth running of every facet of this year's endeavor. WCVB-TV-Channel 5 will broadcast a special Sunday-evening program featuring performances by the Boston Symphony under Seiji Ozawa and the Boston Pops under John Williams. This year's premiums offer something for everyone, including a specially commissioned silk-screened poster, "The Boston Symphony Orchestra with Seiji Ozawa," by Lance Hidy. Exclusive premiums new this year include an updated tote bag, a lyre pendant in silver and gold, and a stuffed BSO bear sporting a sweater hand-knit by Council members. In addition, members of the orchestra and Symphony Hall staff have donated many unique premiums, as have numerous BSO Trustees and Overseers. The 1983 BSO/WCRB Marathon Catalog, with more items than ever before, and underwritten with the help of New England Telephone, will be in the mail early in February. Invitations are already in the mail for a gala Marathon Preview Party to take place Tuesday, 1 March, with complimentary champagne, music, a cash bar, and a cocktail buffet. At 7:15 that evening, Sotheby Parke Bernet will be on hand to offer a very special group of premiums, ranging from Reed and Barton pewter candlesticks to a helicopter ride over Boston Harbor to a tour of the West Wing of the White House. Tickets for the Preview Party are $12.50 per person. For further information and reservations, call the Marathon Office at (617) 266-1492, ext. 230.

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Share the BSO With the Kids!

The second program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, will include Ibert's *Divertissement* and a staged production with music from Richard Strauss's *Bourgeois gentilhomme* Suite. Steven Aveson of WBZ-TV's "Evening Magazine," actor Will Lebow, and Deborah Wolf, resident choreographer at the Concert Dance Company of Boston, will be featured in the Strauss. Dates for this program are Wednesday, 16 February at 10:15 a.m.; Friday, 18 February at 10:15 a.m.; and Saturday, 19 February at 10:30 a.m. For tickets and further information about Youth Concerts at Symphony Hall, call the Youth Activities Office at (617) 266-1492.

The first of this year's two Boston Symphony High School Concerts will take place on Thursday morning, 17 February at 10:15. The program includes Haydn's *Military* Symphony, Darius Milhaud's *Creation of the World,* and the Beethoven *Leonore* Overture No. 3. Marc Mandel, program annotator and music consultant for the BSO Youth Concerts, will introduce the program. William Pierce, the "radio voice" of the Boston Symphony Orchestra, will be guest host for the second high school program on Thursday, 24 March. For tickets, or for additional information regarding the two-concert high school series, call the Youth Activities Office at Symphony Hall, (617) 266-1492.

BSO Members in Concert

BSO principal cellist Jules Eskin performs music of Brahms, Chadwick, and Chopin with pianist Virginia Eskin at the Gardner Museum on Sunday, 30 January at 3 p.m.

BSO cellist Ronald Feldman appears in recital with Elizabeth Morse, harp, at the First Parish Church of Watertown, 35 Church Street (corner of Summer Street), on Friday, 4 February at 8 p.m. The program includes music of Fauré, Saint-Saëns, J.S. Bach, Salzedo, Ravel, and Rachmaninoff. Admission is $5, $3 for senior citizens and those under eighteen. For information and reservations call 527-0225 or 484-3049.

The Francesco String Quartet—BSO violinists Bo Youp Hwang and Ronan Lefkowitz, violist Robert Barnes, and cellist Joel Moerschel—plays music of Beethoven, Stravinsky, Wolfe, and Brahms at the Longy School of Music in Cambridge on Sunday afternoon, 13 February at 3 p.m. Tickets are $7, and seats are unreserved. For further information, call 862-0995.

BSO violinist Cecylia Arzewski will perform the Mendelssohn Violin Concerto with the Worcester Symphony Orchestra under the direction of Joseph Silverstein on Saturday evening, 15 February at 8 p.m. in Mechanics Hall in Worcester.

Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays until the end of the Pops season in mid-July. The tours are conducted for a minimum of ten and a maximum of fifty people. For information, please call the Friends' Office in Symphony Hall at (617) 266-1492.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

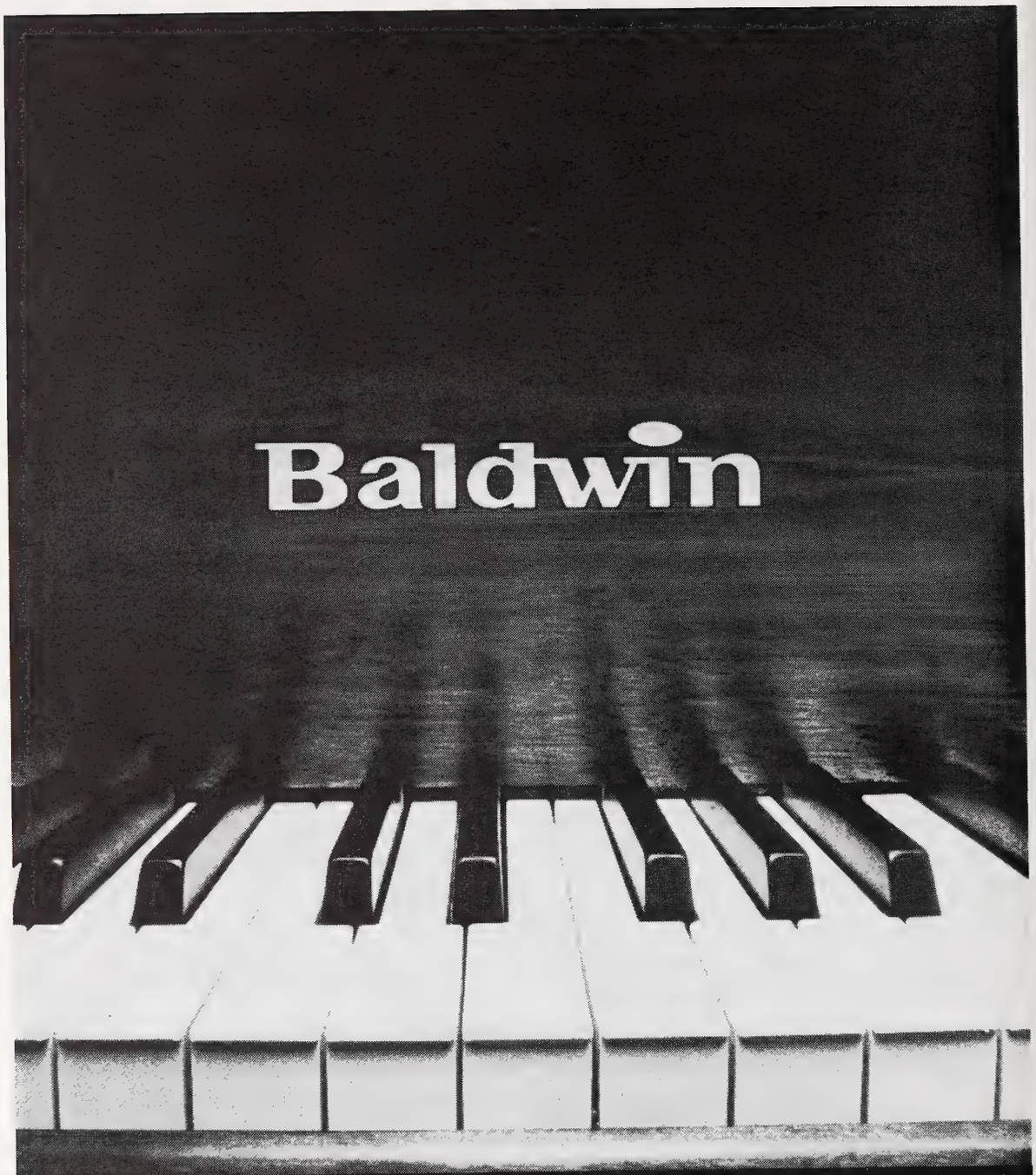
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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SEIJI OZAWA
Music Director

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BOSTON SYMPHONY ORCHESTRA 1982/83

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Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

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Joseph McGauley
Leonard Moss
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* Harvey Seigel
* Jerome Rosen
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Cellos
Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

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Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

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Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith

Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot

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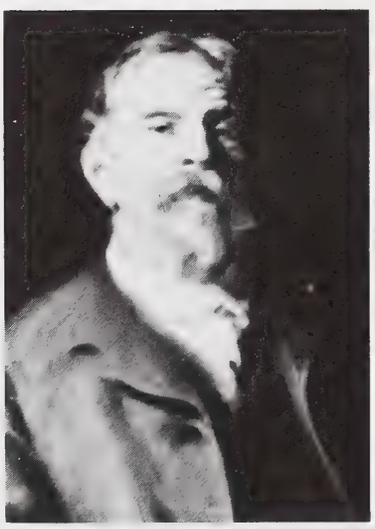
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Alfred Robison

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Cleveland Morrison

A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

BRAVO, BUSINESS!

"Presidents at Pops" succeeds to the tune of $405,000



The Boston Symphony's 1982 "Presidents at Pops" program, which concluded June 15 with a very special evening at Pops, has raised $405,000 for the orchestra. The BSO would like to express thanks and hearty congratulations to the 104 sponsoring companies and program advertisers for making the 1982 "Presidents at Pops" program a resounding success. Businesses take note—the dates for next season's "Presidents at Pops" program have been announced:

Presidents Dinner Monday, May 9, 1983
Presidents at Pops Concert Tuesday, June 21, 1983

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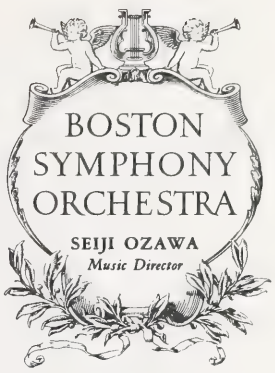
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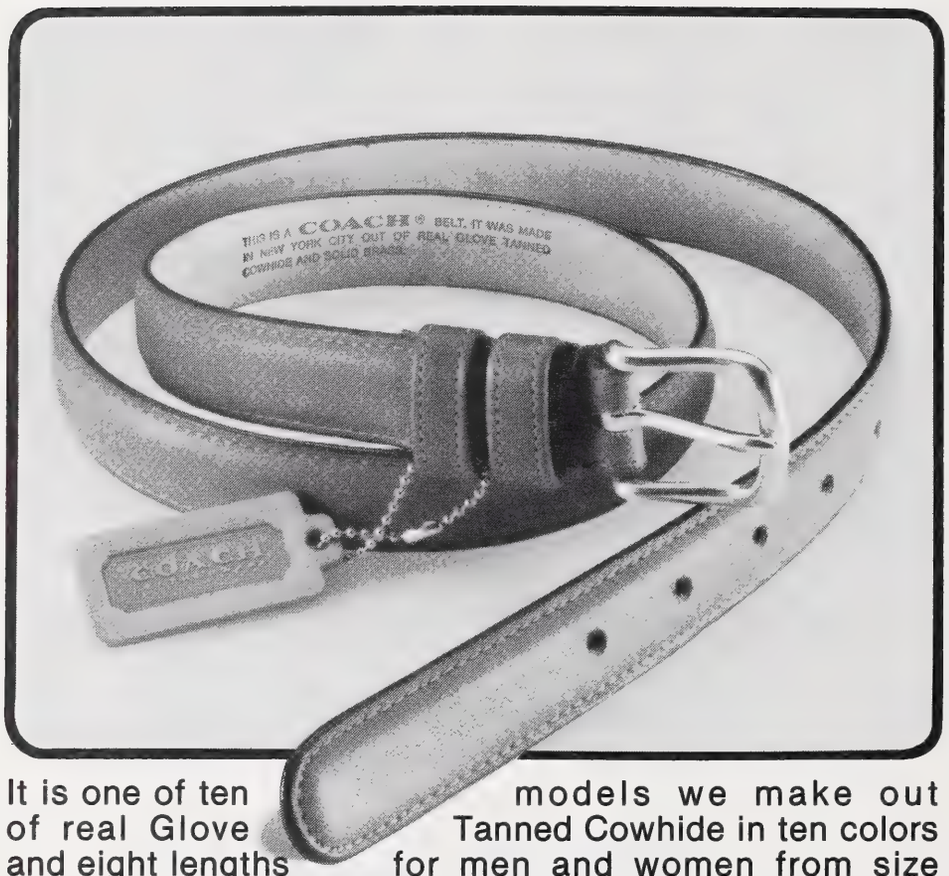
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Hector Berlioz

The Damnation of Faust, Dramatic legend in four parts, Opus 24



Louis-Hector Berlioz was born in La Côte-Saint-André, Isère, on 11 December 1803 and died in Paris on 8 March 1869. La Damnation de Faust *grew out of the composer's first publication,* Huit Scènes de Faust, *composed in 1828-29. He later withdrew the score and reworked all of the original eight numbers, while adding a great deal of newly composed material, bringing the work to its present form, in 1845-46. The original eight scenes had been settings of a French translation of Goethe's drama made by Gérard de Nerval; the remainder of the text was partly by Almire Gandonnière, partly the composer's own, inspired by Goethe's work, but not intended as a translation of it. He composed the score while on a concert tour, writing various episodes in Passau, Vienna, Pest, Breslau, and Prague; he completed and orchestrated it on his return to Paris. The score is dedicated to Franz Liszt. The composer himself produced the first performance, a financial catastrophe, at the Opéra-Comique on 6 December 1846. The first American performance took place in Boston on 28 January 1880 at a concert by the Theodore Thomas Orchestra in the old Boston Music Hall with soloists including Clara Louise Kellogg, W.C. Tower, and Georg Henschel (who just a year later would be named the first conductor of the newly founded Boston Symphony Orchestra). Henschel introduced the three famous excerpts—"Minuet of the Will-o'-the-Wisps," "Ballet of the Sylphs," and the "Râkóczy March"—to the concerts of the BSO on 22-23 December 1882, and many conductors followed suit during the next half-century, but no complete performance took place until Serge Koussevitzky conducted it on 30 November and 1 December 1934 with the Cecilia Society Chorus, Arthur Fiedler, director, and soloists Beata Malkin, Ivan Ivantzoff, Alexis Tcherkassky, and John Gurney. Charles Munch conducted performances with the Harvard Glee Club and Radcliffe Choral Society; his soloists in the various performances included sopranos Suzanne Danco and Eleanor Steber, tenors David Poleri and John McCollum, baritones Martial Singher and McHenry Boatwright, and basses Donald Gramm and David Laurent. All performances since then—in 1971, 1973, and 1979—have been led by Seiji Ozawa and the chorus has been the Tanglewood Festival Chorus, John Oliver, conductor (except for two performances on a European tour in 1979). Ozawa's soloists have included Lois Marshall, Edith Mathis, Julia Varady, and Frederica von Stade as Marguerite; John Alexander, Stuart Burrows, Harry Theyard, Kenneth Riegel, and Veriano Luchetti as Faust; Ezio Flagello, Donald McIntyre, Paul Plishka, and Dietrich Fischer-Dieskau as Mephistopheles; and Saverio Barbieri, Thomas Paul, and Douglas Lawrence as Brander. The boys' choir for the 1971 performance was made up of the boys choruses of Christ Church Cathedral, Hartford, Connecticut, and St. James Church of West Hartford; the Boston Boy Choir, Theodore Marier, director, sang in the 1973 and 1979 performances. Berlioz's score calls for a mezzo-soprano (Marguerite), tenor (Faust), baritone or bass (Mephistopheles—the role is written with*

variants for either range), and bass (Brander), mixed chorus, boys' choir, and orchestra calling for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, four bassoons, four horns, two trumpets, two cornets à piston, three trombones, two tubas, timpani, bass drum and cymbals, field drum, side drum, cymbals, tam-tam, triangle, bells, two harps and strings, plus an offstage brass quartet consisting of two B-flat horns and two trumpets.

As a young student of composition in Paris, Berlioz's enthusiasm was kindled by a series of new literary and musical experiences, each of which had something to do with the music he was to write, either in style or choice of subject matter. Already he had developed a great enthusiasm for Virgil; eventually it culminated in his opera *The Trojans*. But classical antiquity had long been part of the aesthetic background of educated Frenchmen; what arrived in the 1820s was a series of utterly new experiences that affected many young, forward-looking artists in Paris, Berlioz more than most.

To begin with, he was simply bowled over by his first experience of Shakespeare as performed by a touring English company. Before this, the French had generally accepted Voltaire's strictures on Shakespearean drama, remaining faithful to a classical tradition that had long since become stodgy in the extreme. The opportunity to see performances of *Hamlet* and of *Romeo and Juliet* opened many eyes—including the composer's. (The fact that he was equally affected by a charming actress named Harriet Smithson, who played Ophelia and Juliet and who was eventually to become his wife, only added spice to his excitement.) Shakespeare provided specific literary models for Berlioz's *Romeo and Juliet* and his *Beatrice and Benedict* (based on *Much Ado About Nothing*); but even more, the Bard affected his entire aesthetic by suggesting ways of bringing together highly varied materials into a unified work of art.

Then there was the translation into French of Part I of Goethe's *Faust*. This version, by Gérard de Nerval, was good enough to win the praise of the aging poet himself; as he told Eckermann, "I cannot read *Faust* any more in German, but in this French translation everything is again fresh, new, and ingenious." The translation was mostly in prose, except for a number of songs, which Nerval rendered in verse (Goethe's metrical original rhymes almost throughout). To Berlioz it was a revelation: "The marvellous book fascinated me from the first. I could not put it down, I read it incessantly, at meals, at the theater, in the street." Goethe's great poetic drama aroused Berlioz's creative instincts at once and eventually formed the basis for *The Damnation of Faust*.

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Finally, there was Beethoven, whose symphonies were still unknown in Paris when Berlioz first arrived. The first performances there of the Third, Fifth, and Seventh symphonies "opened before me a new world of music, as Shakespeare had revealed a new universe of poetry." Parisian musical life at this time revolved around the Opéra and the Opéra-Comique. Audiences sought out the purely melodious, the amusing, the trivial. A composer to whom music was more than a mere decorative overlay on one's social life was doomed to lack an audience especially if—as with Berlioz—his originality was so immediately evident that his work threatened the established orthodoxies. It was impossible to make one's way satisfactorily without powerful connections, independent wealth, or a contract at the Opéra (since opera was the only musical form that attracted large paying audiences). Symphonies were not, apparently, part of the French genius, though they did exist; such composers as Méhul, Hérold, and Onslow composed a few, but it was generally agreed (except by Berlioz!) that Haydn had done as much as possible with purely instrumental music. Even Berlioz's honored teacher, Lesueur, was unable to overcome his own prejudices on this point. After the Paris premiere of Beethoven's Fifth Symphony, Lesueur had admitted to his enthusiastic pupil that Beethoven's symphony



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had moved him but insisted, "All the same, music like that ought not to be written." Berlioz, however, remained a fervent Beethoven devotee; the experience of hearing the symphonies for the first time turned his thoughts toward the expressive power of instrumental music, which soon resulted in his first masterpiece, the *Symphonie fantastique*.

Goethe, Shakespeare, and Beethoven: three powerful new experiences all within a matter of months—and complicated by the fact that Shakespeare had brought Cupid along in his train. Berlioz's memoirs go on at some length over his mental and emotional condition at this time, but though his moods may have changed suddenly and drastically, they also gave point to his creative drive. True, he still pursued the goal of winning the Prix de Rome (which would guarantee a certain degree of fame along with useful connections and an income for five years), even though the competition required him to compose music that did not interest him in the least: in the preliminaries, a purely academic choral fugue; for the finals, a dreary cantata on a classical subject to the words of a local poetaster (Auber warned him—after his originality and musical passion had caused him to fail three times—that he would only win the prize if he concentrated on making his music "horribly conventional"; he succeeded on his fourth attempt). But the Prix de

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Rome competition only took up a few weeks in the summer. The rest of the time he devoted himself to more pressing artistic interests.

Of these, *Faust* was at first the most urgent. The Faust legend was a very old one, but Goethe's use of it had made it modern for the young artists who encountered the work soon after its publication; it appealed to the Romantic generation like few others. The principal character was both a *sufferer* and a *doer* (unlike Goethe's youthful success, *The Sorrows of Young Werther*, whose suffering, suicidal protagonist had appealed so strongly to the preceding generation that the tale touched off an epidemic of suicides in imitation). Faust did not yield—he *strove* constantly, seeking that one moment so utterly transcendental that he could desire to experience it again. As Jacques Barzun put it:

> Faust was a critic of himself no less than a critic of life, and his pilgrimage was a perpetual act of choice. To searchers like the young artists of the new era, it was wonderful to find a fable in which Experience and Wisdom were not shown as already bottled and labeled by the old for the use of the obedient young, but were purchasable solely with risk and effort.

After his second attempt at the Prix de Rome, Berlioz returned for a time to his family home at La Côte-Saint-André, where, captivated by Nerval's translation, he began a sequence of eight scenes, comprising nine songs, from *Faust*. Probably the earliest musical inspiration came on 14 September 1828 while riding in a carriage near the former home of his first love, Estelle; there he composed the melody to Gretchen's song of the King of Thule. Two days later he asked his lifelong friend Humbert Ferrand to come and bring with him a copy of *Faust* if he had one, so that together they could read Shakespeare and Goethe ("mute confidants of my life"). He returned to Paris in October, continued composing his "scenes" from *Faust*, and tried to establish himself. For a time he contemplated a *Faust* ballet as well, on a scenario by Victor Bohain, editor of *Le Figaro*, to be composed purposely in an approachable, light style that would be acceptable at the Opéra, with the aim of making a little much-needed income, but nothing ever came of the project.

He finished his *Eight Scenes from Faust* by February 1829 and was proud enough of the work to publish it at his own expense—his Opus 1. When it appeared two months later, he sent a copy to Goethe with a "modest but fervent" letter. Goethe was pleased to receive the settings and replied politely, but he was not a musician and thus was unable to make any sense of the printed score. His friend Zelter, a conservative composer and pedagogue (Mendelssohn's teacher), damned the piece outright as a series of impolite noises—grunts, snorts, and expectorations, calling it a "fragment of an abortion resulting from a hideous incest." Here already we encounter the perpetual theme of Berlioz's life: to find his work attacked by "musicians" solely on the basis of its appearance on paper, not its sound in actual performance. As Ernest Newman once commented: "the mere sight of the orchestral layout of the Sylph music must have given [Zelter] vertigo."

Some of the other copies Berlioz sent out elicited greater interest: the influential Belgian critic Fétis found the score highly original (too much so for his rather conservative taste), but full of talent, and declared that the composer was "destined to the highest success." This was to prove true in the artistic sense, though not commercially; Fétis himself never did become attuned to Berlioz's music, and soon afterward he condemned the *Symphonie fantastique*. Berlioz also got a "friendly letter" from Berlin in the person of the theorist and critic Adolf Bernhard Marx, which delighted him especially because it was from the homeland of Beethoven and of all that he regarded as progressive in music. Already it looked as if he might expect greater understanding of his work in Germany and points east—and so it was to prove in his later years.

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The only passage from the *Eight Scenes* performed in public at the time was the sextet called the "Chorus of Sylphs," which Berlioz included in his second concert, given on 1 November 1829.

> It was sung by six students from the Conservatoire, and produced no effect at all. No one could see any point in it, the whole thing seemed formless, empty, and completely "without any tune." Eighteen years later, with a few minor changes in harmony and orchestration, the same piece became a favorite all over Europe. Wherever I have performed it, in St. Petersburg, Moscow, Berlin, London, Paris, I have never known it not to be encored. The music seems quite clear in form and delightfully tuneful.

In his *Memoirs*, from which this comment comes, Berlioz attributes the success of the sextet in later years to the fact that in *The Damnation of Faust* he has it sung by the full chorus rather than six soloists.

> Where one mediocre voice is odious, fifty voices can sound enchanting. One soulless singer can make a composer's most passionate music seem cold and even ridiculous. Conversely, the warmth of feeling collectively located in a really musical body can suffice to set the flame at the heart of a work ablaze so that it lives, where a virtuoso with no spark in him would extinguish it utterly.

There is no doubt that Berlioz suffered a great deal over the years from the "virtuoso" singers that filled the opera stages of the day, so many of whom had technique but little musicianship and scarcely any real understanding. Perhaps even more to the point, though, is the prophetic comment that he made in a letter soon after the performance, where he said that he "had not had time to teach it to the performers ***nor to the public***" (italics added). Not until his music was performed frequently enough to "teach" Berlioz's masterpieces to the public did he really assume his rightful position in our view of Romantic music. *The Damnation of Faust* was the first of the larger works to join the

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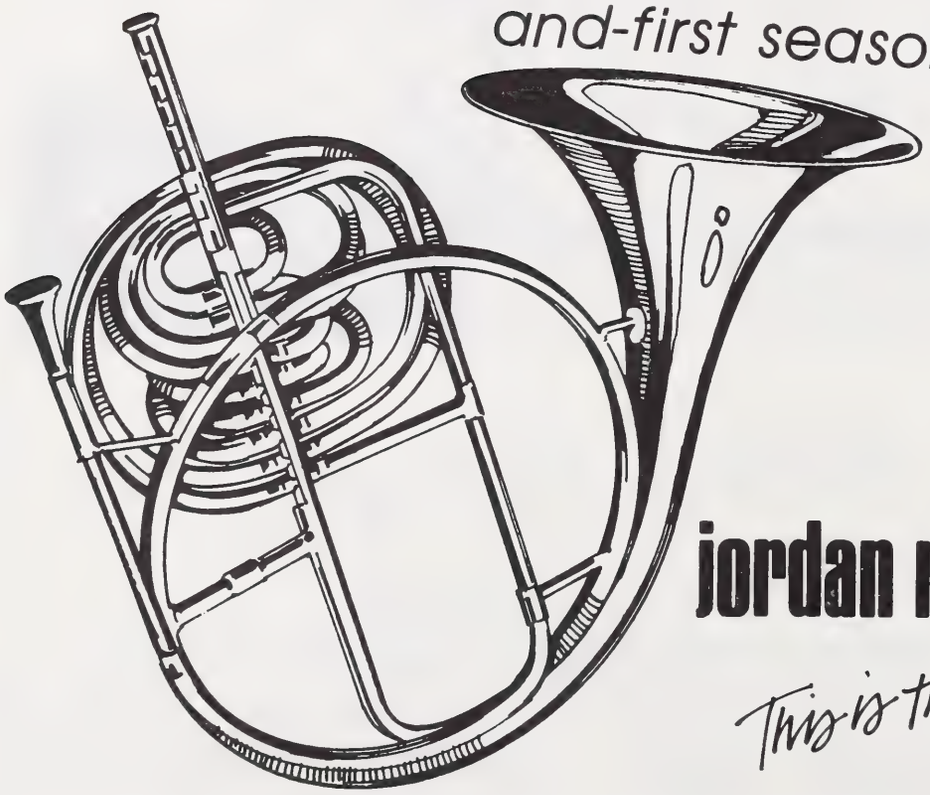
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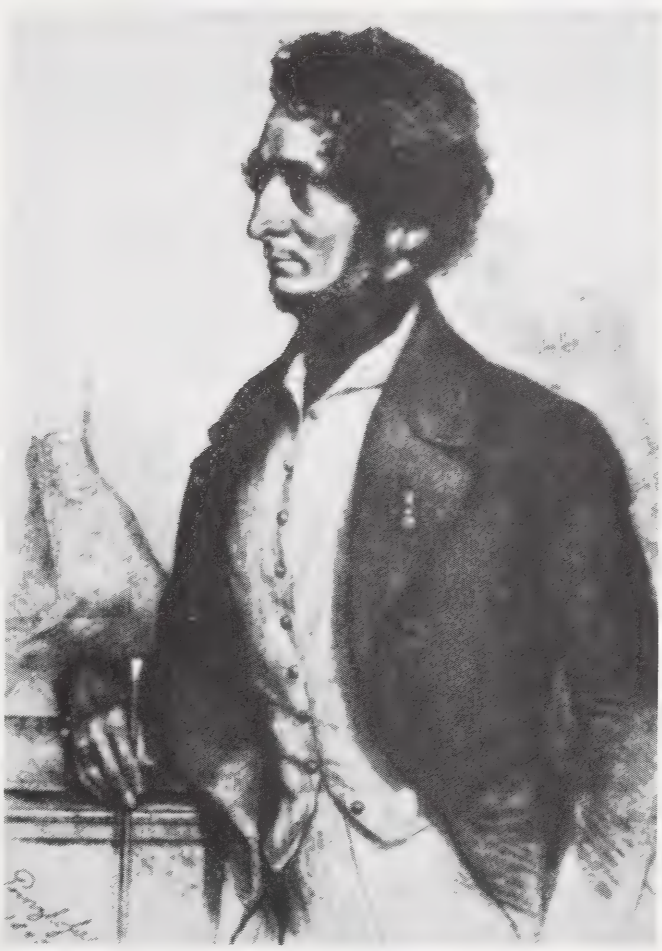
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standard repertory, but even that did not happen until after the composer's death; of his other major works, his masterpiece, *The Trojans*, was not even performed in full until the 1950s.

In any case, Berlioz soon decided that his Opus 1 "as a whole was crude and badly written." He recalled as many copies of the score as he could in order to destroy them (fewer than twenty are known to survive today), and he even reassigned the opus number to another piece, the overture *Waverley*. Yet he held on to the music for his own future use: all of the passages that he had set reappear, with some modification, in *The Damnation of Faust*. They included:

1) Easter Hymn
2) Song and Dance of the Peasants
3) Chorus of Sylphs
4) Brander's "Song of the Rat"
5) Mephistopheles's "Song of the Flea"
6) Marguerite's "Ballad of the King of Thule"
7) Marguerite's Song *"D'amour l'ardente flamme"*
8) Mephistopheles's Serenade

So far, Faust himself does not make a single appearance; his role in Goethe's drama is not played out in lyrical song.



An 1845 portrait of Hector Berlioz

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When he returned to *Faust* some sixteen years later, Berlioz was older but no better established in the musical life of Paris. He had in the interim composed the *Symphonie fantastique*, *Harold in Italy*, *Romeo and Juliet*, and the *Requiem*. He had been given one opportunity for financial success and fame through a performance at the Opéra of his *Benvenuto Cellini* (though the impresario told him frankly that he knew the music would be "preposterous," but he found the book "charming"). Neither impresario nor conductor had any faith in the work, and the production, not surprisingly under the circumstances, was a resounding failure. In his *Memoirs*, writing fourteen years later, Berlioz noted bitterly:

> I have just re-read my poor score carefully and with the strictest impartiality, and I cannot help recognizing that it contains a variety of ideas, an energy and exuberance and a brilliance of color such as I may never perhaps find again, and which deserved a better fate.

Only through the enthusiasm and generosity of Liszt, who was always a great spokesman for Berlioz's music, was the work finally performed again—but not in Paris. Liszt's Weimar production of 1852 was the beginning of a real history for the opera in Germany.

Thus, as popular taste in Paris declined progressively throughout the decade of the 1830s, Berlioz found himself constantly far ahead of an audience that even more than before sought only empty spectacle and frivolous delight. The arts became "democratized" after the July Revolution of 1830, and to Berlioz that meant only that the lowest common denominator of taste prevailed everywhere. In hopes of finding more support outside of France (and an opportunity to break out of the dreary round of concert reviewing by which he had to earn his living), Berlioz set off on several years of travel through Germany and eastern Europe as far as Russia, conducting concerts that emphasized his own work. He was often received with enthusiasm, particularly in Russia, where his work generated a veritable mania among the young school of native composers then beginning to find their way in music.

During a journey through Austria, Hungary, Bohemia, and Silesia, Berlioz decided to return to his early *Faust* settings in order to rework them into a full-length form that would be somewhat more dramatic in character. He had already asked a Parisian poet, Almire Gandonnière, to write the text for a few scenes according to his instructions, but



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now he decided to write the bulk of the words himself (Nerval's verse translations and Gandonnière's scenes amounted to about one-sixth of the work). He started writing while careering along the roads of eastern Europe in a German postal carriage.

> I began with Faust's invocation to Nature [in Part IV], seeking neither to translate nor yet to imitate Goethe's original but simply to take my inspiration from it and extract the musical essence it contained . . . Once launched, I wrote the verses that I lacked as and when the musical ideas came to me; and I composed the score with an ease such as I have very rarely experienced with any of my other works. I wrote it when and where I could: in coaches, in trains, on steamboats, even in the towns that I visited . . . Thus I wrote the introduction, "Le vieil hiver a fait place au printemps," in an inn at Passau on the Bavarian frontier. The scene on the banks of the Elbe, Mephistopheles' aria "Voici des roses" and the dance of the Sylphs were written in Vienna . . . The choral refrain of the Peasants' Dance was written by the light of a shop's gas-jet in Pest, one evening when I had lost my way in the town. In Prague I got up in the middle of the night to set down a tune that I was afraid of forgetting, the angelic chorus in the scene of Margaret's apotheosis: "Remonte au ciel, âme naïve, que l'amour égara." The students' song "Jam nox stellata" was written, words and music, in Breslau. The big trio, "Ange adoré dont la céleste image," I composed near Rouen at the country place of the Baron de Montville, where I spent a few days on my return to France.
>
> The rest was written in Paris, but always in odd moments, unpremeditatedly—at home, at the café, in the Tuileries Gardens, even on a milestone in the Boulevard du Temple: I did not have to search for ideas; I let them come, and they presented themselves in the most unpredictable order. Finally, when the whole score was sketched out, I set myself to work carefully over it again, to polish the various sections, to join and knit them together with all the tenacity and patience I am capable of, and to complete the orchestration, which had only been roughly indicated here and there. I regard this work as one of the best things I have done. The public naturally shares this opinion of it.

The last sentence is an example of Berlioz's sardonic wit: it was the devastating failure of *Faust* at its first performance that motivated the composer to begin writing the memoirs from which this passage comes.

One of the most famous parts of the score was created almost by accident. During his travels, Berlioz planned a concert in the Hungarian capital. Before he left for Pest, a Vien-

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nese musical amateur had brought him a volume of old Hungarian songs and advised him that the use of one of these tunes would win the hearts of his audience. He chose a tune associated with a military hero, Rákóczy, and composed an extended march in a single night. The news of his plan aroused a great deal of curiosity in Pest; the editor of one newspaper sought out the copyist in order to have an advance peek at the score, then looked up Berlioz and told him that the audience would be very disappointed: the theme was played piano, and the Hungarians were accustomed to hearing it fortissimo. Berlioz counseled patience, but he admitted to being nervous when the performance began:

> But when a long crescendo ensued, with fragments of the theme introduced fugally, broken by the dull strokes of the bass drum, like the thud of distant cannon, the whole place began to stir and hum with excitement; and when the orchestra unleashed its full fury and the long-delayed fortissimo burst forth, a tumult of stamping and shouting shook the theater; the accumulated pressure of all that seething mass of emotion exploded with a violence that sent a thrill of fear right through me . . . The thunders of the orchestra were powerless against such a volcano in eruption; nothing could stop it. We had to repeat the piece, of course. The second time, the audience could scarcely contain itself a few seconds longer to hear a bar or two of the coda.



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So pleased was Berlioz with the new work that he began at once making the necessary, expensive preparations for a performance—copying out the vocal and orchestral parts, which "cost me an enormous sum"; paying for the many rehearsals that were necessary; renting the Opéra-Comique at an "exorbitant fee" of 1600 francs. He consoled himself during the preparations with the thought that public interest would draw a large ticket-buying audience to pay the bills, as it had a few years earlier with *Romeo and Juliet.*

> Delusion! Some years had gone by since the first performance of *Romeo and Juliet,* and in that time the apathy of the Paris public towards all that pertains to art and literature had made impressive strides. People were now no longer sufficiently interested, least of all in music, to sit cooped up in the middle of the day (I could not give my concerts in the evening) and in the Opéra-Comique, a theatre which the smart world is not given to frequenting. It was the end of November (1846) and snowing; the weather was terrible. I had no star singer for the part of Marguerite. Roger, who sang Faust, and Herman Léon, the Mephistopheles, could be heard any day in the same theater, and they were not smart either. The result was that *Faust* was given twice before a half-empty house. The fashionable Paris audience, the audience which goes to concerts and is supposed to be interested in music, stayed comfortably at home, as little concerned with my new work as if I had been the obscurest Conservatoire student. For all the number of people that came to those two performances, it might have been the most footling opera in the company's repertory.
>
> Nothing in my career as an artist wounded me more deeply than this unexpected indifference. The disillusionment was cruel, but it was useful. I learnt my lesson, and since then have not staked twenty francs on the popularity of my music with the Parisian public. I hope I never will, if I live to be a hundred.



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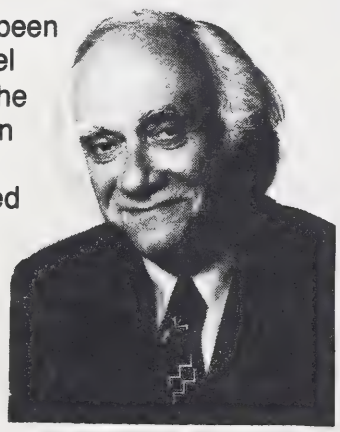
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No further performance of *The Damnation of Faust* took place in Paris until 1877, eight years after Berlioz's death and thirty after the premiere. Even at the moment of his death, Berlioz was virtually forgotten and unmourned; his work seemed to have died with him. But a young conductor, Edouard Colonne, studied the piece and devoted an entire season to rehearsing the unknown score of the "dramatic legend." Pasdeloup, an older rival, imitated him, and both performances took place on the same day! The work created a furore, and Colonne had to repeat it on six successive Sundays to meet the public demand to hear it. His orchestra performed the work, on the average, a half-dozen times annually for the rest of the century, making *The Damnation of Faust* the first truly popular composition in Berlioz's output, while at the same time affirming the correctness of his view that the audiences, as well as the performers, needed to be taught his music.

Shortly before the turn of the century the custom began, first in Monte Carlo, then in Paris, to stage the work as an opera. Berlioz would surely have objected violently. He was a skillful and knowledgable opera composer, and he would never have created his "dramatic legend" in its present form if the thought of a staged performance had crossed his mind. The libretto would have been built on different scenes from the play, emphasizing the solo characters and their interactions to a far greater degree; there would have been many more soloists, and the relative proportion of choral movements, as opposed to solo passages, would have been much smaller. Moreover, as one who understood the necessity of creating *coups de théâtre,* Berlioz would never have ended three of the four parts in such thoroughly un-operatic ways—with a purely instrumental march or with a large choral scene in which the principals play no part whatever. Those who argue in favor of operatic staging point out that the score is filled with stage directions, but in that respect it differs not a whit from many classic oratorios, including most of Handel's, which were certainly never meant to be staged. Rather the concert piece is a "closet drama," in which any implied action must be created in the listener's imagination. Berlioz did, in fact, refer to it, for the sake of brevity, as a "concert opera," but the work is, like *Romeo and Juliet,* an expansion of the dramatic symphony. Berlioz's version does not preserve much of the overtly "dramatic" passages of Goethe's play: not the church scene, nor the prison scene, nor the characters of Valentin, Marthe, and Wagner. The love of Faust and Marguerite is condensed to one short scene which does not owe a single word to the German poem. We have, then, a series of musical tableaux, not theatrical scenes.

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Part I begins not with the material of dramatic exposition in the traditional sense but with three musical numbers that characterize Faust's alienation—and that have very little to do with Goethe. Throughout these sections, the one element of characterization is the recitative of Faust himself, which remains stylistically consistent. The orchestra begins in the simplest possible way—with an unaccompanied melody. Faust considers Nature, but his philosophical ruminations are interrupted by orchestral hints of the two musical numbers soon to come. He observes the simple joys of the peasants (their dance goes back to the *Eight Scenes*), followed by the lure of military glory (the *Râkóczy* March). These sequences, representing aspects of life that Faust has found dull, vacuous, uninteresting, are Berlioz's musical equivalent of what would otherwise have been a long recitative setting Faust's famous opening monologue from Goethe's play. Berlioz's solution is both original and appropriate, retaining the spirit of Goethe, though drastically departing from the letter.

Part II takes us to Faust's chamber in northern Germany and begins the traditional plot adapted from Goethe (though much abridged and rearranged). Faust finds existence unbearably dreary and determines to take his own life. The cup of poison is at his lips when the sound of a chorus singing an Easter hymn calls him back to life. The six-part



An 1814 etching by Ruscheweyh of Faust and Mephistopheles



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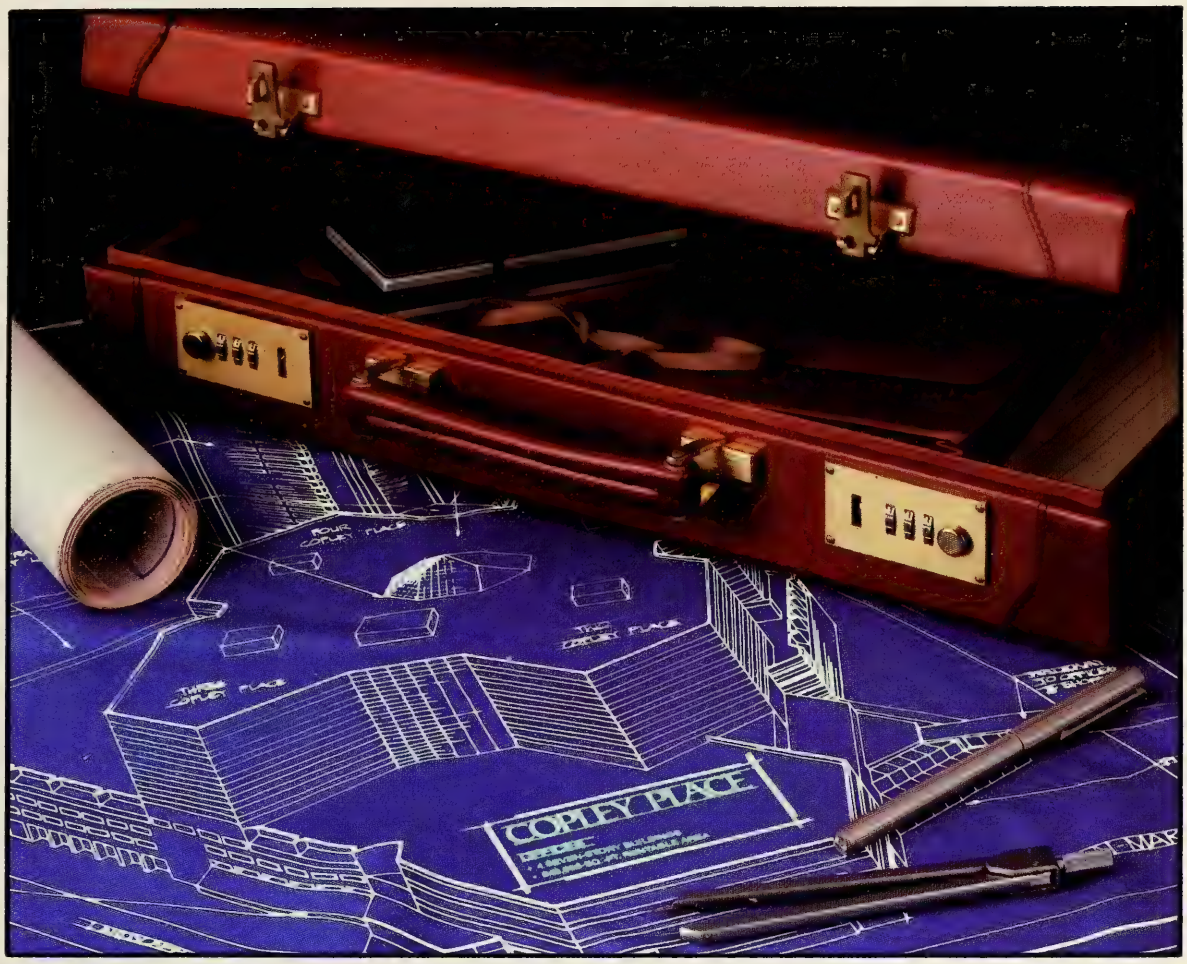
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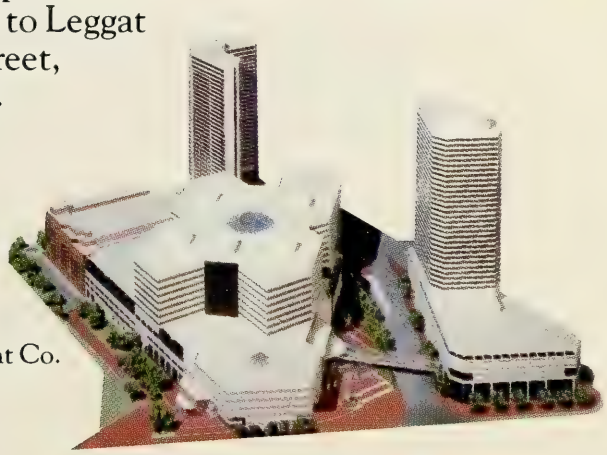
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chorus comes from the *Eight Scenes,* but Berlioz enriched it magnificently in its new context. Suddenly—in three sizzling and strident chords—Mephistopheles appears; he promises to show Faust all that he can desire (the actual pact with the devil, from Goethe, plays no part here; a very different version of it occurs only in Part IV). Faust scorns the mere "magic" that Mephistopheles offers, but goes with him to Auerbach's Cellar in Leipzig, where the next scene is filled with a vivid sequence of musical numbers, beginning with a hearty chorus of drinkers. Brander then sings the lively song of the rat (from the *Eight Scenes*); at its end, to give the dead rat a worthy burial, the drunken crew begins an "*Amen*" in academic fugal style, a parody of the kind of music that Berlioz most despised—extended formal settings of a single word like "*Kyrie*" or "*Amen.*" It closes with tenors and baritones mindlessly repeating "*Amen, amen, amen, amen . . .*" on every beat. Berlioz added a note in the margin of his score: "If you fear to wound the susceptibilities of a pious auditor or an admirer of scholastic fugues on the word 'Amen,' you may suppress the next ten pages." Alas, poor Hector! In the successful 1877 revival, the audience took his humorous satire as a serious work of compositional scholarship; it was one of the few passages of which the audience demanded an encore! Mephistopheles closes the scene with his satirical political commentary in the "Song of the Flea."

Faust begs to be taken away from this vile and ignoble place. The scene shifts at once from the realism of the tavern to a magical dream world on the banks of the Elbe. Mephistopheles lulls Faust to sleep, though the soft trombone accompaniment to his air warns of dangers ahead. The chorus of gnomes and sylphs casts a magical spell on Faust's slumbers, causing him to dream of Marguerite. This is the "sextet" that Berlioz had performed on his 1829 concert, where it failed to make an effect, though it is one of the most perfect passages he ever wrote, richly lyrical and delicately scored. As the chorus ends, the orchestra begins a variation of the music in the "Dance of the Sylphs."

Faust awakens suddenly and demands to meet the woman he has seen in his dream. Mephistopheles invites him to join the passing throng of soldiers and students, who will soon pass her door. They sing a vigorous double chorus, in which the soldiers have a tune in B-flat and in 6/8 time while the students bellow a Latin song in D minor and 2/4 time. Berlioz cleverly constructed these two ideas to fit together, each retaining its own meter and key even when performed simultaneously!

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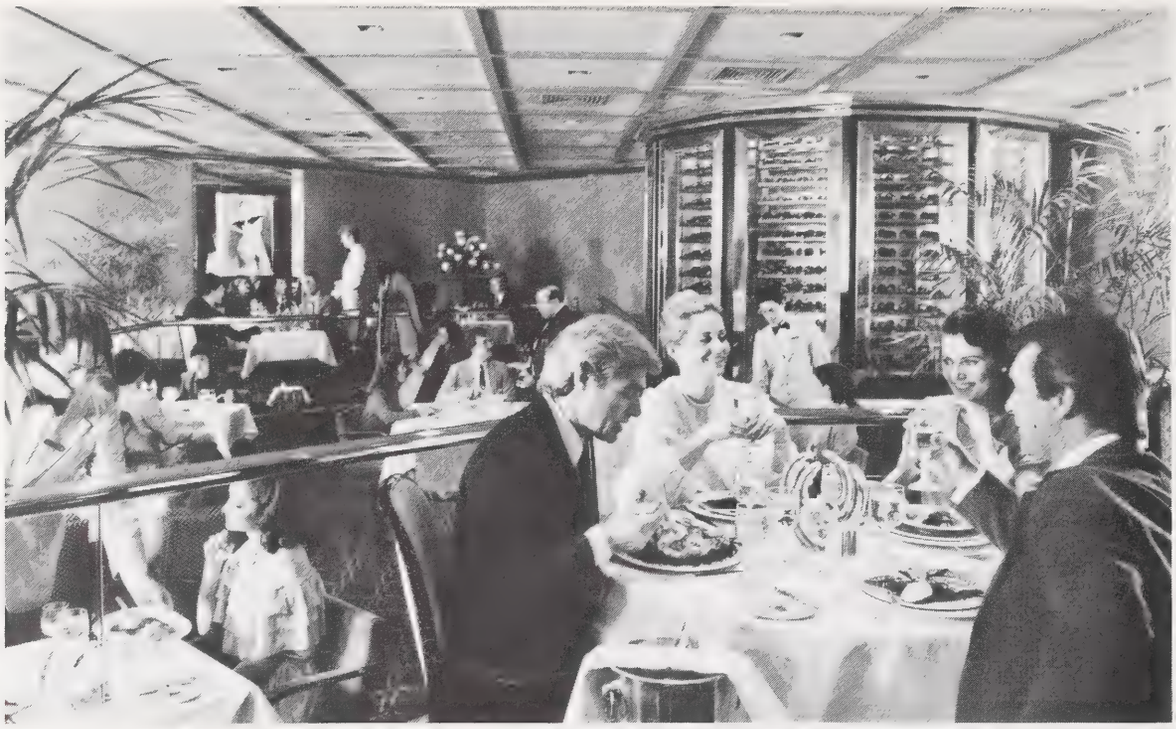
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Part III tells the entire love story of Faust and Marguerite in a highly compressed form. Faust is transported into Marguerite's chamber, where he sings a hymn of thanks to the twilight (adapted from Goethe). The orchestra prepares the way for the girl's entrance, but she does not immediately meet Faust. First she sings in recitative of presentiments of evil and of a lover that she has seen in a dream. Then she sings a song of faithful lovers, the "Ballad of the King of Thule"—one of the oldest passages in the score, first conceived by Berlioz almost immediately after he had read Goethe's drama in 1827. Mephistopheles takes control of events by summoning up the spirits of Evil to dance the "Minuet of the Will-o'-the-Wisps" to bewitch the innocent young girl. Following this entrancing display, he cynically sings a "moral" song in the form of a serenade, to which the chorus replies with a sardonic "Ha!" Now Faust and Marguerite begin a love duet, which combines recognition and seduction in a single brief scene (much too compressed for convincing operatic performance, but stunning musically, especially in its concluding trio and choral sequence in which the lovers are discovered and mocked by the nosey neighbors, while Mephistopheles gloats at his forthcoming capture of Faust's soul).

Part IV opens with the "romance" of Marguerite, *"D'amour l'ardente flamme,"* based on Goethe's *"Meine Ruh' ist hin"* (this, too, goes back to the *Eight Scenes*). An offstage band plays the "retreat" to summon the soldiers back to quarters. Another day has passed, and Marguerite's lover has not come. She sings sadly of her longing, as the chorus of students, in ironic contrast, can be heard passing through the streets singing fragments of their wenching song.

The scene shifts to Faust "among the rocks and shades." His address to Nature is seconded in music that worthily sustains the cry of a desolate soul confronting the infinite spaces. Mephistopheles is now ready to strike. He reveals that Marguerite has unwittingly poisoned her mother, having given her a drug as sleeping potion in the hope that Faust would visit her at night. She has been condemned to die. Faust is in despair, while Mephistopheles gloats cynically. Faust agrees to make a pact with Mephistopheles if he will guarantee to save Marguerite (this is a drastic change from the timing and the character of the pact in Goethe's play). The remainder of our business with Faust is a symbolic "Ride to the Abyss," a musical fantasy that transports us progressively to the world of the supernatural. The point of arrival is Pandemonium, with a swirling host of the Princes of Darkness singing an unknown language (Berlioz found a reference to this idea in the writings of Swedenborg, but he invented his own language for the purpose of his score). Despite the opening grandeur of the scene, Hell turns out to be rather different than expected. "For Berlioz," says Jacques Barzun, "conceived the infernal regions as a sort of awkward middle-class party trying to romp and be gay . . . Or in other words, sixty years before Shaw's *Man and Superman,* Berlioz shows us that Hell is dullness, stupidity, and weakness of will."

A brief transition to the Epilogue recounts that Faust's damnation took place as scheduled, while Marguerite found forgiveness for having loved so well. She is translated to heaven by means of a celestial passage that came to Berlioz one night in Prague. He woke in the middle of the night and hurriedly wrote down the theme for fear of forgetting it. We can be glad that he did so, for his closing music ends the score on a gloriously sublime note following the noisy energy of Faust's fall.

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The Boston Symphony has twice recorded *The Damnation of Faust*, but unfortunately neither recording is currently in print. Seiji Ozawa's reading with soloists Edith Mathis, Stuart Burrows, Donald McIntyre, and Thomas Paul, and the Tanglewood Festival Chorus, John Oliver, conductor, was a Grammy nominee, but it has been unaccountably withdrawn (DG); it may be possible to turn up the occasional copy in a shop that specializes in remainders and out-of-print records. And the older monaural performance under Charles Munch, with Suzanne Danco, David Poleri, Martial Singher, Donald Gramm, and the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, is likewise currently unavailable (RCA). Available recordings include Sir Colin Davis's performance with the London Symphony Orchestra and Chorus and the Ambrosian Singers, featuring Josephine Veasey, Nicolai Gedda, and Jules Bastin (Philips); Sir Georg Solti's with the Chicago Symphony Orchestra and Chorus, featuring Frederica von Stade, Kenneth Riegel, José Van Dam, and Malcolm King (London); and Daniel Barenboim's with the Orchestre de Paris, featuring Yvonne Minton, Placido Domingo, Dietrich Fischer-Dieskau, and Jules Bastin (DG).

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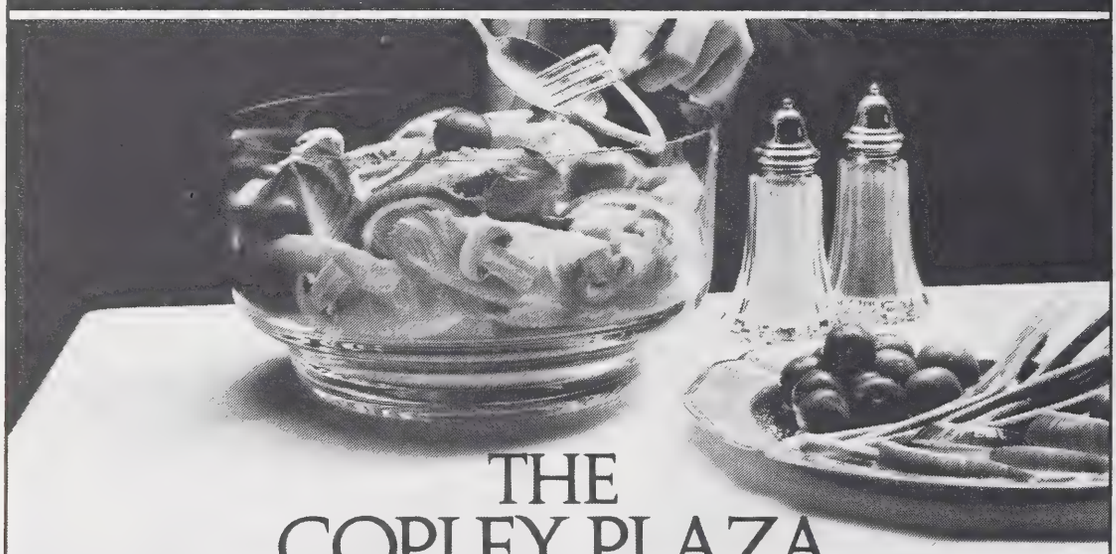


Mezzo-soprano Frederica von Stade is renowned on the great international stages for her performances in opera, recital, and with orchestra. During the 1982-83 season, her diverse Metropolitan Opera repertory includes Idamante in the company's new production of Mozart's *Idomeneo,* Hansel in *Hansel and Gretel* (broadcast "Live From the Met" on television on Christmas Day), Rosina in *Il barbiere di Siviglia,* one of her most renowned roles, and, on the Met's annual tour, her equally famous portrayal of Octavian in *Der Rosenkavalier.* Also at the Met she appears in a joint recital with Nicolai Gedda and with James Levine at the piano to celebrate the tenor's twenty-fifth anniversary with the company. Besides her Boston Symphony performances of *Damnation of Faust,* she also sings Berlioz's work for the inaugural concert of the San Antonio Festival and, conducted by Seiji Ozawa, at La Scala in Milan. She also appears as soloist with the St. Louis Symphony, and 1982-83 marks Ms. von Stade's first season as Artist-Member of the Chamber Music Society of Lincoln Center, the first singer to be a permanent performing member of that distinguished ensemble.

Ms. von Stade opened her 1981-82 season with the Houston Grand Opera's American stage premiere of Rossini's *La donna del lago* opposite Marilyn Horne. Other operatic engagements included *Der Rosenkavalier* with the Paris Opera, *Ariadne auf Naxos* with the Hamburg Staatsoper, *Cendrillon* in Brussels, and the title role of *Mignon* in Santa Fe. She was guest soloist with the New York Philharmonic, the Philadelphia Orchestra, and, among others, the Los Angeles Philharmonic. Her annual spring tour, culminating with her fourth appearance on Lincoln Center's "Great Performers" series at Alice Tully Hall, also included Lyons, Paris, Hamburg, La Scala, San Francisco, Los Angeles, Columbus (Ohio), and University Park (Pennsylvania).

The most recent of Ms. von Stade's many recordings include Berlioz's *Damnation of Faust* with the Chicago Symphony under Sir Georg Solti on London records, Ravel's *Shéhérazade* with the Boston Symphony Orchestra under Seiji Ozawa for CBS, Mozart's *Le nozze di Figaro* under Herbert von Karajan for London, a new digital recital album, *Frederica von Stade: Live!,* for CBS, an album of Fauré with Nicolai Gedda conducted by Michel Plasson for EMI, the Paris Opera *Dardanus* conducted by Raymond Leppard for Erato, and the Covent Garden *Werther* with Jose Carreras conducted by Sir Colin Davis for Philips. Ms. von Stade first appeared with the Boston Symphony Orchestra in October 1977 for concert performances of Berlioz's *Béatrice et Bénédict* under Seiji Ozawa's direction. She sang Berlioz's *Damnation of Faust* with the orchestra at the Salzburg Festival in August 1979, and she has since returned to Boston for music of Ravel, Mozart, and Mahler.

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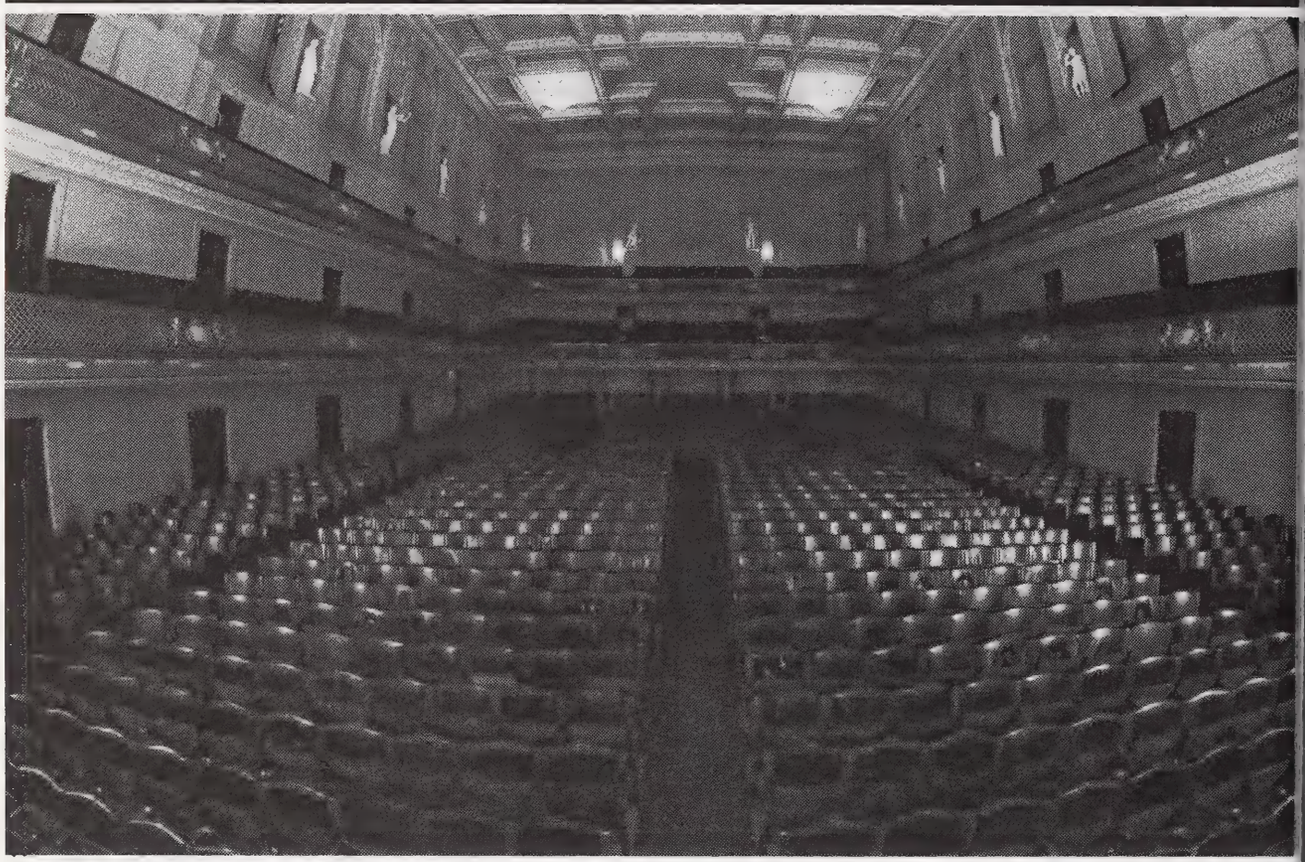
Nicolai Gedda



Tenor Nicolai Gedda is internationally acknowledged as one of the greatest artists of our time and has been acclaimed for his command of a repertoire which encompasses almost every style and period in the fields of opera, oratorio, operetta, songs, and orchestral works, whether the original language is English, French, German, Italian, Russian, Spanish, or Swedish. His operatic triumphs have ranged from the works of Haydn and Mozart through the French, German, Italian, and Russian schools, to contemporary operas of Stravinsky, Orff, Barber, and Menotti. On the concert stage and in recital he has been praised as the leading tenor of our day in works from Bach to Stravinsky. The most recorded tenor in the world, he has 135 recordings to his credit. During the 1982-83 season he celebrates the twenty-fifth anniversary of his Metropolitan Opera debut in a recital with Frederica von Stade and James Levine. Also this season he sings Hoffman in *Les Contes d'Hoffmann* in Houston and with the Connecticut Opera, and the title role in Berlioz's *Benvenuto Cellini* with the Opera Orchestra of New York at Carnegie Hall. Mr. Gedda also appears in recital in Atlanta, St. Louis, and Toronto. In 1983-84, Mr. Gedda returns to the Met for performances of Alfredo in *La traviata*, and the following season he sings Lenski in *Eugene Onegin* with the company. Highlights of recent seasons include a concert performance of Delibes's *Lakme* with the Opera Orchestra of New York at Carnegie Hall, and Tchaikovsky's *Iolanta* with the National Symphony under the direction of Mstislav Rostropovich, also at Carnegie Hall. His 1981-82 season also included Massenet's *Werther* in Miami and recital appearances across the country.

Born in Sweden to Russian-Swedish parents, Nicolai Gedda made his professional debut at the Royal Opera in Stockholm in 1952 in *Le Postillon de Longjumeau.* He made his La Scala debut in 1953 and followed it with his Paris Opera debut in 1954 as Huon in Weber's *Oberon.* He made his Metropolitan Opera debut during the 1957-58 season in the title role of Gounod's *Faust,* and since then he has been a regular member of the company, creating the tenor leads in Barber's *Vanessa* and Menotti's *The Last Savage.* Mr. Gedda has worked with most of the great international conductors, including Thomas Beecham, Leonard Bernstein, Carlo Maria Giulini, Otto Klemperer, Sir Georg Solti, and Dimitri Mitropoulos. He has recorded Berlioz's *Damnation of Faust* under the direction of Sir Colin Davis for Philips records, and he has recently recorded an album of Fauré with mezzo-soprano Frederica von Stade for EMI. Mr. Gedda appeared with the Boston Symphony Orchestra in October 1976 as Lenski in concert performances of *Eugene Onegin* under the direction of Seiji Ozawa in Boston and New York.

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Thomas Stewart



Baritone Thomas Stewart has sung leading roles in the major opera houses of the United States and Europe in the German, Italian, and French repertoire. This season he brings his renowned portrayal of *Falstaff* from the 1975 Santa Fe Festival to the Washington Opera and in the spring sings Amfortas in Jean-Pierre Ponnelle's new *Parsifal* production in Cologne, a work he repeats in concert version with the Oakland Symphony. A number of his 1982-83 engagements are with his wife, soprano Evelyn Lear; they appear together in *Così fan tutte* with Baltimore Opera, *La Grande Duchesse de Gerolstein* with the Miami Opera, in concert with the Baltimore Symphony, and in a New York recital. During spring 1983, Mr. Stewart returns to the San Francisco Opera Summer Festival as Wotan in *Das Rheingold* and *Die Walküre* and to Santa Fe for Cavalli's *L'Orione,* again with Evelyn Lear.

Mr. Stewart achieved one of his most important successes in 1981 performing the title role of Aribert Reimann's *Lear* in the work's American premiere with the San Francisco Opera. Other recent engagements have included *Tristan und Isolde* in Rio de Janeiro, a film of *Das Rheingold* in Vienna with Herbert von Karajan, the first Nick Shadow of his career in the Netherlands Opera's new production of *The Rake's Progress* in conjunction with the Stravinsky centenary, and *Parsifal* at the Metropolitan Opera. The only American to sing major roles for more than a decade at Bayreuth, and the only non-German to sing all the baritone leads of *The Ring* there, Thomas Stewart has been called "the Wotan of his generation." In addition to Bayreuth, he has sung *Ring* cycles at Salzburg, Vienna, San Francisco, and the Metropolitan Opera. Since his 1966 Metropolitan Opera debut as Ford in *Falstaff,* he has returned there for nearly every role in his repertory, including the title role of *Don Giovanni,* Iago in *Otello,* all four villains in *Les Contes d'Hoffmann,* Hans Sachs in *Die Meistersinger,* and Golaud in *Pélleas et Mélisande.* He has sung *Der fliegende Holländer* at Salzburg, Bayreuth, and the Netherlands Opera, and *Parsifal* at Salzburg, Bayreuth, Hamburg, and San Francisco.

Born in Texas, Thomas Stewart received his music degree from Baylor University and then moved to New York, where his singing in the American premiere at Juilliard of Strauss's *Ariadne auf Naxos* brought his first critical acclaim. He was invited to sing at the New York City Opera in 1954 and later that season made his debut with the Lyric Opera of Chicago opposite Maria Callas in *Lucia di Lammermoor.* Mr. Stewart later became the leading baritone with the Berlin State Opera, where Wieland Wagner heard him and so invited him to sing Gunther at Bayreuth in a new production of *The Ring.* Stepping in as Amfortas for an ailing George London he attracted international attention leading to invitations for debuts in Vienna, Munich, and Paris, thus beginning his international career. Mr. Stewart has recorded many of his operatic roles and may be heard on Deutsche Grammophon, Columbia, Philips, and RCA records. He first appeared with the Boston Symphony at Tanglewood in 1954, and he has returned there for music of Mozart and Haydn, most recently in 1974.



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Eric Halfvarson



Bass-baritone Eric Halfvarson's schedule combines operatic roles throughout the United States and South America with frequent concert engagements. During the 1981-82 season he returned to the San Francisco Opera, where he made his debut the previous year, for *Semiramide, Lady Macbeth of Mtsensk,* and *Le Cid.* Also in 1981-82 he sang Colline in the Ponnelle production of *La bohème* with Houston Grand Opera, made debuts with the Miami Opera in *Turandot,* the Memphis Opera in *Il barbiere di Siviglia,* the Youngstown Symphony in *Lucia di Lammermoor,* and the Baltimore Opera in *Manon Lescaut.* He traveled to Bogota, Colombia, for the Rossini *Stabat Mater* and a recital, sang the title role in *Le nozze di Figaro* with the Hinsdale Opera, and appeared in concert in the Verdi *Requiem* and Handel's *Messiah.*

Born in Aurora, Illinois, Mr. Halfvarson is a graduate of the University of Illinois, where he also obtained his Master of Music degree. He made his professional operatic debut at the 1973 Lake George Opera Festival in *Il barbiere di Siviglia* and subsequently appeared there in productions including *The Magic Flute, Manon, Madama Butterfly, Summer and Smoke,* and *Don Giovanni.* From 1976 to 1980 he appeared in Houston Grand Opera performances of *Arabella, Norma, Aida, Tosca, Jenůfa, Werther, Madama Butterfly, Die Meistersinger, Il trovatore,* and *The Magic Flute.* He made his debut with the Lyric Opera of Chicago in 1979 in *Love for Three Oranges,* and in the winter of 1981 he made his first appearances in Caracas, Venezuela, in *L'africaine* and *Un ballo in maschera.* Other recent performing credits include *Adriana Lecouvreur* in New Orleans, *Don Giovanni* in Chattanooga, and *Hamlet* at Carnegie Hall. He has also performed with the National Symphony, the Texas Opera Theater, and the Opera Company of Boston. Besides his Boston Symphony debut appearances in *Damnation of Faust,* Mr. Halfvarson's current season also includes *Pique Dame, Tosca,* and *Dialogues of the Carmelites* at the San Francisco Opera, *Il barbiere di Siviglia* with the Opera Theater of Rochester, the Verdi *Requiem* with the Youngstown Symphony, Handel's *Samson* with the Oakland Symphony, and *La bohème* and *Otello* with Opera/Colorado.

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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Under the direction of conductor John Oliver, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, André Previn, Eugene Ormandy, and Gunther Schuller.

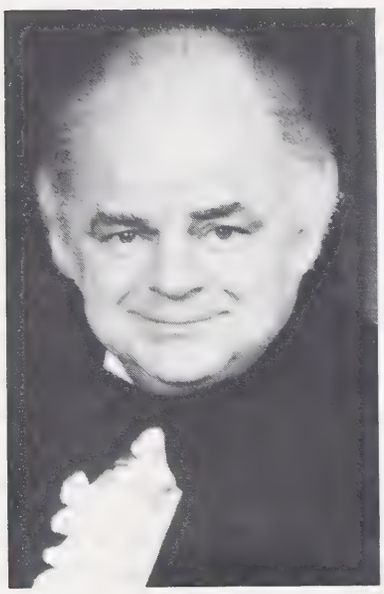
Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. In addition, Mr. Oliver and the chorus have recently completed a record for Nonesuch, featuring music of Dallapiccola and Weill, and scheduled for release in 1983.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its sixth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

continuing a tradition

As the Boston Symphony Orchestra begins its second century and Robert J. Lurtsema begins his second decade with morning pro musica, the association continues with the popular feature "live on pro musica"—a series of informal conversations with this season's featured soloists, conductors and composers.



Morning pro musica is broadcast coast to coast on stations of the Public Radio Cooperative and is heard in the Boston area on WGBH (89.7 fm) every morning from seven until noon.

Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

Margaret Aquino
Jody Bailey
Ingrid Bartinique
Susan Cavalieri
Nancy H. Chittim
Mary Robin Collins
Jeanne Jones Conboy
Margo Connor
Lou Ann David
Susan Rose Edelman
Rebecca Shellman Flewelling
Victoria Hart
Lisa J. Hoitsma
Alice Honner-White
Gailanne Cummings Hubbard
Paula J. Jacobson
Frances V. Kadinoff
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Carol McKeen
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Diana Noyes
Fumiko Ohara
Christine M. Pacheco
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Lisa Ann Pickett
Jennifer M. Pigg
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Joan Pernice Sherman
Kim W. Smith
Jane Stein
Carole J. Stevenson
Pamela Wolfe

Mezzo-sopranos

Maisy Bennett
Christine Billings
Barbara Clemens
Barbara A. Cooper
Ethel Crawford
Mary A.V. Crimmins
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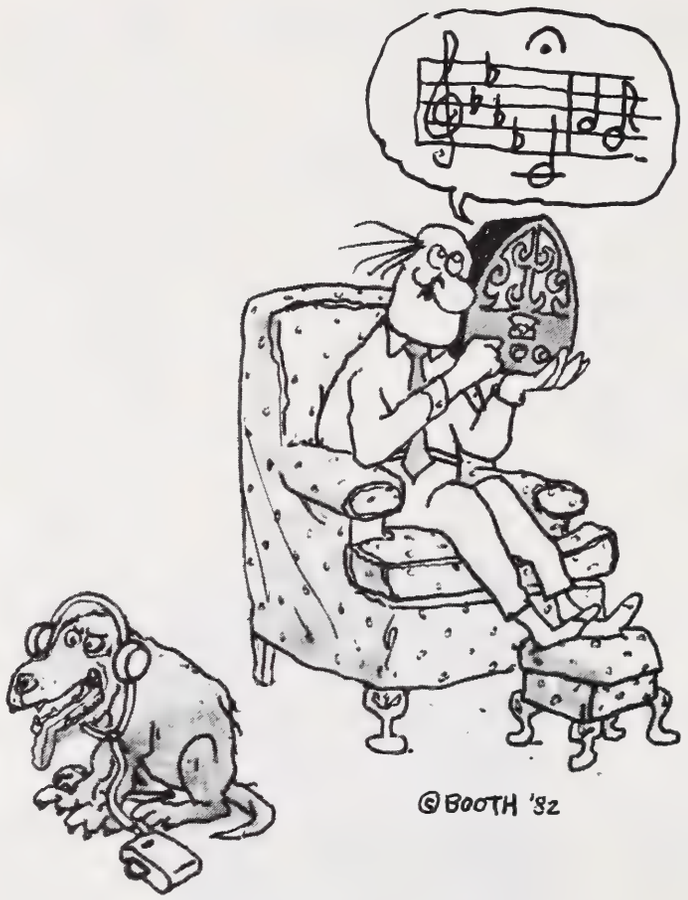
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James Robert Ankney
Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
William A. Bridges, Jr.
Paul Clark
Mark J. Dapolito
Albert R. Demers
Dana Robert Dicken
Reginald A. Didham
C. Paul Dredge
Joel Evans
William E. Good
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Dean Armstrong Hanson
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Stanley Hudson
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Paul Bernstein
W. Douglas Bond
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Boston Boy Choir
Theodore Marier, Director

Now in its nineteenth year, the Boston Boy Choir has been acclaimed from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Berlioz's *Damnation of Faust,* Mendelssohn's *Elijah,* and Mahler's Eighth Symphony, as well as stagings at Tanglewood of Puccini's *Tosca* and scenes from Mussorgsky's *Boris Godunov,* all under the direction of Seiji Ozawa. With Seiji Ozawa and the Boston Symphony, the Boston Boy Choir may be heard on recordings of *The Damnation of Faust* for Deutsche Grammophon and Mahler's Eighth Symphony for Philips. Members of the chorus recently participated in a recording of Kurt Weill's *Recordare* with John Oliver and the Tanglewood Festival Chorus for Nonesuch records.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.



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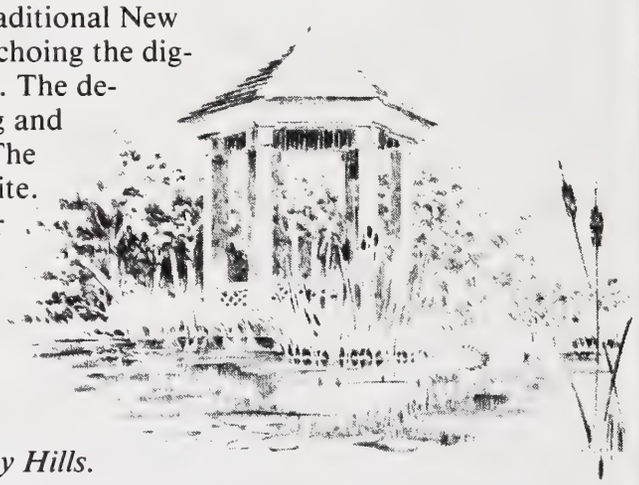
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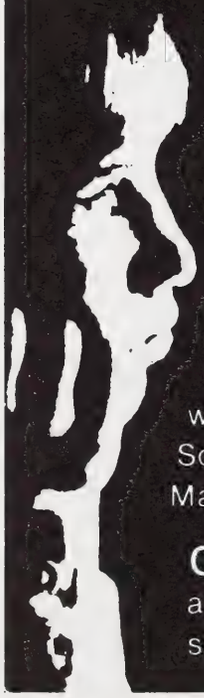
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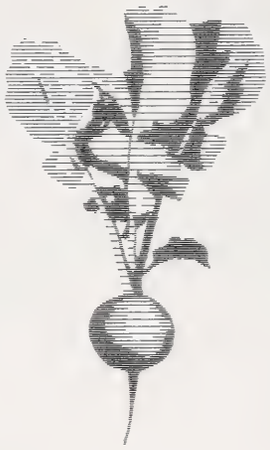
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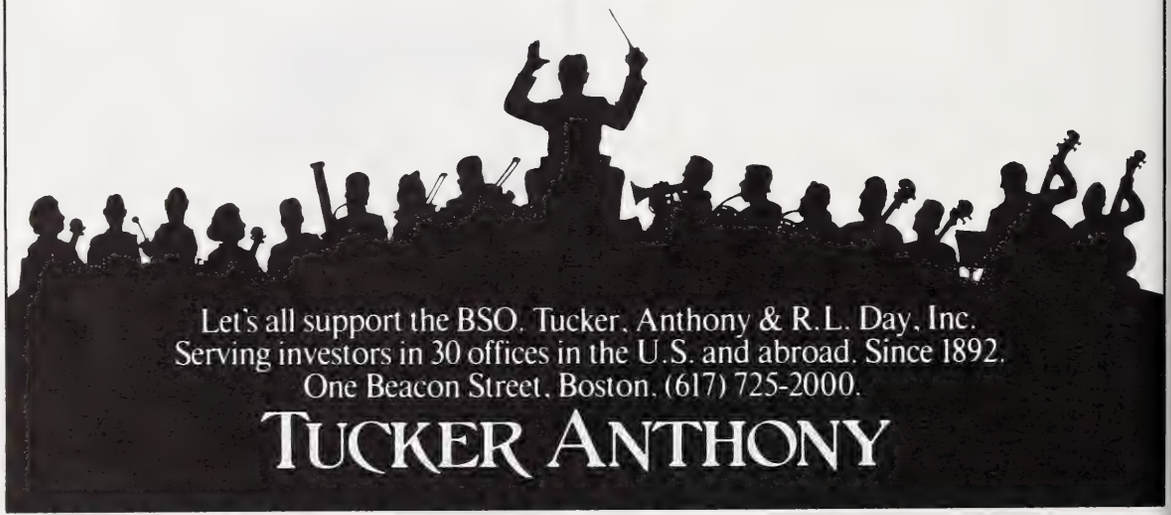
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SEIJI OZAWA conducting
Beethoven — Overture to *Fidelio*
Schumann — *Concertstück* for four horns and orchestra
CHARLES KAVALOVSKI
RICHARD SEBRING
DANIEL KATZEN
RICHARD MACKEY
Brahms — Symphony No. 2

Wednesday, 2 February at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday, 3 February—8-9:50
Thursday 'A' series
Friday, 4 February—2-3:50
Saturday, 5 February—8-9:50
SEIJI OZAWA conducting
Beethoven — Symphony No. 1
Bruch — Violin Concerto No. 1
ANNE-SOPHIE MUTTER
Ibert — *Escales*

Thursday, 10 February—8-9:55
Thursday '10' series
Friday, 11 February—2-3:55
Saturday, 12 February—8-9:55
SEIJI OZAWA conducting
Stravinsky — *Apollo*
Stravinsky — *Requiem Canticles*
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Dvořák — Cello Concerto
YO-YO MA

Tuesday, 22 February—8-9:55
Tuesday 'B' series
JOSEPH SILVERSTEIN conducting
Weber — Overture to *Der Freischütz*
Schumann — Symphony No. 1
Sibelius — Symphony No. 1



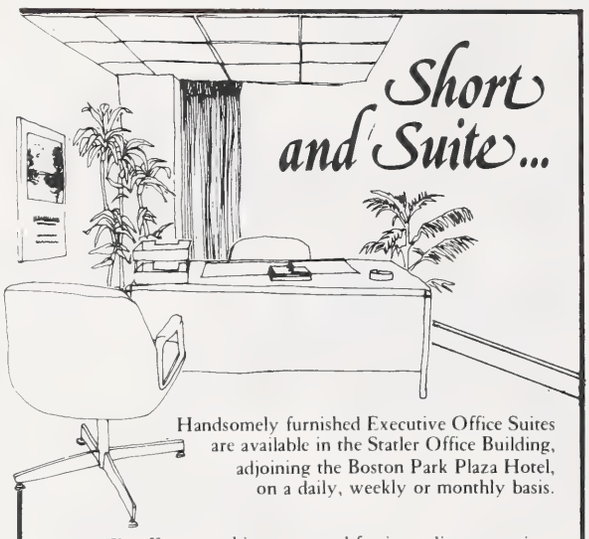
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THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

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SUNDAY, APRIL 24, 1983
BOCCHERINI Quintet for oboe and strings, Op. 45, No. 3
LOUËL Trio for trumpet, horn, and trombone
MENDELSSOHN Concert piece in F for clarinet, bassoon, and piano, Op. 113
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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are supporters of the Boston Symphony, active in all of its endeavors. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information. For information, please call the Friends' Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and would like to change your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

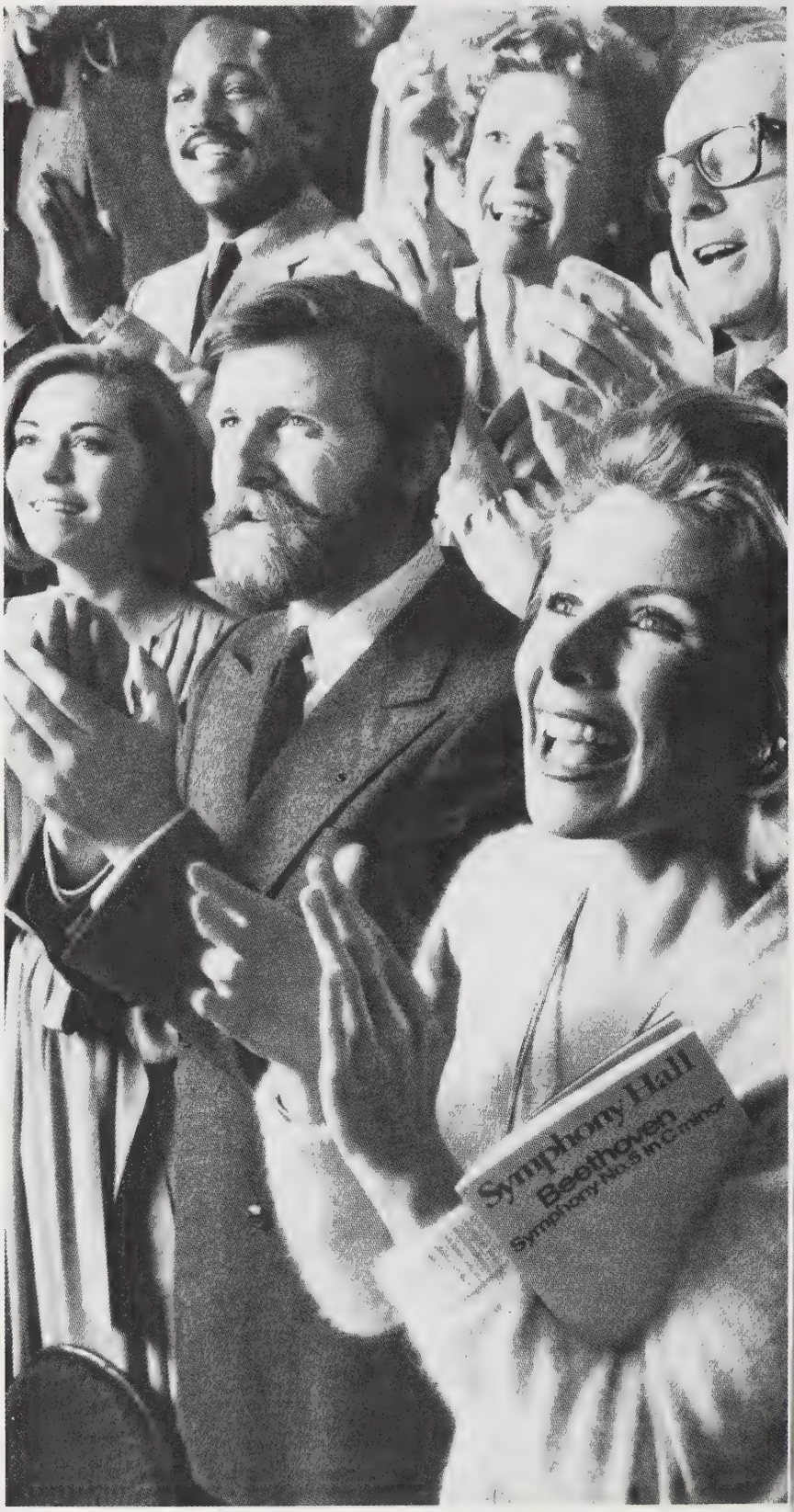
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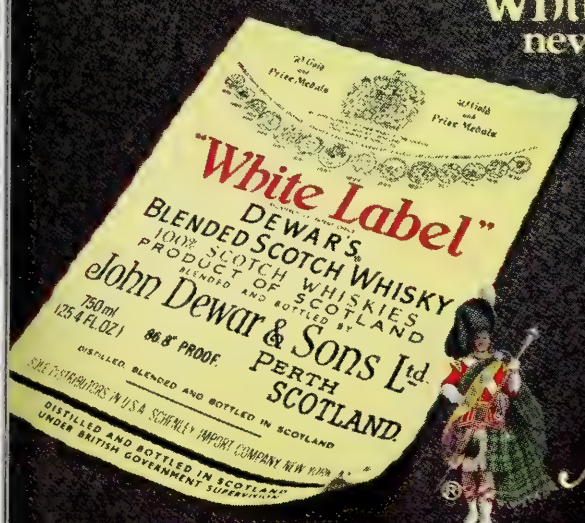
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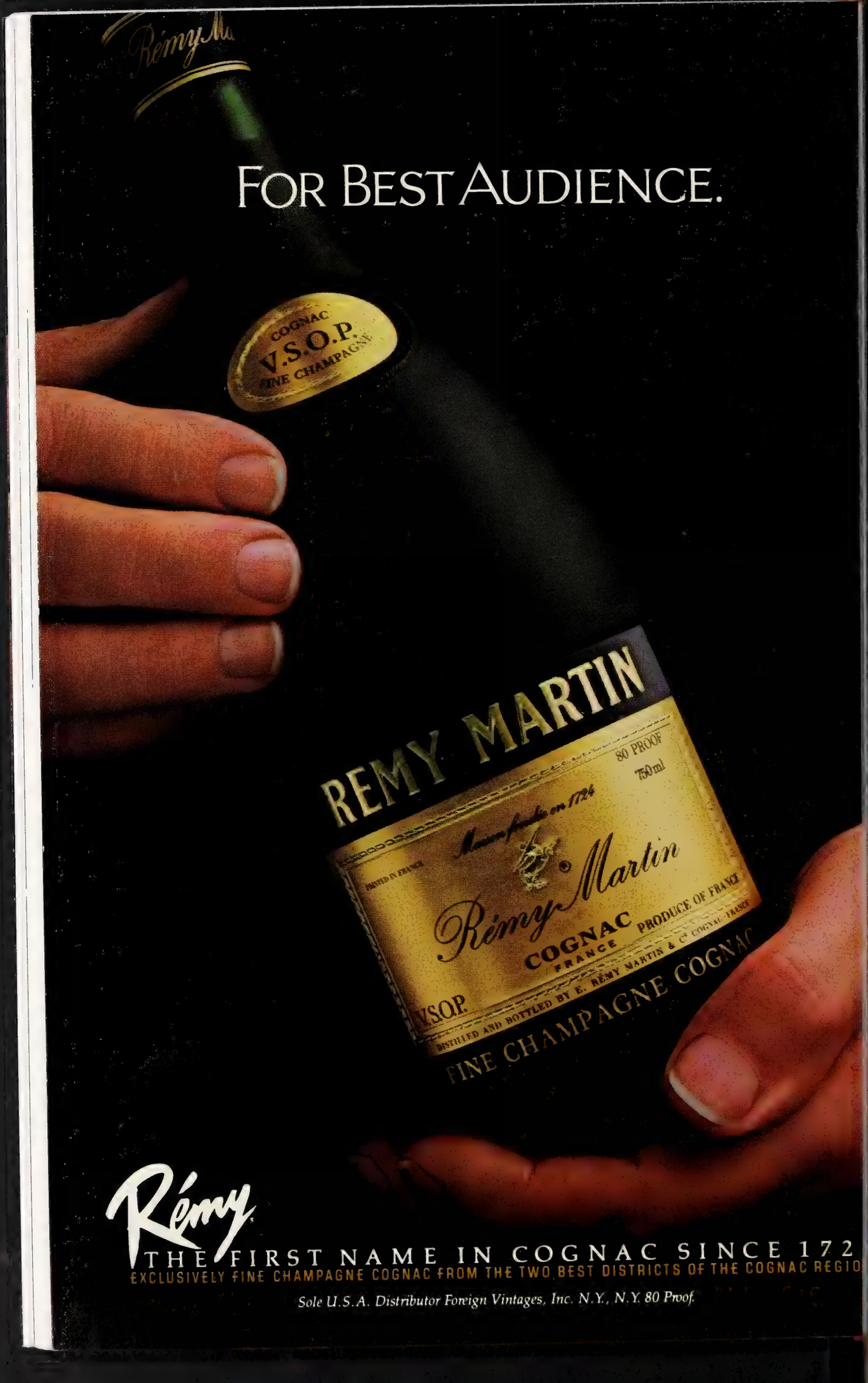
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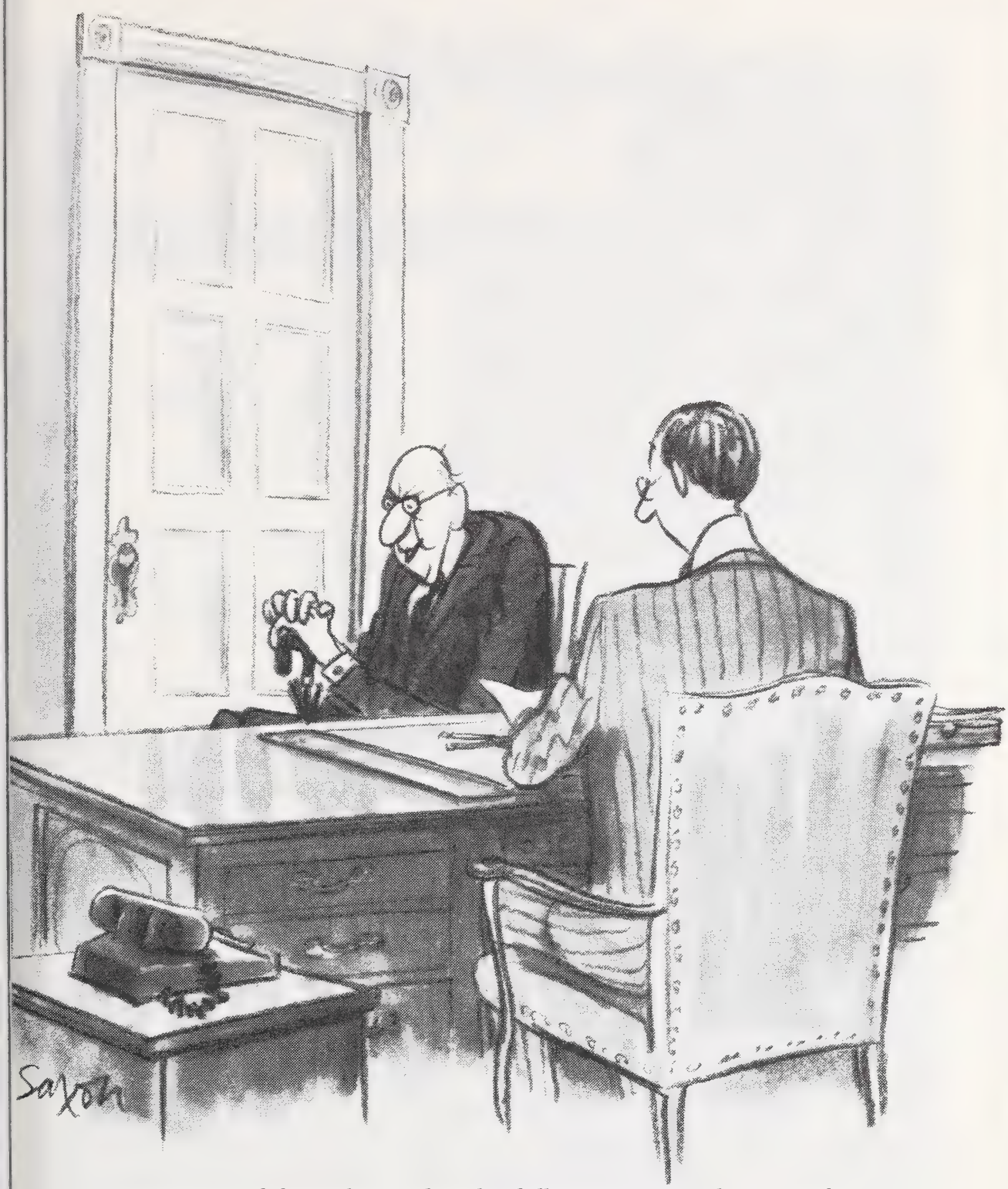
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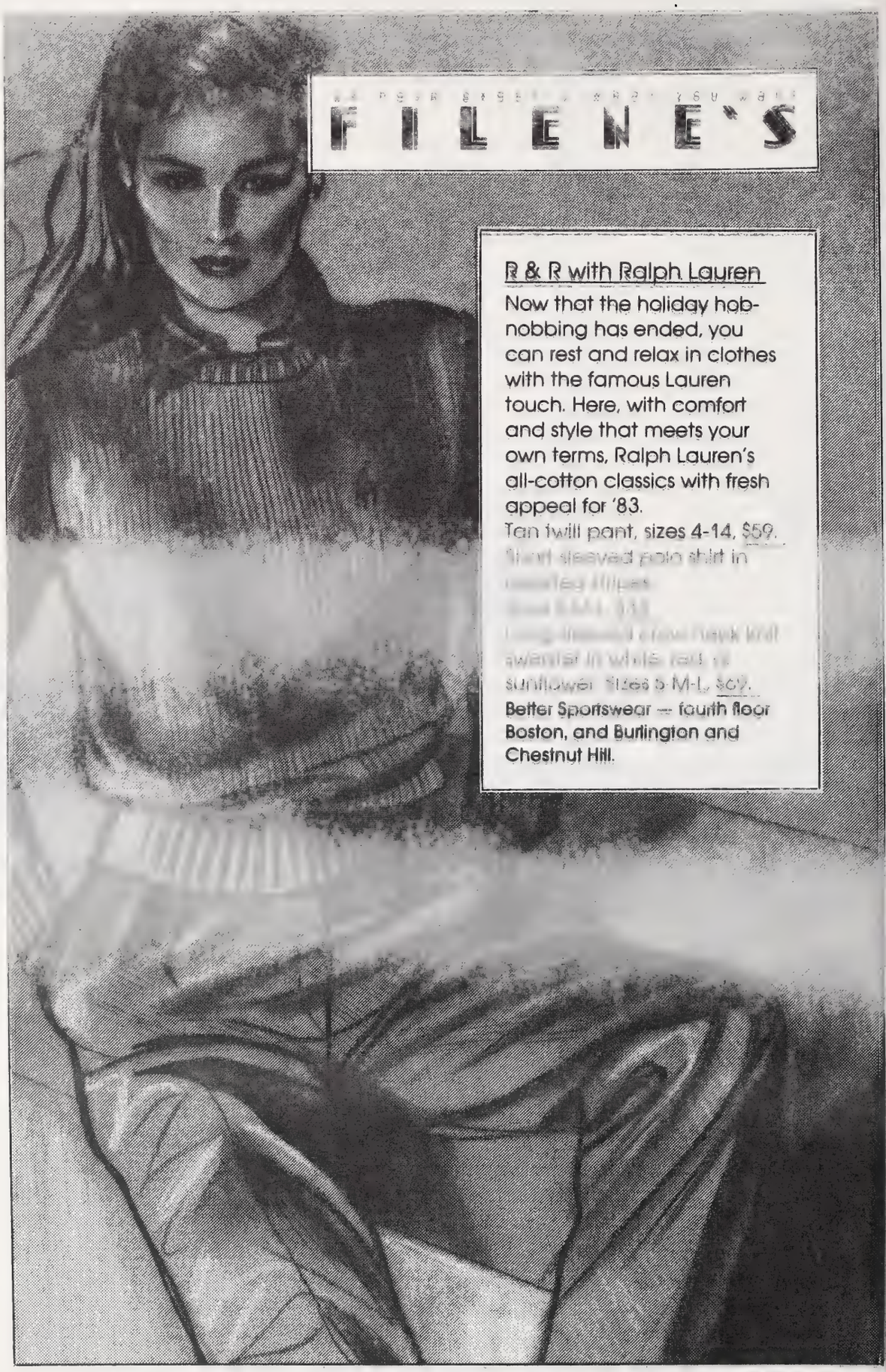
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The Council of the Boston Symphony Orchestra invites everyone to participate in its major fundraising event, the 1983 BSO/WCRB Musical Marathon, on 11, 12, and 13 March. WCRB FM-102.5, with Richard L. Kaye at the helm, will begin broadcasting from the Cabot-Cahners Room in Symphony Hall at 9 a.m. Friday morning and will continue until this year's Marathon goal of $300,000 is reached Sunday night. During the weekend, hundreds of volunteers will staff Symphony Hall taking telephone pledges and ensuring the smooth running of every facet of this year's endeavor. WCVB-TV Channel 5 will broadcast a special Sunday-evening program featuring performances by the Boston Symphony under Seiji Ozawa and the Boston Pops under John Williams. This year's premiums offer something for everyone, including a specially commissioned silk-screened poster, "The Boston Symphony Orchestra with Seiji Ozawa," by Lance Hidy. Exclusive premiums new this year include an updated tote bag, a lyre pendant in silver and gold, and a stuffed BSO bear sporting a sweater hand-knit by Council members. In addition, members of the orchestra and Symphony Hall staff have donated many unique premiums, as have numerous BSO Trustees and Overseers. The 1983 BSO/WCRB Marathon Catalog, with more items than ever before, and underwritten with the help of New England Telephone, will be in the mail early in February. Invitations are already in the mail for a gala Marathon Preview Party to take place Tuesday, 1 March, with complimentary champagne, music, a cash bar, and a cocktail buffet. At 7:15 that evening, Sotheby Parke Bernet will be on hand to offer a very special group of premiums, ranging from Reed and Barton pewter candlesticks to a helicopter ride over Boston Harbor to a tour of the West Wing of the White House. Tickets for the Preview Party are $12.50 per person. For further information and reservations, call the Marathon Office at (617) 266-1492, ext. 230.

BSO on WGBH

Live interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica*. Coming up: cellist Yo-Yo Ma on Monday, 7 February at 11 a.m.

Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays until the end of the Pops season in mid-July. The tours are conducted for a minimum of ten and a maximum of fifty people. For information, please call the Friends Office in Symphony Hall at (617) 266-1492.

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Share the BSO With the Kids!

The second program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, will include Ibert's *Divertissement* and a staged production with music from Richard Strauss's *Bourgeois gentilhomme* Suite. Steven Aveson of WBZ-TV's "Evening Magazine," actor Will Lebow, and Deborah Wolf, resident choreographer at the Concert Dance Company of Boston, will be featured in the Strauss. Dates for this program are Wednesday, 16 February at 10:15 a.m.; Friday, 18 February at 10:15 a.m.; and Saturday, 19 February at 10:30 a.m. For tickets and further information about Youth Concerts at Symphony Hall, call the Youth Activities Office at (617) 266-1492.

The first of this year's two Boston Symphony High School Concerts will take place on Thursday morning, 17 February at 10:15. The program includes Haydn's *Military* Symphony, Darius Milhaud's *Creation of the World,* and the Beethoven *Leonore* Overture No. 3. Marc Mandel, program annotator and music consultant for the BSO Youth Concerts, will introduce the program. William Pierce, the "radio voice" of the Boston Symphony Orchestra, will be guest host for the second high school program on Thursday, 24 March. For tickets, or for additional information regarding the two-concert high school series, call the Youth Activities Office at Symphony Hall, (617) 266-1492.

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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

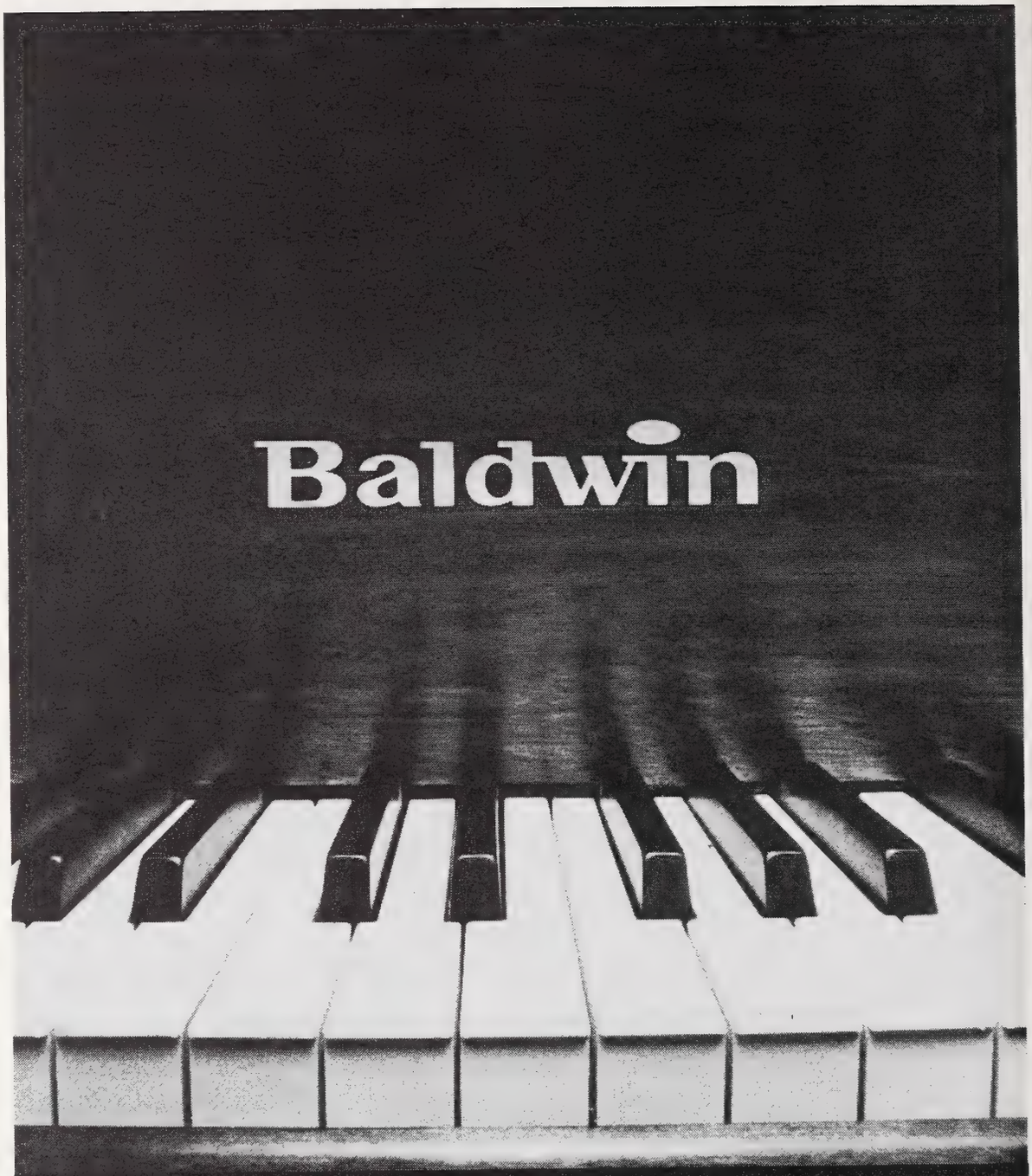
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

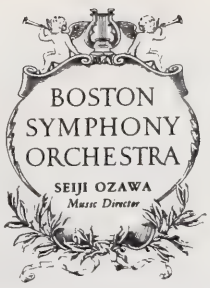
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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Presidents at Pops Concert Tuesday, June 21, 1983

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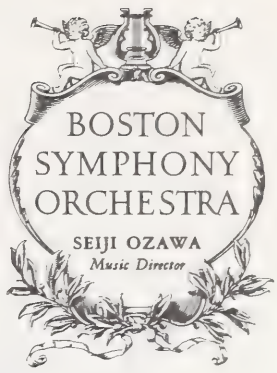
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BEETHOVEN — Overture to *Fidelio*

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Ludwig van Beethoven
Overture to *Fidelio*



Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 27 March 1827. He began composing Fidelio*—a German adaptation by Joseph Ferdinand Sonnleithner of a French libretto, "Léonore, ou L'Amour conjugal," written by J.N. Bouilly and successfully set to music by Pierre Gavaux—early in 1804, completing the composition the following year. The opera was produced unsuccessfully on 20 November 1805, considerably pruned and performed again on 29 March and 10 April 1806, then laid aside for eight years. A thorough reworking of text and music (libretto revisions by G.F. Treitschke) made in 1814 was successfully performed at the Kärntnerthor Theater in Vienna on 23 May of that year. On that date, Beethoven's overture to "The Ruins of Athens" preceded the performance, the* Fidelio *Overture not being ready. The* Fidelio *Overture was played for the first time at the performance three days later, on 26 May 1814. The first performance in America of the overture alone was given on 10 September 1839 in New York (by an unnamed orchestra, according to a listing in the "New York Star"). The first Boston Symphony performance was led by Georg Henschel on 22 February 1883; later performances have been conducted by Wilhelm Gericke, Emil Paur, Max Fiedler, Pierre Monteux, Leonard Bernstein, Charles Munch, Erich Leinsdorf, and Klaus Tennstedt. The orchestra's most recent Tanglewood performance was in the context of a presentation of the entire opera under Seiji Ozawa last August. Ozawa also conducted the most recent subscription performances of the overture in Symphony Hall earlier this season. The score of the overture calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, two trombones, timpani, and strings.*

Everyone knows that Beethoven's extended work on *Fidelio* resulted in no fewer than four overtures, the three so-called *Leonore* overtures (numbered one to three in the wrong sequence) and the *Fidelio* Overture. What we know as *Leonore* Overture No. 2 was performed at the world premiere of the 1805 version; it is an elaborate tone poem built on some of the material from the opera (especially Florestan's aria) and truncated at its climax by an ornate offstage trumpet fanfare (which later appears at the climactic moment of the opera itself). Beethoven apparently decided that it was too daring formally. He rewrote it, using much of the same material, for the 1806 performances, which were preceded by the *Leonore* Overture No. 3. This was a radical recomposition, not just a tightening up of the earlier overture, and the result is probably the single most dramatic and powerful overture ever composed, one of music's greatest glories. It fully captures the heroic mood and jubilation of the opera's finale; but unfortunately in the theater it was followed immediately by the charming Mozartian flirtation of Marzelline and Jaquino, hardly heroic material. (In fact, in 1805 and 1806, the curtain rose on Marzelline alone, speaking some dialogue before singing her aria *"O wär ich schon mit dir vereint."* Only after that did Jaquino enter for the duet in which he proposes yet again and she rebuffs

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him.) Clearly *Leonore* No. 3 was too big and dramatic to precede such a light opening. For a proposed production in Prague in 1808, Beethoven tried yet again with an altogether simpler and lighter composition, known illogically as the *Leonore* Overture No. 1, but the performance didn't come to pass, and Beethoven had no particular interest in the overture—he didn't even publish it.

Finally, in 1814, with a major revival and reworking afoot, Beethoven faced the problem again—but now with a new wrinkle. He and Treitschke decided to reverse the order of the first two numbers, so that the duet preceded Marzelline's aria. But the duet is in A major; it could not possibly follow an overture in C major (the aria was in C minor/C major). Beethoven chose to write an overture in E major, which would lead naturally to the opening duet. His first thought, for which some sketches survive, was simply to transpose *Leonore* No. 1 (which had never yet been performed) to E, making whatever adjustments were necessary for instrumental range. But he quickly decided that it was easier to start over afresh. The result was a perfect overture for this opening—not so dramatic as the earlier *Leonore* overtures, but also not so powerful as to render the opening scene anticlimactic. And though the *Fidelio* Overture does not have explicit musical references to the action of the opera to follow, there are, at least, hints of the two principal characters at the very beginning. After four allegro measures of full orchestral fanfare, we have a rich Adagio begun softly by horns in E; this at least hints at the horns (in the same key) in Leonore's big aria, "*Komm, Hoffnung.*" The overture continues with another tutti Allegro for four measures, followed by an Adagio with strings murmuring in the relatively dark key (in this context) of C major, music that cannot fail to suggest the passage in the duet between Rocco and Pizarro in which the governor of the prison asks his turnkey to murder the prisoner in the deepest dungeon and Rocco, accompanied by murmuring strings in a soft C major, sings, "The one who scarcely lives, and hovers like a ghost?" This is, of course, a reference to Florestan, the imprisoned hero. For the rest, the *Fidelio* Overture goes about its business as an overture should—being energetic and lively, preparing the audience to follow with eager attention the story that is soon to unfold.

—Steven Ledbetter



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BOSTON SYMPHONY ORCHESTRA
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Robert Schumann
Conzertstück in F for four horns and orchestra, Opus 86



Robert Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich, near Bonn, on 29 July 1856. He composed his Conzertstück *for four horns in Dresden, sketching the work between 18 and 20 February 1849 and completing the orchestration by 11 March. It was first performed in Leipzig on 25 February 1850. These are the first performances by the Boston Symphony Orchestra, though the work was given in Symphony Hall last spring by the Boston Pops with the same soloists. In addition to the four horn soloists, the score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.*

The German word "*Konzert*" means both "concert" and "concerto"; the derivative, "*Konzertstück,*" has no direct translation into normal English, since "concerto piece" is literal but ugly, while "concert piece," occasionally encountered, evades the issue. A "*Konzertstück*" is a work "something like a concerto" but unusual enough that the composer hesitates to give it the standard name. Sometimes the term is applied to a concerted composition—one featuring the opposition between one or more soloists and the full orchestra—to suggest that it is diminutive, too small a piece to be considered a full-scale concerto. For that reason, the term "*Konzertstück*" has occasionally invited sneers, as if the work in question were too small to be anything other than trivial.

No such considerations should encourage anyone to patronize or belittle Schumann's *Konzertstück* (or, as he chose to spell it here, "*Concertstück*"), which is a full-blown concerto in every sense of the word! Probably the only reason Schumann chose to use the less familiar term is that the three movements are linked and follow directly from one another. In this respect it is rather like Carl Maria von Weber's F minor *Konzertstück* for piano and orchestra, probably the composition that did most to popularize the term. But the scope of the three movements (and particularly the richness of the developments in the two sonata-form movements), the lavish melodic invention, and the harmonic color all combine to make this work one of the strongest and most rewarding large-scale compositions that Schumann ever wrote. It is a mystery why the piece is not much better known.

Schumann conceived and completed the score in an astonishingly short time that was also filled with many other projects. This burst of creative energy was doubly welcome because during the mid-1840s Schumann had suffered poor mental health for a time and found composing difficult in the extreme. But by 1847 he had turned with great enthusiasm to the composition of his sole opera, *Genoveva*, which took most of 1847 and the first eight months of 1848. Afterwards, with the musical juices still flowing freely, he had turned at once to the project of writing some incidental music for Byron's *Manfred*. By mid-October he had practically finished the overture, and he sketched music for the entire first act on a single day (6 November), completing the score on 23 November. From

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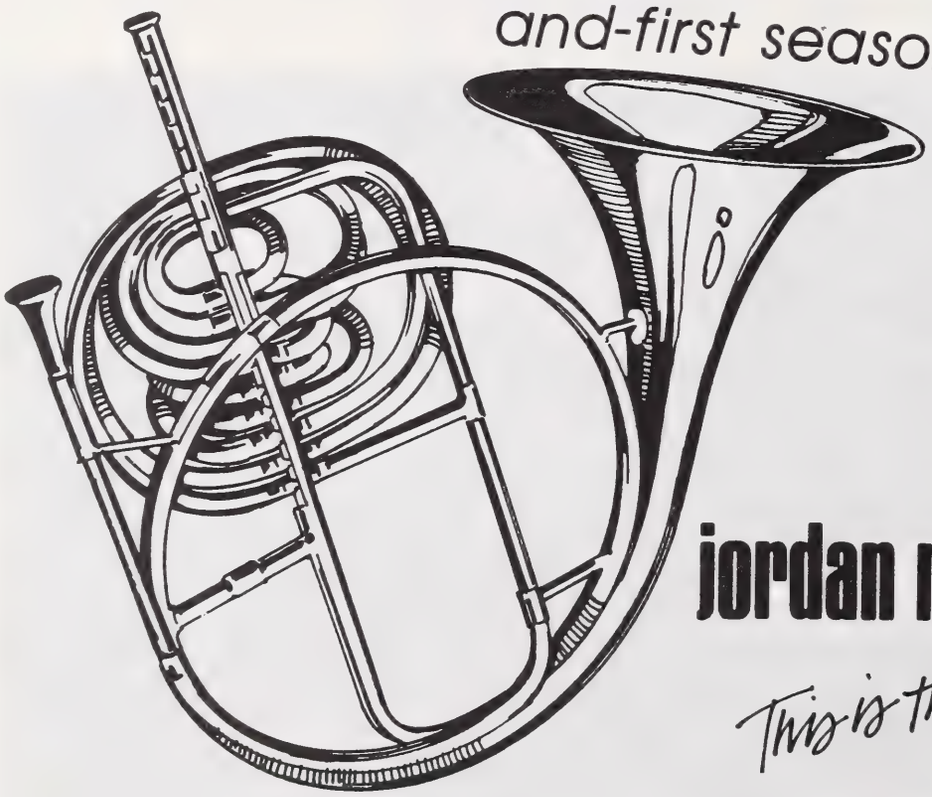
this point there was no stopping him. He seems hardly to have been able to sign the completed manuscript of one work before starting out on the next, as the record of his output indicates: on 25 November he began his choral *Adventlied* (fully sketched by 30 November and orchestrated by 19 December) and a piano duet, *Bilder aus Osten (Pictures from the East),* completed the day after Christmas. Three days later he began a set of *Waldscenen (Forest Scenes)* for piano; they were finished in a week. He spent much of January touching up details of *Genoveva*, then took two days (11-12 February) to write the *Phantasiestücke (Fantasy Pieces)* for clarinet and piano and four days (14-17 February) for the Adagio and Allegro for horn and piano. He then turned immediately to the *Konzertstück* for four horns, sketching the whole in just three days (18-20 February); in less than three weeks (by 11 March), he had also completed the orchestration.

But his outpouring of new music continued. Most of March he spent writing choral romances and ballads, as well as the *Spanisches Liederspiel.* a cycle of vocal solos, duets, and quartets. The first week of April was devoted to revising his first two piano trios for publication. On 13-15 April he composed the five *Stücke im Volkston (Pieces in Folk Style)* for cello and piano and began the *Liederalbum für die Jugend (Song Album for the Young)* on 21 April. Only the outbreak of revolution in Dresden (on 3 May) put a temporary halt to this creative outburst. Even then, once he had withdrawn to a place where he would not be forced to take part in the revolutionary activity, which held no appeal for him (unlike Wagner, who manned the barricades), he returned to the *Liederalbum* and completed it on 13 May. Small wonder that he was later to call this period "my most fruitful year."

Schumann probably intended to have the *Conzertstück* performed in Dresden, where he was living at the time. The splendid Dresden orchestra had assuredly been a prime inspiration for the richness of this particular score. But when his activities in Dresden



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were cut short by revolution, he had to wait a year before hearing a performance in Leipzig. Yet he was already confident of the quality of the work; even before the premiere he wrote to Ferdinand Hiller to say, "It seems to me to be one of my best pieces."

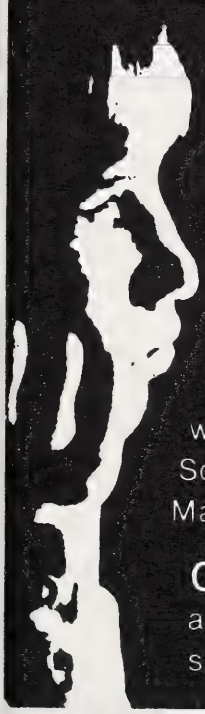
After two attention-getting chords from the orchestra, the four horns lead off with a noble fanfare, the germ of all that is to follow. We'll hear much of that triplet-figure pick-up in the movement to come. The orchestra expands the fanfare into a full-scale lyric treatment, whereupon the soloists begin to vie with one another—and with the other instruments—in a colorful variety of combinations, ranging in style from the lyric to the virtuosic, in music that has both melodic and contrapuntal interest. The skillful interweaving of singing phrases creates a wonderfully rich texture.

The slow movement, which Schumann called a "Romance," is characteristically songlike. After stating the first phrase of the theme, the first two horns proceed in a canon, possibly a reflection of Schumann's recent study of Bach, though there is no Baroque spirit in this lyric outpouring. The middle section builds to an impressive climax in a broad melody first heard in the orchestra, then carried on by the soloists. (It will return transformed in the finale.) The movement closes with a greatly abridged restatement of the opening section.

A few measures of continuation from the cadence of the Romance link the slow movement to the finale, a lively sonata-form movement filled with wit and color growing out of the fanciful interplay of soloists and orchestra. A crisp anapestic rhythmic figure in the orchestra urges the soloists along in their swelling fanfares. The development section is particularly adventurous in its wide-ranging harmonies, and Schumann appropriately tells the soloists to play their cadential flourish "with bravura."

—S.L.

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Johannes Brahms
Symphony No. 2 in D, Opus 73



Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. The Symphony No. 2 was composed in 1877, during a productive summer stay at Pörtschach in Carinthia (southern Austria); the first performance took place under the direction of Hans Richter in Vienna on 30 December 1877. The first American performance was given at New York's Steinway Hall by the Philharmonic Society under Adolph Neuendorff on 3 October 1878. Boston heard the Brahms Second for the first time several months later, when Carl Zerrahn conducted it on 9 January 1879 at a Harvard Musical Society concert. Georg Henschel led the first Boston Symphony performances in February 1882, and the orchestra has since played it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Leonard Bernstein, Charles Munch, Eugene Ormandy, John Barbirolli, Lorin Maazel, Ernest Ansermet, Erich Leinsdorf, Stanislaw Skrowaczewski, William Steinberg, Michael Tilson Thomas, Sir Colin Davis, Eugen Jochum, Seiji Ozawa, Joseph Silverstein, and Kazuyoshi Akiyama. The most recent Tanglewood performance was Eugene Ormandy's in July 1979; Seiji Ozawa led the most recent Symphony Hall performances earlier this season. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Brahms's Second Symphony was new when the Boston Symphony Orchestra was founded. True, it had already been played here twice, but it was counted as a fearfully modern composition, and when the BSO's first music director, Georg Henschel, led a performance of the piece in the inaugural season, people listened with respect, at least, if not enthusiasm (after all, Henschel was a friend of the composer himself; years later he wrote a book entitled *Personal Recollections of Johannes Brahms*).The reviewers found the symphony a tough nut to crack. The Boston *Traveler* ran a review that was as typical of its day as it is untypical of ours:

> It would appear as though Brahms might afford occasionally to put a little more melody into his work—just a little now and then for a change. His Second Symphony gave the impression that the composer was either endeavoring all the while to get as near as possible to harmonic sounds without reaching them; or that he was unable to find any whatever.

We can only gape in astonishment. During the intervening century we have come to recognize the Second above all as the most pastoral of his four essays in the symphonic medium, the lush and sensuous foil to his more austere C minor symphony composed only the preceding year.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in 1876,

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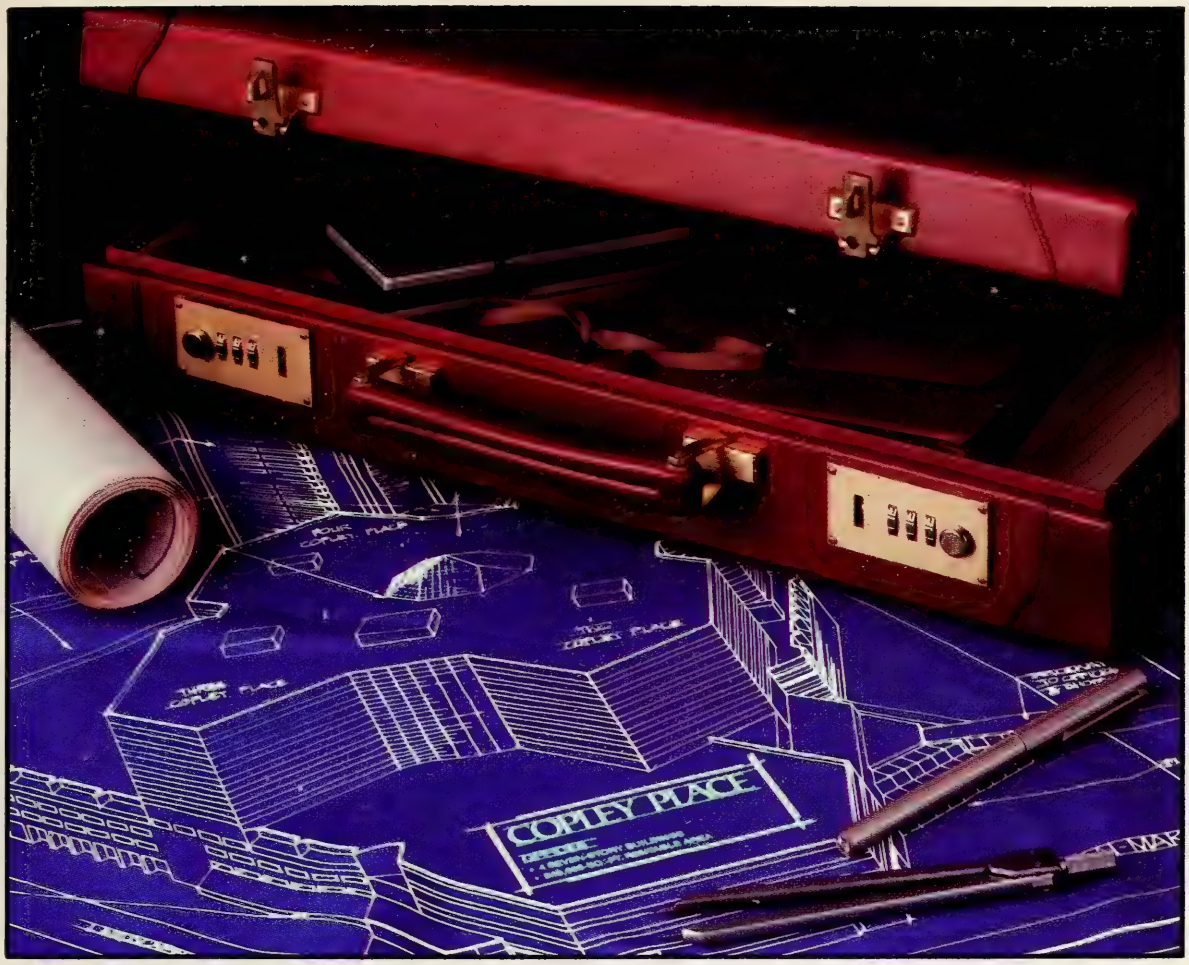
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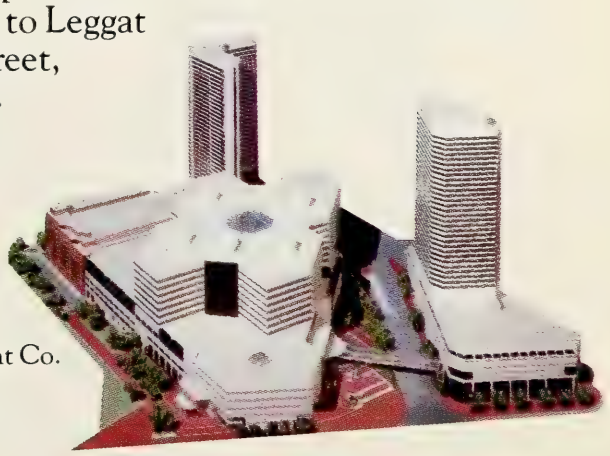
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was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem.* Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and long-time correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W.F. Apthorp, later the BSO's program annotater, wrote in the Boston *Courier* following the first performance in Boston:

> It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

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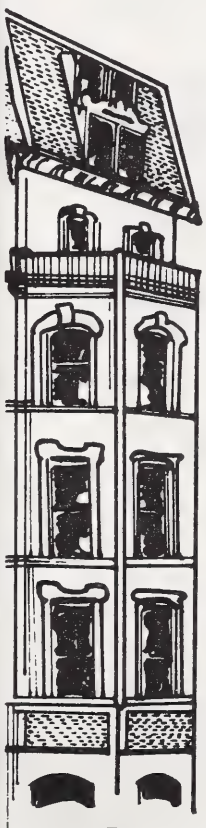


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How times change! From the distance of a century, we are prepared to enjoy the spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

And yet it is surprising but true that this largest, most apparently unbuttoned of the Brahms symphonies is also one of the most closely wrought. Everything in the first movement grows out of the opening phrase and its component parts: a three-note "motto" in cellos and basses, the arpeggiated horn call, a rising scale figure in the woodwinds. It might be easy, for example, to overlook the first three notes as a mere preparation for the "true" theme in the horns (after all, that motto figure does not even return at the recapitulation, which starts with the horn call); but at every point in the first movement and elsewhere throughout the symphony echoes of those three notes appear—sometimes as quarter-notes (as in the opening), sometimes speeded up to eighth-notes (which has the effect of changing the 3/4 movement to 6/8), and sometimes slowed down to half-notes (which does the opposite, changing 3/4 to 3/2 in feeling). And the coda of the first movement is a veritable encyclopedia of treatments of the motto. Even when the motto does not appear by itself it is buried in the other melodic ideas that



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grow out of the opening statement. Like the motto figure, each of the other elements of the opening phrase carries its weight in the discussion to follow.

One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos; this melting waltz tune sounds more than a little like Brahms's *Lullaby*—is that why it is so relaxing? Brahms saturates the melody with lower string sound by giving the tune to the cellos and placing them above the violas, who have an accompanying part.

Brahms's rhythmic control may have confused early listeners but is treasured today as a fresh and powerful feature of his music. I have already referred to the metrical transformations of the opening motto; but Brahms's interest in rhythm extends to the phrasing of melodies and whole sections. Somehow, imperceptibly, we find that he has accomplished a sleight-of-hand trick in the exposition and we reach an energetic passage in which everything has been shifted by one beat—what *sounds* like the downbeat of the measure is in fact the second beat, and this runs for a good sixteen measures before the conductor's downbeat and the "feel" of the strong beat in the phrase again coincide. Here and in similar passages Brahms's flexibility avoids the "tyranny of the barline" that straitjacketed so much nineteenth-century music.

The second movement, a rather dark reaction to the sunshine of the first, begins with a stepwise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Each of them, rising and falling in slow graceful shapes, grows organically into rich and sinuous patterns.

Beethoven would have written a scherzo for his third movement, perhaps one with two Trios, as in the Seventh Symphony. Brahms avoids direct comparison with Beethoven by making his third movement more of a lyrical intermezzo, but the shape is close to that of the scherzo with two Trios. A serenading melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters (the first shifts from 3/4 to 2/4, the second from 3/4 to 3/8). This aroused consternation among Boston critics a century ago. John Sullivan Dwight commented, "It is all pretty, but it hardly seems to hold together—the giddy fancies of a wayward humor." He failed to notice that each of the interruptions is a variation and further development of ideas already heard in the main part, especially the oboe tune. Trios are normally inserted for purposes of contrast, but Brahms achieves his contrast through unity.

The final Allegro is as close-knit as the first movement and is based throughout on thematic ideas that can ultimately be traced back to the very beginning of the symphony (including the "motto"). Here, too, Brahms's lavish invention makes familiar ideas sound fresh in new relationships. Once again he produces another of those prize metrical shifts, producing a passage that gradually grows from the basic 2/2 of the movement into a surprising 3/4, while the conductor continues to beat in 2/2!

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—S.L.



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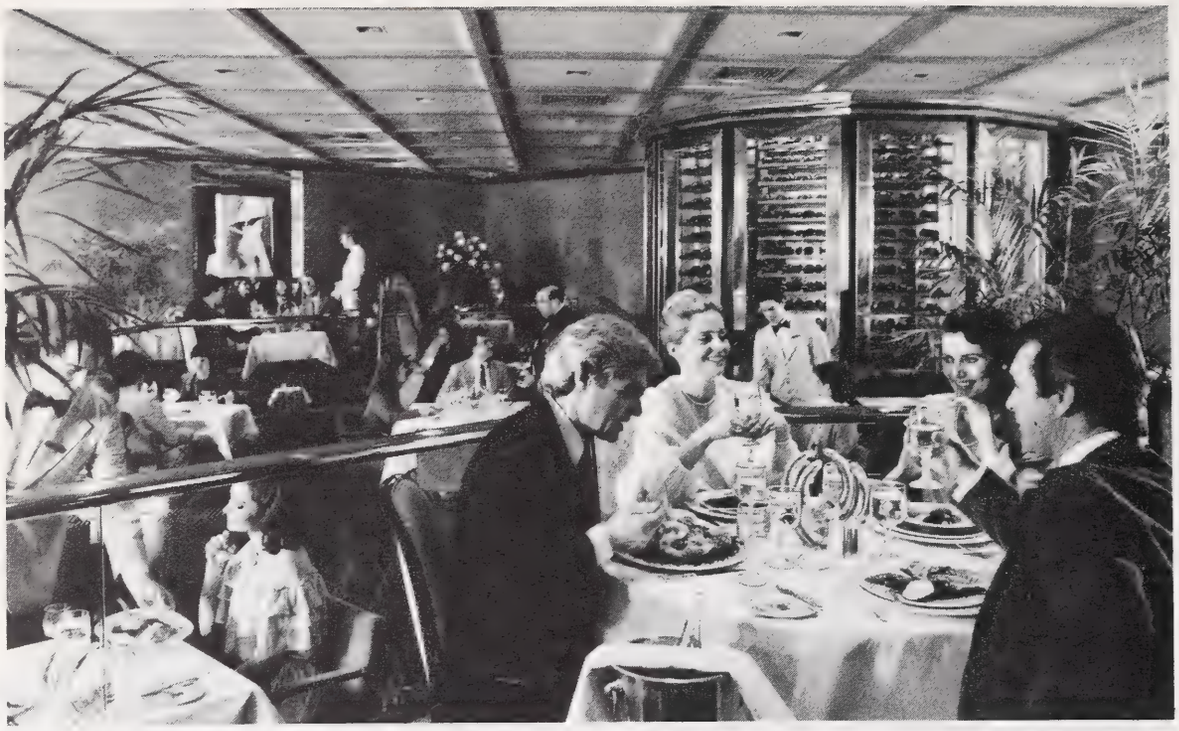
More . . .

Of writings about Beethoven there is no end. The standard biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (U. of Washington paperback) which deals briefly with the *Fidelio* overture. The *Fidelio* overture, of course, precedes any full recording of the opera, but it is also available separately on single discs of Beethoven overtures. Among the recommended ones are the recording of Leonard Bernstein and the Vienna Philharmonic (DG, including *Fidelio, Egmont, Leonore* No. 3, *Coriolan, King Stephen, and* Prometheus*) and that of Herbert von Karajan with the Berlin Philharmonic (DG, either as a single disc containing the most famous overtures or as a two-record set including Beethoven's entire output of overtures).*

The article by Gerald Abraham on Robert Schumann in The New Grove is very fine. Hans Gal's *Schumann Orchestral Music* in the BBC Music Guides (U. of Washington paperback) is one of the best volumes in that fine series; it contains a brief but informative discussion of the *Conzertstück* for four horns and orchestra. *Robert Schumann: the Man and His Music*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them a fine chapter on the concertos by Alfred Nieman. There is a splendid recording of the *Conzertstück* by Daniel Barenboim with the Chicago Symphony (DG, coupled with Schumann's Second Symphony, or as part of a three-disc set that also contains all four symphonies and the *Manfred* Overture). Klaus Tennstedt has recorded it with the Berlin Philharmonic (Angel, coupled with the Schumann Third), and there is a budget recording by Karl Ristenpart with the Chamber Orchestra of the Saar (Nonesuch, with the Introduction and Allegro appassionato in G, Opus 92, also called *Conzertstück*).

The Life of Johannes Brahms by Florence May, a two-volume biography that came out in 1905, is still available, superb, and expensive (Scholarly). The most recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (U. of Washington paperback). Donald Francis Tovey's note on the Second Symphony in the first volume of *Essays in Musical Analysis* is excellent (Oxford, available in paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive," is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Among available recordings, Pierre Monteux's with the Vienna Philharmonic is quite splendid (London Stereo Treasury), as is Sir Thomas Beecham's with the Royal Philharmonic Orchestra (Seraphim, coupled with the *Academic Festival* Overture); both are on budget-priced labels. Claudio Abbado's performance with the Berlin Philharmonic is full—with the first-movement repeat—and relaxed in mood (DG). Herbert von Karajan's fine performance with the Berlin Philharmonic is available either as a single disc or in a set of the four Brahms symphonies (DG).

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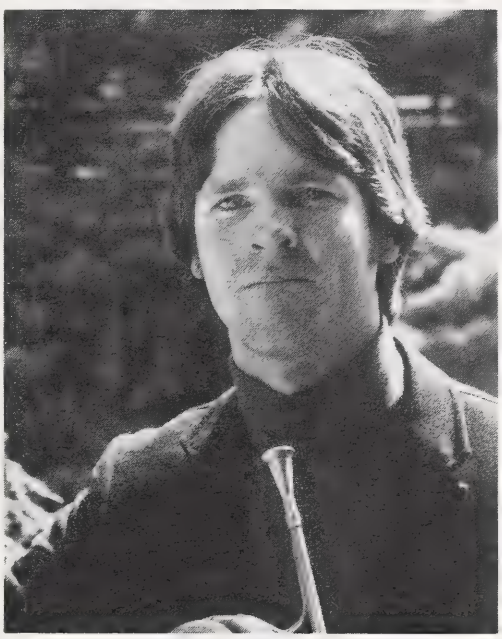
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Charles Kavalovski



Charles Kavalovski, the Boston Symphony Orchestra's principal horn, joined the orchestra during the summer of 1972. Formerly principal horn of the Denver Symphony, he holds a doctoral degree in physics from the University of Minnesota. Before turning to music as a career, he taught and did research at several leading universities, including the Massachusetts Institute of Technology. He is currently adjunct professor of both music and physics at Boston University, a faculty member at Tanglewood's Berkshire Music Center, and a member of the Boston Symphony Chamber Players.

Richard Sebring



Richard Sebring was recently appointed associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops. A graduate of the University of Washington and a former student at the Berkshire Music Center at Tanglewood, Mr. Sebring joined the Boston Symphony Orchestra in the fall of 1981. He has been principal horn with the Opera Company of Boston and the Concert Opera Orchestra of Boston. His past experience also includes playing horn with the Pro Arte Chamber Orchestra of Boston and the Boston Ballet Company.



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Daniel Katzen



Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen was previously fourth horn with the San Diego Symphony, second horn with the Grant Park Symphony in Chicago, and second horn with the Phoenix Symphony. He has also been an extra player with the Chicago Symphony, the Rochester Philharmonic, and with orchestras in Europe and Israel.

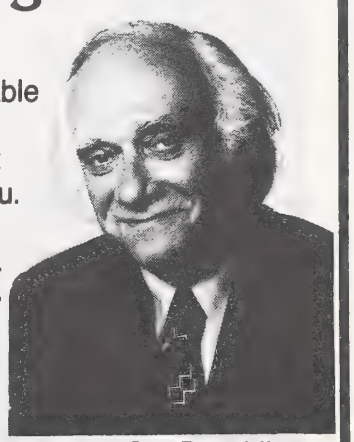
Born in Rochester, New York, Mr. Katzen began playing the piano at age two and the cello at age nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating with honors, Mr. Katzen attended the Indiana University School of Music, where his teachers were Michael Holtzel and Philip Farkas. The course of study included a year at the Salzburg Mozarteum. After earning his bachelor of music degree and graduating with distinction, he did post-graduate work at Northwestern University, where he studied with Dale Clevenger. Mr. Katzen joined the Boston Symphony Orchestra in 1979.



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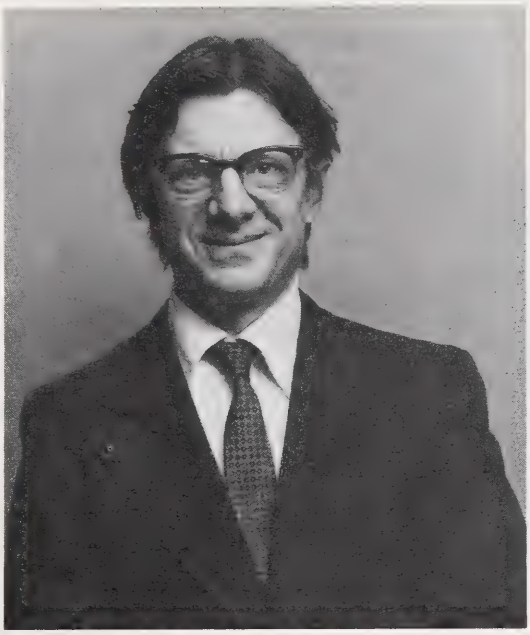
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Richard Mackey



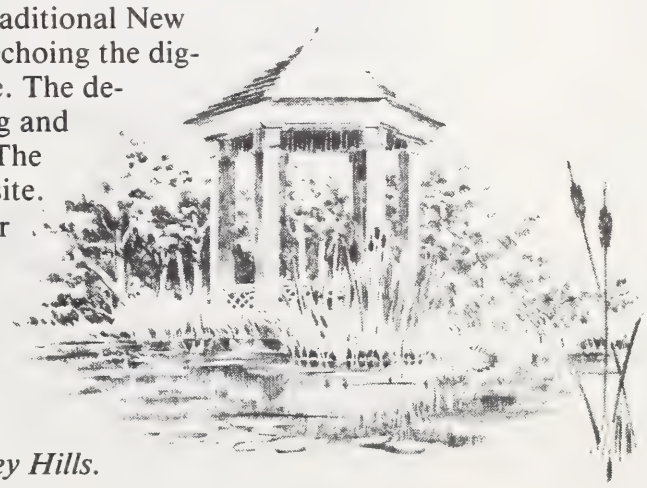
Born in Philadelphia, Richard Mackey joined the horn section of the Boston Symphony Orchestra in April of 1973. He attended the New England Conservatory of Music, where he studied with former Boston Symphony horn player William Valkenier. Mr. Mackey began his musical training at the age of eleven with trumpet lessons, switching to the horn two years later. Between 1953 and 1962, he performed regularly at the Marlboro Music Festival in Vermont, and until 1955 he was a member of the horn section of the Detroit Symphony. He then joined the Cleveland Orchestra, which he left in 1963 to become a member of the Japan Philharmonic. While there, he performed a number of times under the direction of Seiji Ozawa. Mr. Mackey has also been a freelance artist in Los Angeles.

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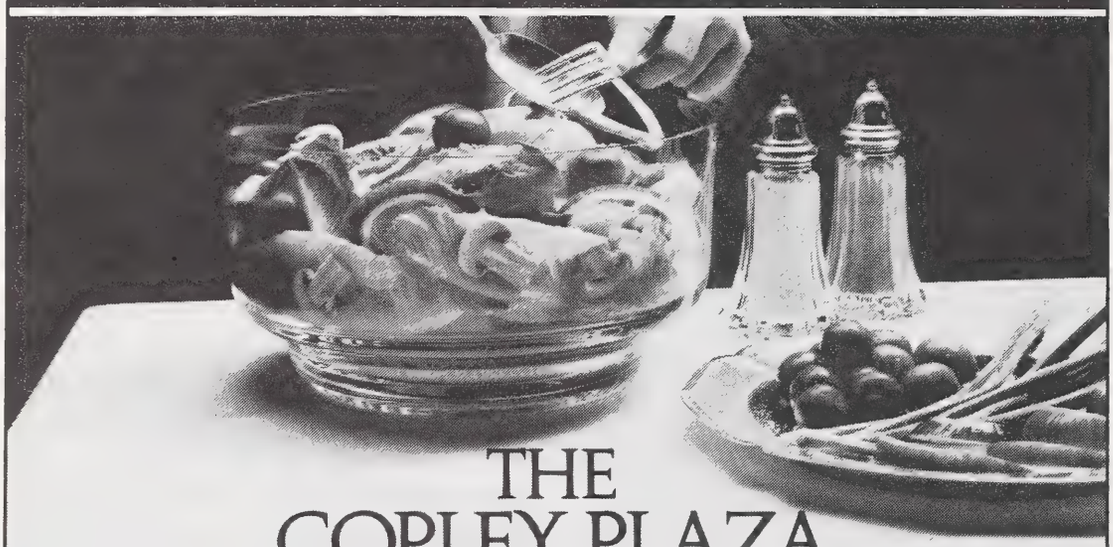
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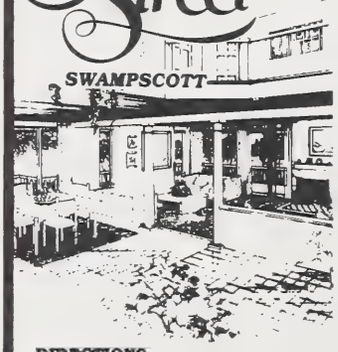
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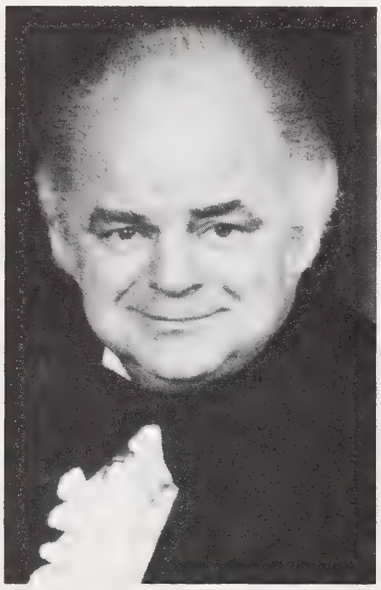
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Tuesday, 22 February—8-9:55
Tuesday 'B' series
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Weber	Overture to *Der Freischütz*
Schumann	Symphony No. 1
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Wednesday, 23 February at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Annex.
Thursday, 24 February—8-9:45
Thursday 'A' series
Friday, 25 February—2-3:45
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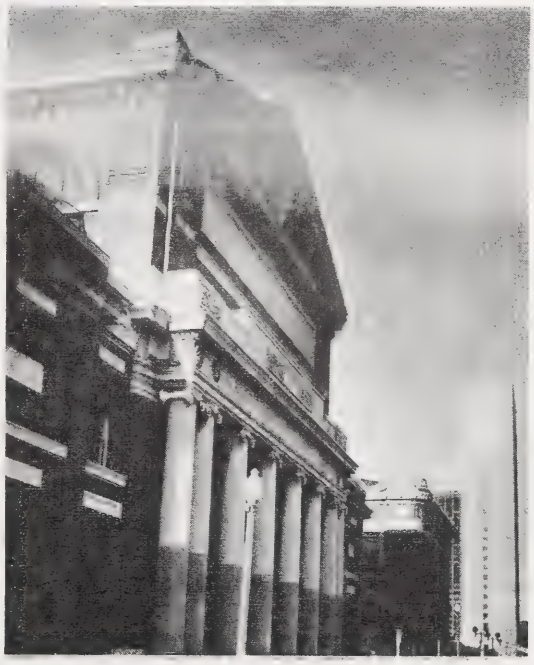
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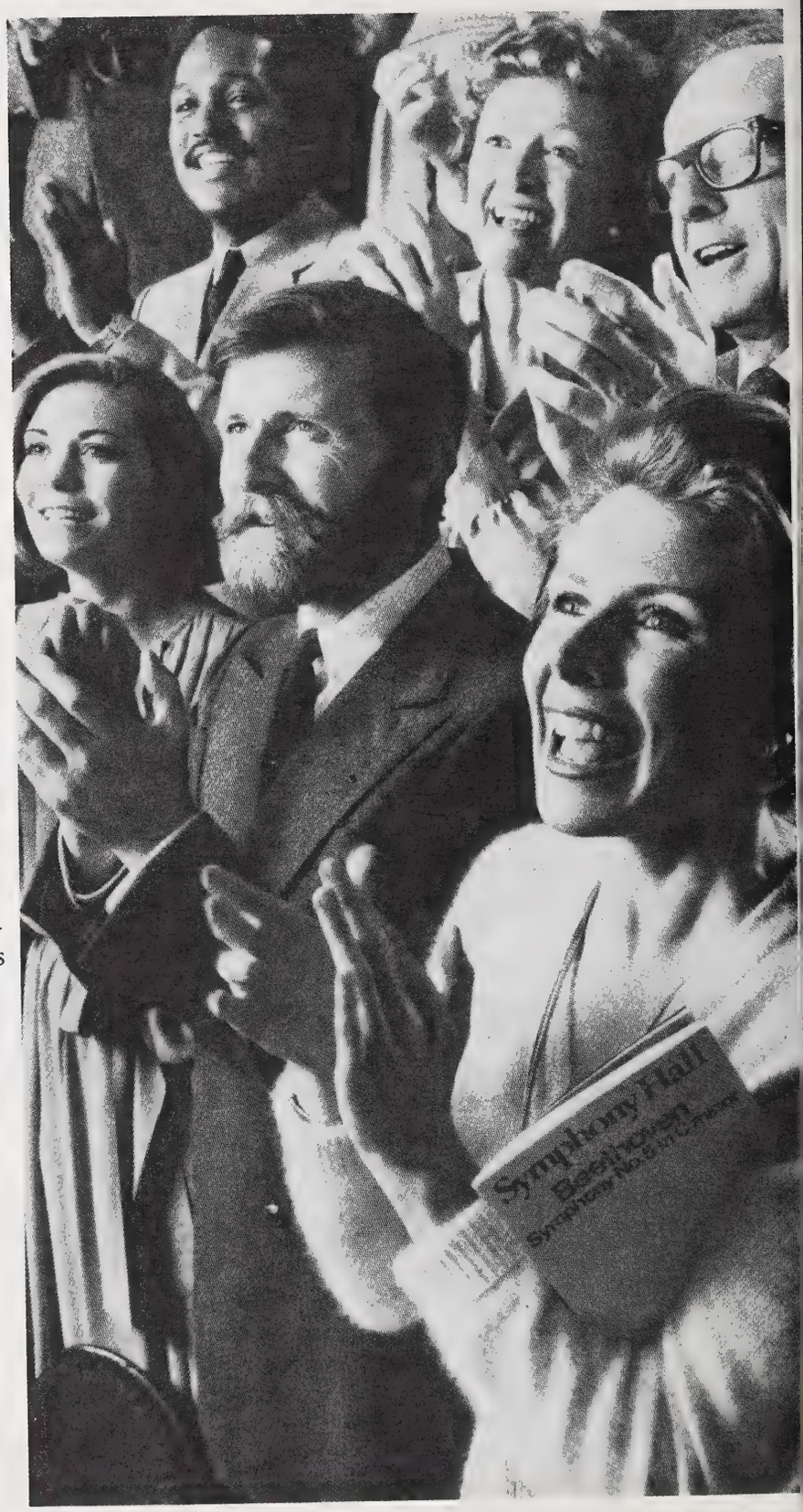
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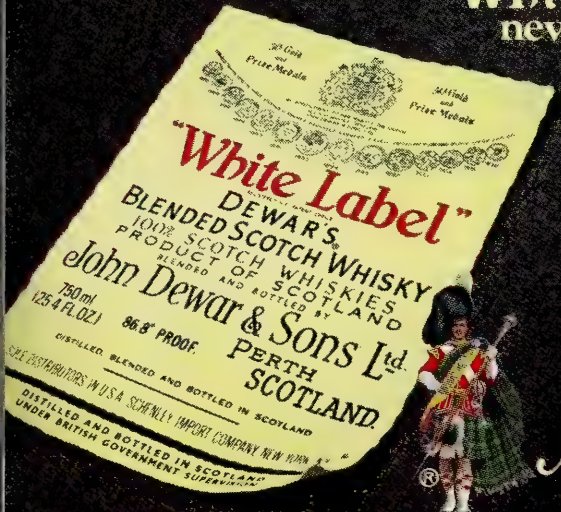
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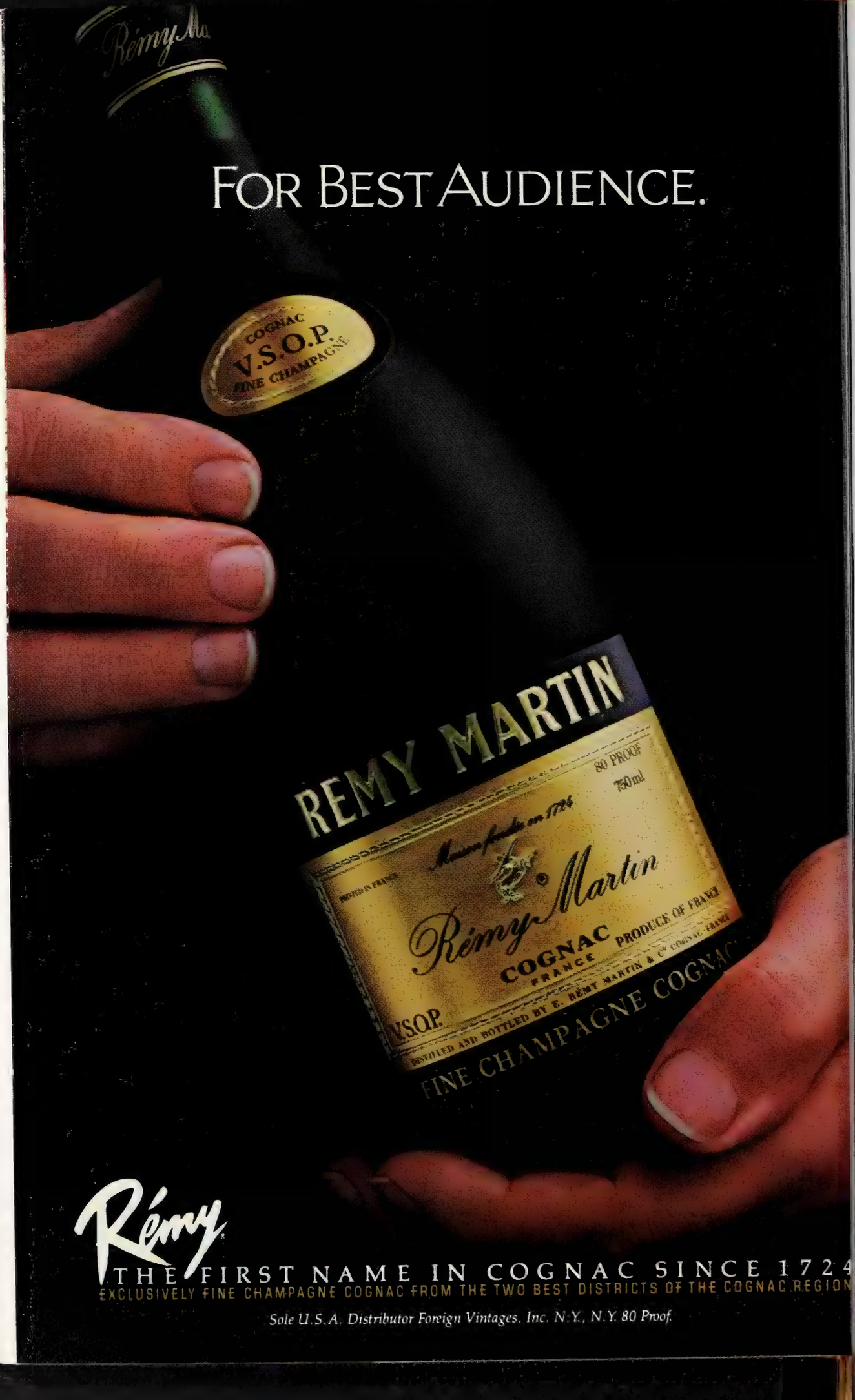
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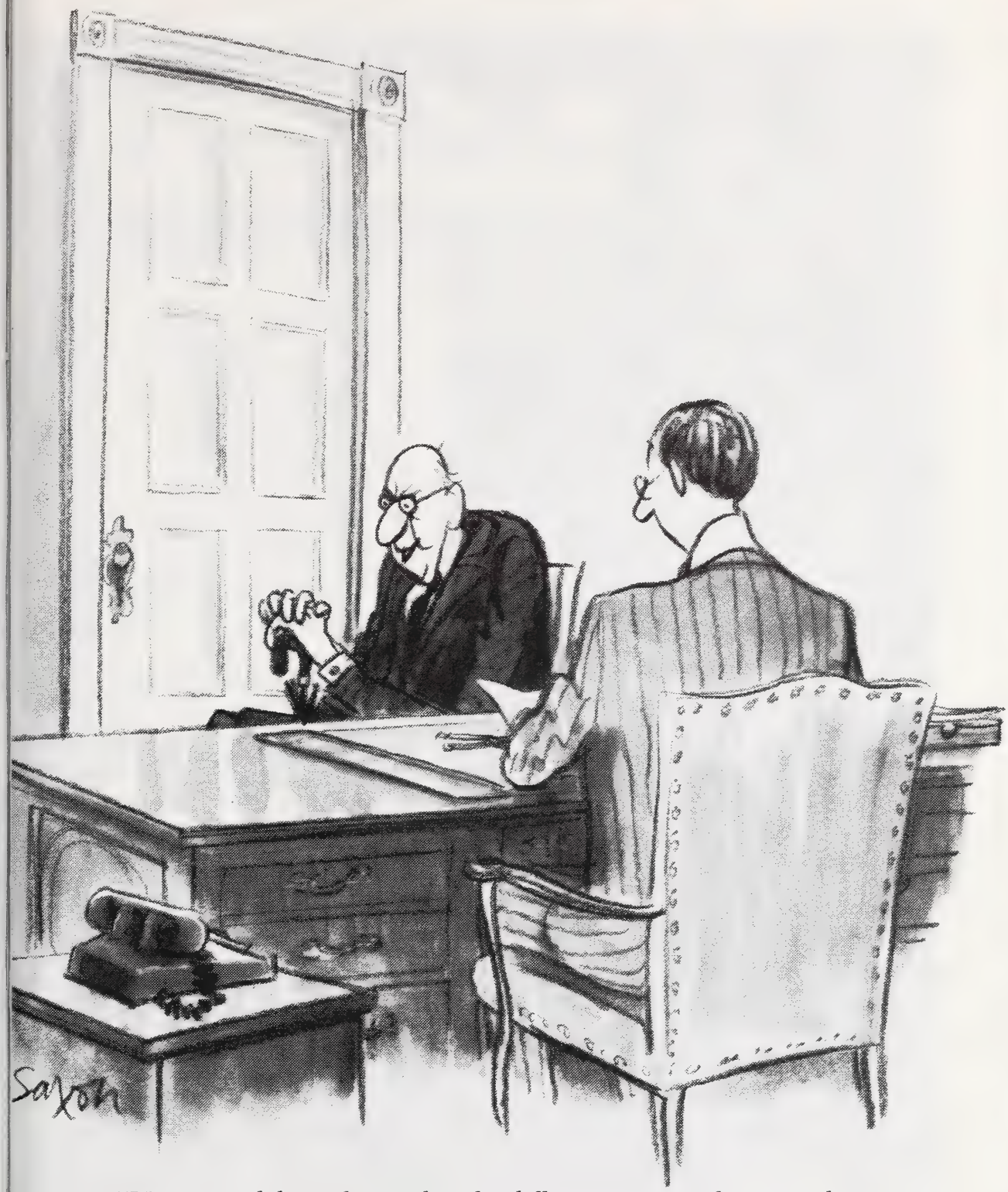
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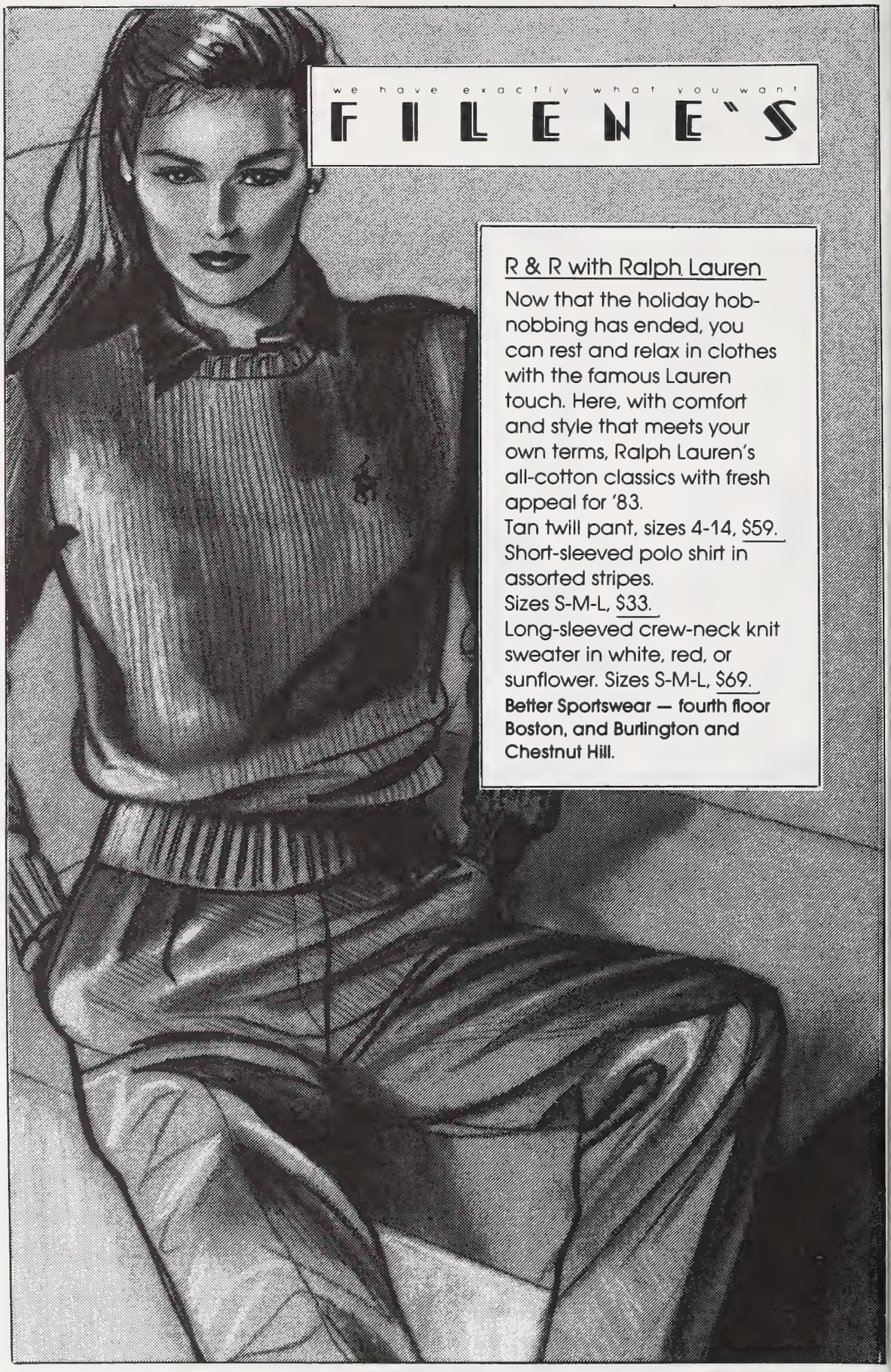
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The Council of the Boston Symphony Orchestra invites everyone to participate in its major fundraising event, the 1983 BSO/WCRB Musical Marathon, on 11, 12, and 13 March. WCRB-FM-102.5, with Richard L. Kaye at the helm, will begin broadcasting from the Cabot-Cahners Room in Symphony Hall at 9 a.m. Friday morning and will continue until this year's Marathon goal of $300,000 is reached Sunday night. During the weekend, hundreds of volunteers will staff Symphony Hall taking telephone pledges and ensuring the smooth running of every facet of this year's endeavor. WCVB-TV-Channel 5 will broadcast a special Sunday-evening program featuring performances by the Boston Symphony under Seiji Ozawa and the Boston Pops under John Williams. This year's premiums offer something for everyone, including a specially commissioned silk-screened poster, "The Boston Symphony Orchestra with Seiji Ozawa," by Lance Hidy. Exclusive premiums new this year include an updated tote bag, a lyre pendant in silver and gold, and a stuffed BSO bear sporting a sweater hand-knit by Council members. In addition, members of the orchestra and Symphony Hall staff have donated many unique premiums, as have numerous BSO Trustees and Overseers. The 1983 BSO/WCRB Marathon Catalog, with more items than ever before, and underwritten with the help of New England Telephone, will be in the mail early in February. Invitations are already in the mail for a gala Marathon Preview Party to take place Tuesday, 1 March, with complimentary champagne, music, a cash bar, and a cocktail buffet. At 7:15 that evening, Sotheby Parke Bernet will be on hand to offer a very special group of premiums, ranging from Reed and Barton pewter candlesticks to a helicopter ride over Boston Harbor to a tour of the West Wing of the White House. Tickets for the Preview Party are $12.50 per person. For further information and reservations, call the Marathon Office at (617) 266-1492, ext. 230.

"A Walk Through the Ages"

The Junior Council of the Boston Symphony Orchestra will present a special benefit program, "A Walk Through the Ages," featuring four BSO horn players: Daniel Katzen, Roger Kaza, Richard Sebring, and Jay Wadenpfuhl. This program, ranging from Renaissance to modern music, and including works by Palestrina, Bach, Reicha, Hindemith, and Lowell Shaw, will be presented at the Harvard Club, 374 Commonwealth Avenue in Boston on Sunday, 27 February at 4:30 p.m. The musicians will comment briefly on the music being performed. Wine and cheese will be served. Tickets to this benefit concert are $25 (of which $15 is tax-deductible) or $10 for regular admission. All proceeds benefit the Boston Symphony Orchestra. For further information or reservations, please call the Junior Council at Symphony Hall, (617) 266-1492.

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The second program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, will include Ibert's *Divertissement* and a staged production with music from Richard Strauss's *Bourgeois gentilhomme* Suite. Steven Aveson of WBZ-TV's "Evening Magazine," actor Will Lebow, and Deborah Wolf, resident choreographer at the Concert Dance Company of Boston, will be featured in the Strauss. Dates for this program are Wednesday, 16 February at 10:15 a.m.; Friday, 18 February at 10:15 a.m.; and Saturday, 19 February at 10:30 a.m. For tickets and further information about Youth Concerts at Symphony Hall, call the Youth Activities Office at (617) 266-1492.

The first of this year's two Boston Symphony High School Concerts will take place on Thursday morning, 17 February at 10:15. The program includes Haydn's *Military* Symphony, Darius Milhaud's *Creation of the World,* and the Beethoven *Leonore* Overture No. 3. Marc Mandel, program annotator and music consultant for the BSO Youth Concerts, will introduce the program. William Pierce, the "radio voice" of the Boston Symphony Orchestra, will be guest host for the second high school program on Thursday, 24 March. For tickets, or for additional information regarding the two-concert high school series, call the Youth Activities Office at Symphony Hall, (617) 266-1492.

BSO Members in Concert

BSO cellist Ronald Feldman appears in recital with Elizabeth Morse, harp, at the First Parish Church of Watertown, 35 Church Street (corner of Summer Street), on Friday, 4 February at 8 p.m. The program includes music of Fauré, Saint-Saëns, J.S. Bach, Salzedo, Ravel, and Rachmaninoff. Admission is $5, $3 for senior citizens and those under eighteen. For information and reservations call 527-0225 or 484-3049.

The Francesco String Quartet—BSO violinists Bo Youp Hwang and Ronan Lefkowitz, violist Robert Barnes, and cellist Joel Moerschel—plays music of Beethoven, Stravinsky, Wolfe, and Brahms at the Longy School of Music in Cambridge on Sunday afternoon, 13 February at 3 p.m. Tickets are $7, and seats are unreserved. For further information, call 862-0995.

BSO violinist Cecylia Arzewski will perform the Mendelssohn Violin Concerto with the Worcester Symphony Orchestra under the direction of Joseph Silverstein on Saturday evening, 15 February at 8 p.m. in Mechanics Hall in Worcester.

BSO on WGBH

Live interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: cellist Yo-Yo Ma on Monday, 7 February at 11 a.m.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
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Bo Youp Hwang
John and Dorothy Wilson chair

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Harry Dickson
Forrest F. Collier chair

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Fredy Ostrovsky

Leo Panasevich
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Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

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Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

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Joseph McGauley
Leonard Moss
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Michael Zaretsky
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* Betty Benthin
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* Mark Ludwig

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Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
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Bela Wurtzler
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John Barwicki
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Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
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Lois Schaefer
Evelyn and C. Charles Marran chair

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Wayne Rapier
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English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
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Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
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Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

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Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

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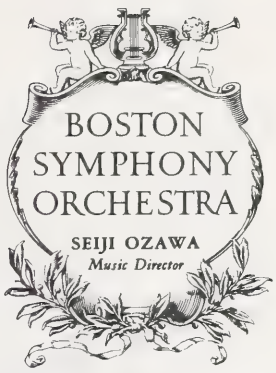
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BEETHOVEN — Symphony No. 1 in C, Opus 21

Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Adagio—Allegro molto vivace

BRUCH — Violin Concerto No. 1 in G minor, Opus 26

Prelude. Allegro moderato—
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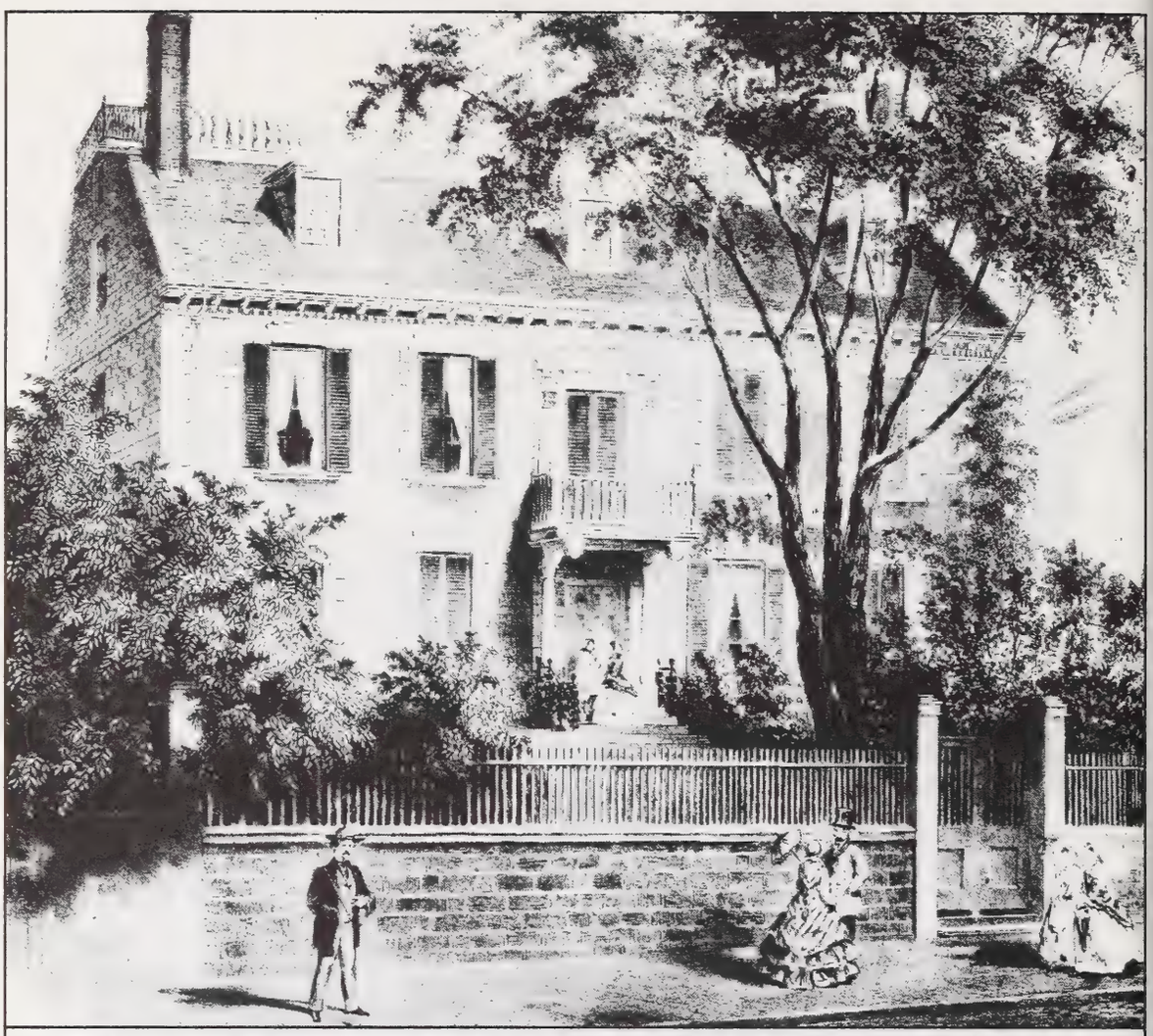
Ludwig van Beethoven
Symphony No. 1 in C, Opus 21



Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He probably composed the greater part of his First Symphony in 1799, completing it early in 1800. The first performance took place at a concert given by Beethoven in Vienna on 2 April 1800. The first American performance seems to have taken place in the highly musical Moravian community in Nazareth, Pennsylvania, on 13 June 1813; the conductor of that performance is unknown. Georg Henschel introduced the work to Boston Symphony audiences early in the inaugural season, on 28 and 29 October 1881. Since then it has been performed here under the direction of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Charles Munch, Richard Burgin, Erich Leinsdorf, Eugene Ormandy, and William Steinberg. The most recent Symphony Hall performances took place in December 1975 under Michael Tilson Thomas; since then there have been performances at Tanglewood conducted by Seiji Ozawa (1976) and Kurt Masur (1982). The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

Popular writing about Beethoven has found it all too easy to belittle the early, pre-*Eroica* symphonies as offspring of the eighteenth century, as little more than student works, forerunners of the masterpieces to come. Quite aside from its gratuitous denigration of the rich legacy of Haydn and Mozart, this attitude shows little real understanding of Beethoven's music. Beethoven's contemporaries, at least, were aware that the First Symphony marked the arrival of an arresting new voice in the concert hall, one that made demands possibly beyond the audience's willingness to follow. Certainly the work that succeeded most brilliantly with those who attended Beethoven's "academy" (as such concerts were called) on 2 April 1800 was not the symphony but another new piece, the Septet in E-flat, Opus 20. That work, delightful as it was, did not make the kinds of intellectual demands that the symphony did. The symphony was full to overflowing with musical ideas and demanded full attention throughout. It was no lightweight piece, but rather a *dense* composition in its interrelationship of thematic idea and harmonic plan, in its expansion to a larger scale than most earlier symphonies had aimed at, and in the intricate interplay of small motivic gestures that helped to unify it.

We know nothing of why Beethoven wrote this symphony. He had certainly planned an attack on the largest musical genre more than once before— sketches survive for earlier symphonies that never got beyond the embryo stage—but it was not until he was thirty years old, already established as a piano virtuoso and composer for the piano, with recently won laurels as a composer for string quartet, that he came before the public as a symphonist. No sketches seem to survive, and even the complete autograph score is lost. We are left, then, only with the work itself.



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Today, after having heard the Beethoven First so many times over so many years, it is difficult to recapture what must have been the audience's sense of disorientation in the opening measures, when Beethoven's first two chords seem to imply a symphony in F, only to have that move cancelled by the next chord, which aims at G. We now think of that opening as a wonderful, oblique approach to the home key, a setting up of harmonic tensions that are only resolved with the establishment of the main Allegro con brio. But early listeners found themselves befuddled by what seemed to be contradictory signals from the composer. Right from the outset there was no doubt that this was a new and individual voice.

Once underway with his Allegro con brio, Beethoven suggests the expanded framework of his material by presenting his theme first on the tonic of the home key, then immediately repeating it one step higher. It is a favorite gambit of the composer's. Such a gesture cannot be repeated again literally without becoming exasperating; it virtually forces something varied in consequence. At the same time, the elevated pitch of the repetition screws up the energy level one notch, the first step in a journey of skillfully weighted tension and release.

The slow movement (though not too slow: Beethoven qualifies his Andante cantabile with the words "*con moto*"—"with movement") is a full-fledged sonata form, complete with an extensive development section (rare at this tempo), in which the principal theme consists of imitative statements overlapping each other in a fugato. A dotted rhythm subtly introduced as part of the melody in the third bar gradually gains in importance until it becomes an extended motive in the timpani (against flute and violin triplets) at the end of the exposition and dominates the development section. The recapitulation feels as if it moves faster since, as so often in Beethoven, there is an underlying faster



pulse that was not present earlier; the dotted rhythm provides striking contrast from the passages of smooth equal sixteenths.

Beethoven still uses the generic term Menuetto for the third movement, though the tempo marking, Allegro molto e vivace, shows how far we have come from that stately aristocratic dance. In fact, this movement is a scherzo in everything but name. The main part of the movement consists of a headlong dash toward far harmonic vistas, with chords constantly changing in ceaseless activity; by way of the most striking contrast, the Trio features woodwinds and violins in a gentler passage with almost no harmonic motion at all—a stasis designed to allow a catching of breath before the return of the mad race.

Charles Rosen has noted, in his book *The Classical Style*, how important the upbeat is to the fundamental wit of the music of Haydn, Mozart, and Beethoven. A regular upbeat pattern in a theme can lead the listener's expectation in a certain direction—and perhaps mislead it for expressive purposes. Beethoven's finale begins with a passage in which an upbeat grows from just two notes to three, then four, five, six, and finally a seven-note upward scale and two reiterations of the note at the top before reaching the downbeat. This huge "upbeat," which extends for nearly a measure-and-a-half, accumulates such a

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load of potential energy in its climb that the reaction can be nothing less than an explosion of wit and high spirits in which a series of thematic ideas develop in the most intricate counterpoint. The long upbeat phrase sometimes leads to the theme, but often (especially in the development) it ends unexpectedly in nothing or intertwines with itself turned upside down. This splendid final movement in the first of Beethoven's nine contributions to the literature of the symphony remains one of the best examples of the Beethovenian guffaw.

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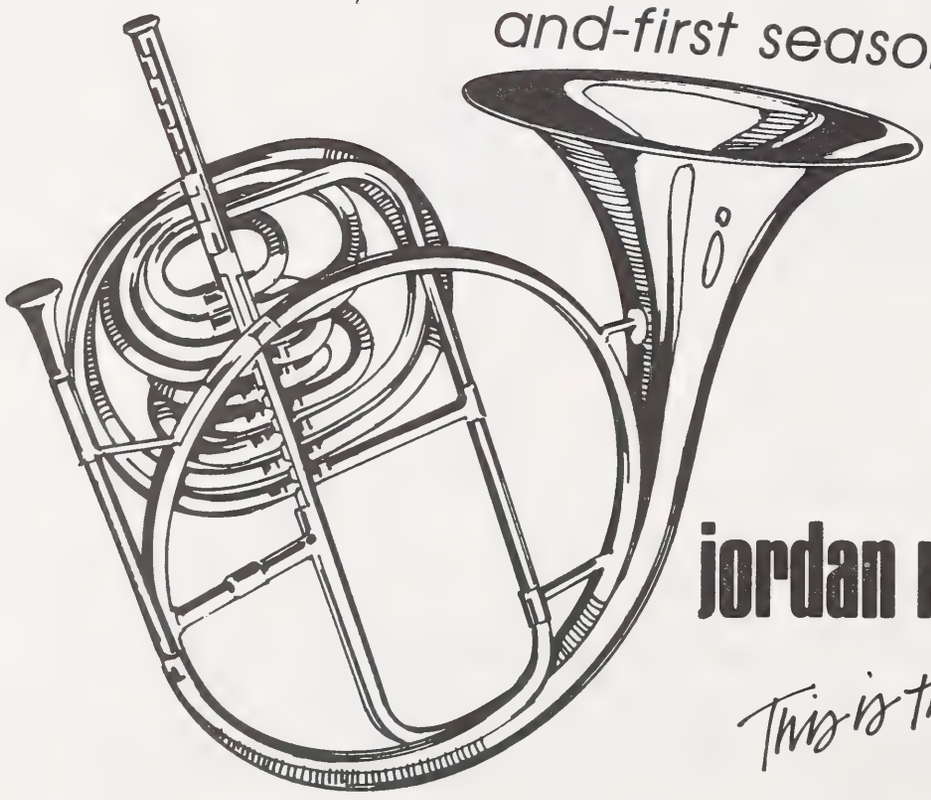
Max Bruch
Violin Concerto No. 1 in G minor, Opus 26



Max Karl August Bruch was born in Cologne, Germany, on 6 January 1838 and died in Friedenau, near Berlin, on 20 October 1920. His Violin Concerto in G minor was composed during the years 1864 and 1867; after a number of revisions it achieved its final state in October 1867. There was apparently a performance of a preliminary version of the score in Koblenz on 24 April 1866, with a soloist named O. von Königslöw and Bruch conducting; the definitive version was first performed by Joseph Joachim (to whom the work is dedicated) in Bremen on 7 January 1868, with Karl Reinthaler conducting. The American premiere took place at the New York Academy of Music on 3 February 1872 under the direction of Carl Bergmann; Pablo Sarasate was the soloist. The concerto was for many years a regular feature of Boston Symphony Orchestra concerts. Georg Henschel led the first performances on 20 and 21 October 1882, with soloist Louis Schmidt. Wilhelm Gericke took the work on tour to Chicago, Washington, and Cincinnati (but did not perform it in Boston) in April 1886; the soloist on that occasion was the orchestra's assistant concertmaster, Charles Martin Loeffler, who was later to achieve considerable fame as a composer. Later Gericke performances featured violinists Maud Powell, Norman Neruda, Otto Roth, Fritz Kreisler, and Willy Hess; Arthur Nikisch conducted performances with Timothée Adamowski and Henri Marteau as soloists; I. Schnitzler and Franz Ondricek performed under the direction of Emil Paur; Karl Muck led the work with violinists Willy Hess, Kreisler, Anton Witek, and Irma Seydel; Ernst Schmidt conducted with Witek; Pierre Monteux led the work with soloists Isolde Menger, Carmela Ippolito, and Cecilia Hanson (the last-named gave the most recent subscription performances—in January 1924!). The only complete performances since then have been out of town: Charles Munch conducted with Yehudi Menuhin as soloist in New London (1951), Richard Burgin with Ruth Posselt in Brooklyn (1957). The most recent performance was at Tanglewood last summer: Shlomo Mintz was the soloist, and Charles Dutoit conducted. In addition to the solo violin, the score calls for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in

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Germany and England and eventually became a professor of composition at the Berlin Academy.

Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his compositions for soloist with orchestra—three concertos, the *Scottish Fantasy,* a Serenade, and a *Konzertstück*—feature the violin. The absence of other media in his concerto output was not for lack of opportunity or invitation. But Bruch felt a strong disinclination to compose for the piano. When Eugen d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, "Well—me, write a piano concerto! That's the limit!" Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: "I have more important things to do than write stupid cello concertos!"*

In any case, Bruch limited himself almost totally to the violin, and of his three

*To be sure, there were few cello concertos around to serve as inspiring models at the time—in fact, none that hold a place in the repertory. Moreover, there were relatively few virtuosi of the cello whose performances might inspire a composer to anything other than humdrum scale-work. The earliest cello concerto to retain a firm place in the repertoire is Dvořák's, and it comes from a good twenty years after Bruch's comment. Dvořák had been preceded and inspired by Victor Herbert, who was a himself a virtuoso cellist and whose Second Cello Concerto (1893) can still be heard occasionally; his earlier Suite for cello and orchestra and his First Concerto deserve another hearing. Also in the 1890s the Bostonian Arthur Foote composed a cello concerto, which still remains in manuscript.

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concertos for that instrument, the first was one of his earliest successes and remains the most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately "accessible," comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, also composed music that was more than that); it might be well made, but it did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work (he had written an orchestral overture when he was eleven and a symphony when he was fourteen, but neither seems to survive), the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written. The G minor concerto is so popular, in fact, that it is often simply referred to as "the Bruch concerto," though he wrote two others for violin, both in D minor.

Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end, many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest hand in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim's contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a "concerto" rather than a "fantasy," as the composer had originally intended.

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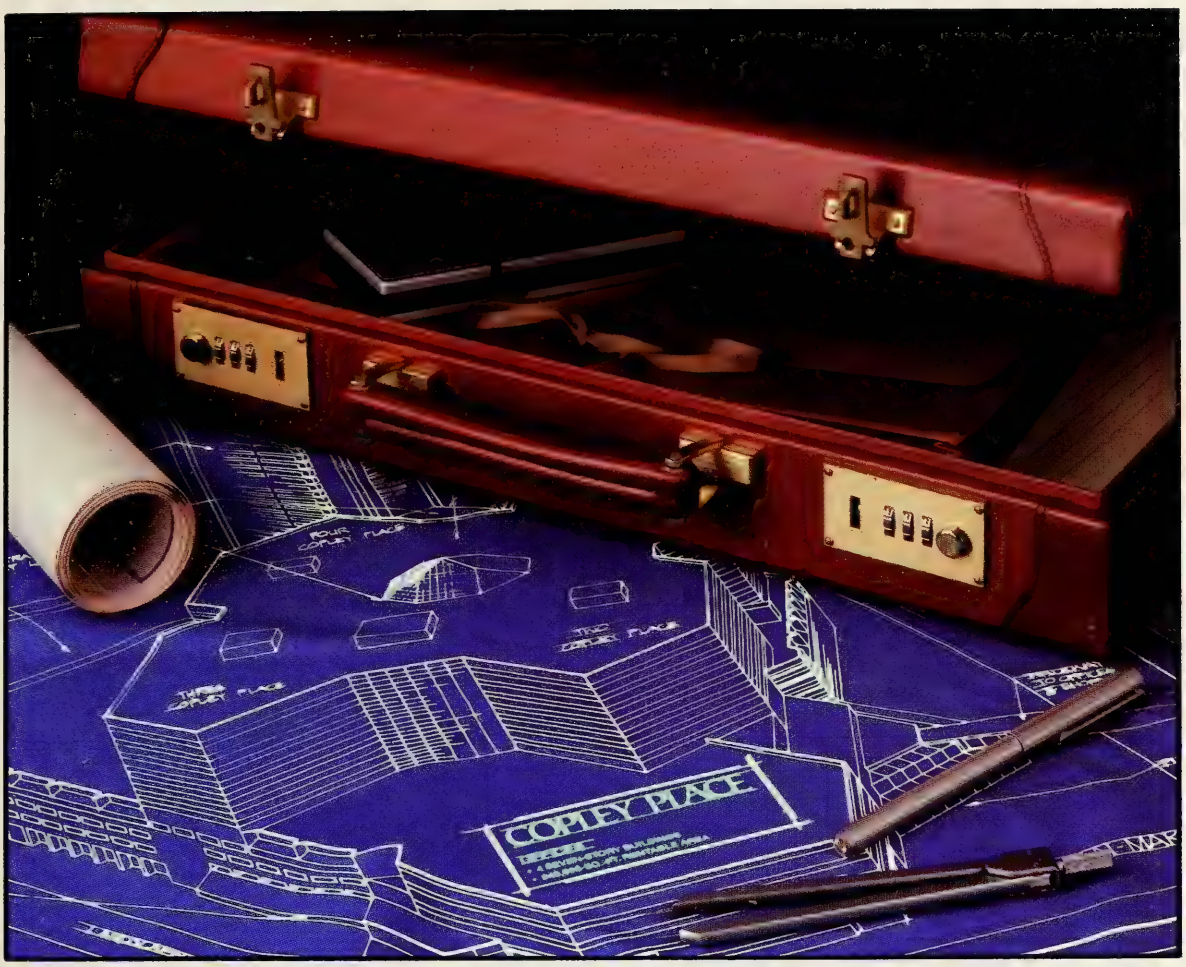
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Bruch's planned title—"Fantasy"—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude" and labels it as such. The opening timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as the most striking idea of the work, a passage of great nobility in the midst of the finale's energy.

—S.L.

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Jacques Ibert
Escales (Ports of Call)



Jacques François Antoine Ibert was born in Paris on 15 August 1890 and died there on 5 February 1962. He composed Escales *in 1922. Paul Paray conducted the Lamoureux Orchestra in the first performance on 6 January 1924; Serge Koussevitzky led the Boston Symphony Orchestra in the American premiere on 9-10 October 1925. Eleazar de Carvalho conducted a performance at Tanglewood in 1950 when the composer was present; the only other BSO performances were Charles Munch's in December 1956 and January 1957. The score calls for two flutes and piccolo (second flute doubling second piccolo), two oboes and English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, side drum, tambourine, bass drum, cymbals, triangle, xylophone, castanets, tam-tam, celesta, two harps, and strings.*

Relatively few composers manage to achieve a high level of achievement in both artistic creation and organizational administration, but Jacques Ibert is one of those few. His output covers a wide range: seven operas (mostly comic in character), including an Offenbachian farce, ***Angélique***, and a comic opera on the subject of Bluebeard composed for radio broadcast; incidental music to some fifteen plays, a number of films (including Orson Welles's *Macbeth* and Gene Kelly's *Invitation to the Dance*), and many radio dramas; a number of popular orchestral works, including the Divertissement and *Escales*; a large number of chamber works, including a profound and moving wartime string quartet; and much else. But he was also an administrator, serving as director of the Académie de France in Rome (the residence of the winners of the Prix de Rome) from 1937 to 1960. The clarity of thought that we think of as typically French served him in both aspects of his metier. He was openminded to new trends, accepted influences from many different sources, yet for each work he imposed tightly controlled restrictions on himself, convinced that inspiration was only the merest starting point of artistic creation; the rest came from discipline. He once summarized his attitude in these words: "I want to be free—independent of prejudices which arbitrarily divide the defenders of a certain tradition and the partisans of a certain avant garde."

The list of his works points to a clear devotion to the drama in whatever medium—theater, film, radio. In fact, Ibert studied drama before turning to music, where his talent was marked. At the Paris Conservatoire he studied composition with Paul Vidal and won various prizes in 1914. His career was interrupted by the outbreak of war and by several years of military service. During the war years he read Oscar Wilde's *The Ballad of Reading Gaol*, which, in its poetic treatment of suffering, struck a responsive chord; the poem was soon to inspire his first large composition.

When the war ended, Ibert was in his twenty-ninth year, an age when most composers have already proved themselves on a large scale, while he had nothing but a few modest works to show for his training. He was engaged to be married and hoped to find a way to



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support himself and the family that he wished to have. An offer to remain in uniform as a naval officer was tempting at such a time, but Ibert chose instead the much more chancy route of the composer. In the last year before he would be too old to enter, he competed for the Prix de Rome, which would guarantee him an income for three years while living at the Villa Medici in Rome, time enough, he felt, to establish himself as a composer. He had never written a cantata of the type required by the stodgy examiners, who would reject any hint of advanced music style (as many French composers from Berlioz on had already found to their cost), but during the few weeks before the test, Nadia Boulanger and Roger Ducasse explained to him "the mysterious mechanism of the official cantata." When the competition began, in September and October 1919, he was sequestered for three weeks to compose and score a cantata entitled *Le Poète et la Fée (The Poet and the Fairy)*, which won him the prize—a subvention in Rome for three years and four months.

Now there was a new problem. Laureates—winners of the Prix de Rome—had to be single; married couples were not allowed at the Villa Medici. Ibert and his fiancée were not willing to postpone their marriage by forty months. If the composer had been married *before* winning the prize, he might obtain a special exemption on arrival in Rome. But there was one other chance: just after the war, military men could obtain all kinds of special permissions—including, perhaps, the right to bring one's wife to Rome. Ibert's demobilization as a naval officer was due any day—there was no time to waste. Despite the fact that the banns had not been published and that parents and witnesses were not at hand, he hurriedly arranged a civil ceremony on 12 October so that he could officially emerge from the war as a married man! The religious ceremony and the family celebration took place at the end of the month. They were not due in Rome until February, so they decided to take a Mediterranean voyage, to visit the Balearic Islands, Spain, and perhaps the African coast. The intended cruise was abridged when Ibert fell ill on Majorca and financial worries forced a return to Paris. But in the meantime he had made a few musical sketches for future use.

During the years in Rome, Ibert made up for time lost during the war. Almost at once he composed the orchestral tone poem *La Ballade de la Geôle de Reading*, based on Wilde's poem. This was followed in 1921 by a two-act opera, *Perseus and Andromeda*,



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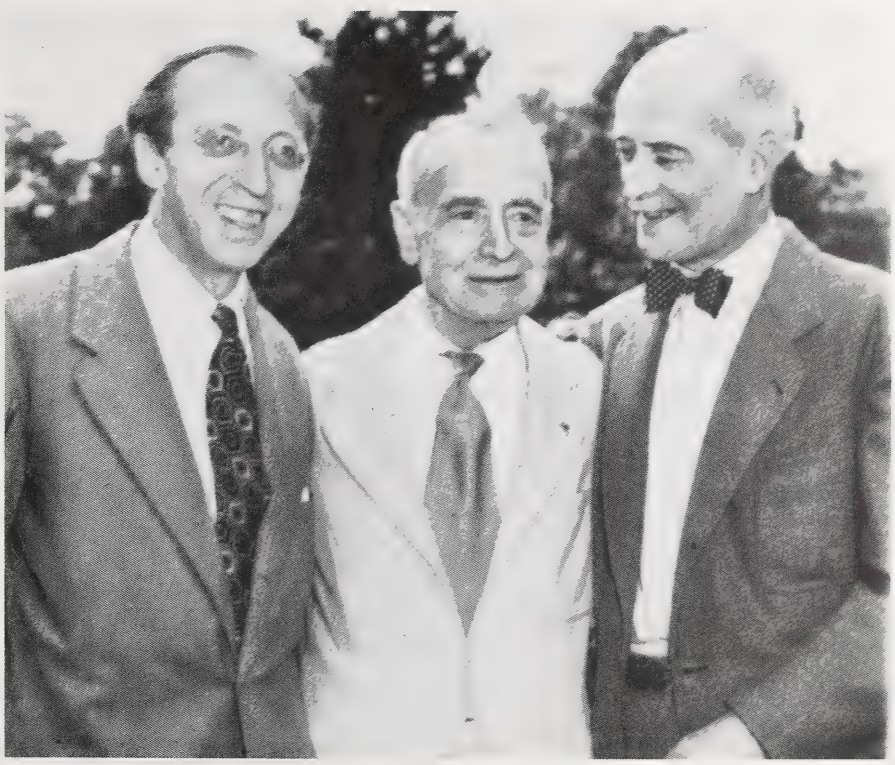
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which in turn was followed in 1922 by the symphonic poem *Escales* and a series of chamber pieces and songs. These works demonstrated at once that Ibert had passed far beyond the academic correctness of the prizewinner to a fresh and personal musical character. From the time of its first performance, *Escales*, in particular, has remained a concert favorite.

The title *Escales (Ports of Call)* immediately suggests exoticism, adventure—in short, a program. What ports should we imagine? There is no hint in the published score, where the movements are headed only by numbers and by the usual tempo markings. The themes of the work are original with the composer; no folk tunes reveal the identity of the various locations, though the character of the music, surely, contains self-evident hints. In 1950, when visiting Tanglewood, Ibert told John Burk, the BSO's program annotator, that he had purposely omitted specifying the ports in the published score, since he "was reluctant to fasten geographical labels upon music which, growing from the sights and sounds he had experienced, was nevertheless his own and intended to be intelligible without such titles." Yet he had not made a great secret of his sources of inspiration. At the time of the first performance, Ibert had admitted to the French journal *Courrier Musical* that the cities in question were Palermo in Sicily, Tunis-Nefta on the African coast, and Valencia in Spain.

From the first moments of the score, it is clear that Ibert is up-to-date in all the orchestral devices of French music in his day. The subtle and varied exploitation of color behind melodic lines that feature the wind instruments in particular is characteristic of this score. A tranquil opening of the first movement at first conceals the characteristic 6/8 rhythm of the Italian dance to come while solo flute and oboe weave sinuous lines



Aaron Copland, Serge Koussevitzky, and Jacques Ibert at Tanglewood in 1950



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over a shimmering background in the strings. The tempo gradually picks up to that of a rollicking tarantella, and the dance is introduced by solo trumpet, followed soon after by piccolos, then oboes, then solo bassoon. A full orchestral climax gradually returns to the tempo and material of the opening as calm returns.

The second movement is the most immediately striking in its geographical character in that it attempts to capture a world much more exotic to European ears—the world of Islam. The keening melody in the oboe employs a scale foreign to most Western music; almost throughout the tune alternates 4/4 and 3/4 time, to produce the uncommon meter of 7/4. The accompaniment is much more rhythmic than harmonic (indeed, the double basses play only *G* throughout). The middle section of the movement dies away in an extended improvisatory flourish as the principal theme returns.

The final movement is an extended treatment of a characteristic Spanish dance, the fandango. It is another in the long line of superbly imagined Iberian tone-pictures created by composers on the banks of the Seine, with a breathtaking rhythmic lilt clothed in the most brilliant orchestral colors.

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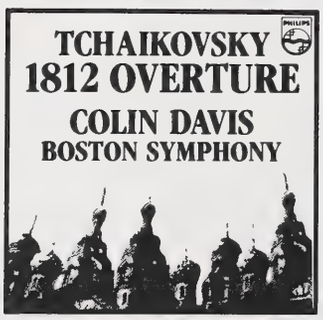
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Of writings about Beethoven there is no end. The standard biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (U. of Washington paperback). Donald Francis Tovey's classic essays appear in the first volume of *Essays in Musical Analysis* (Oxford, available in paperback). Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Of the complete sets of the nine symphonies, I have particularly enjoyed the recordings of Herbert von Karajan with the Berlin Philharmonic (DG), Leonard Bernstein's most recent set, with the Vienna Philharmonic (DG), and George Szell's recording with the Cleveland Orchestra (CBS). For individual discs, there are Pierre Monteux's reading of the First with the Vienna Philharmonic (London Stereo Treasury, coupled with the Eighth) and Neville Marriner's with the Academy of St. Martin-in-the-Fields (Philips, coupled with the Second).

Max Bruch has not yet been made the subject of a full-length study in English. There are many books and articles about his music in German; the most useful of these for the concertos is "*Max Bruchs Instrumentalmusik*" by Wilhelm Lauth, which is No. 68 in the series "*Beiträge zur rheinischen Musikgeschichte*" (Arno Volk, Cologne). Donald Francis Tovey's sympathetic analysis of the G minor concerto is contained in Volume III of his *Essays in Musical Analysis* (Oxford). There are many recordings. Anne-Sophie Mutter has recorded it with Herbert von Karajan and the Berlin Philharmonic (DG), Shlomo Mintz with Claudio Abbado and the Chicago Symphony (DG), Itzhak Perlman with André Previn and the London Symphony (Angel)—all of the above are coupled with the Mendelssohn Violin Concerto. Salvatore Accardo has recorded all of Bruch's works for violin and orchestra with Kurt Masur conducting the Leipzig Gewandhaus Orchestra (Philips, three discs available individually).

Ibert has not yet been made the subject of a full-scale study in English, and the books in French are chatty rather than serious; they include Jacques Feschotte's *Jacques Ibert* in the series "*Musiciens d'aujourd'hui*" (Paris: Ventadour, 1958) and Gérard Michel's book of the same title in the series "*Musiciens de tous les temps*" (Paris: Seghers, 1967). There is only one currently available recording of *Escales*, but it is a particularly splendid one with Charles Munch conducting the Boston Symphony Orchestra; it has recently been reissued in a remastered disc of a fidelity that belies its twenty-five years (RCA).

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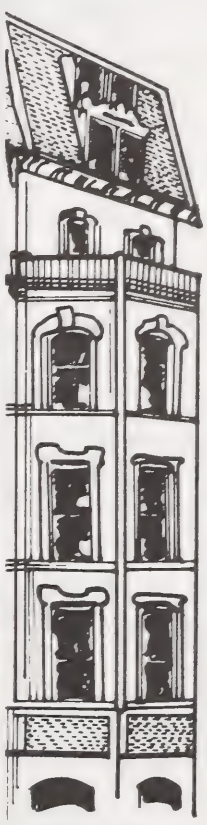
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Anne-Sophie Mutter



Violinist Anne-Sophie Mutter began her professional career in 1977 at the age of fourteen with her Berlin Philharmonic debut under Herbert von Karajan at the Salzburg Easter Festival. Since then, she has appeared with the Vienna Symphony, the London Philharmonic, the Israel Philharmonic, the Philadelphia Orchestra, and the Tonhalle Orchestra of Zurich, among others. She has traveled on tour to the United States with the Orchestre de la Suisse Romande, and in January 1980 she came to the United States to perform with the New York Philharmonic and Zubin Mehta, scoring a resounding triumph with the Mendelssohn Violin Concerto. In 1978 she made her British debut with the London Philharmonic under the direction of Daniel Barenboim. The recipient of numerous prestigious honors, Ms. Mutter was named "Artist of the Year" by the Deutsche Phono-Akademie in 1979, and her debut recording of Mozart's Third and Fifth violin concertos with Karajan and the Berlin Philharmonic brought her the Deutsche Schallplattenpreis and a Grammy nomination that same year.

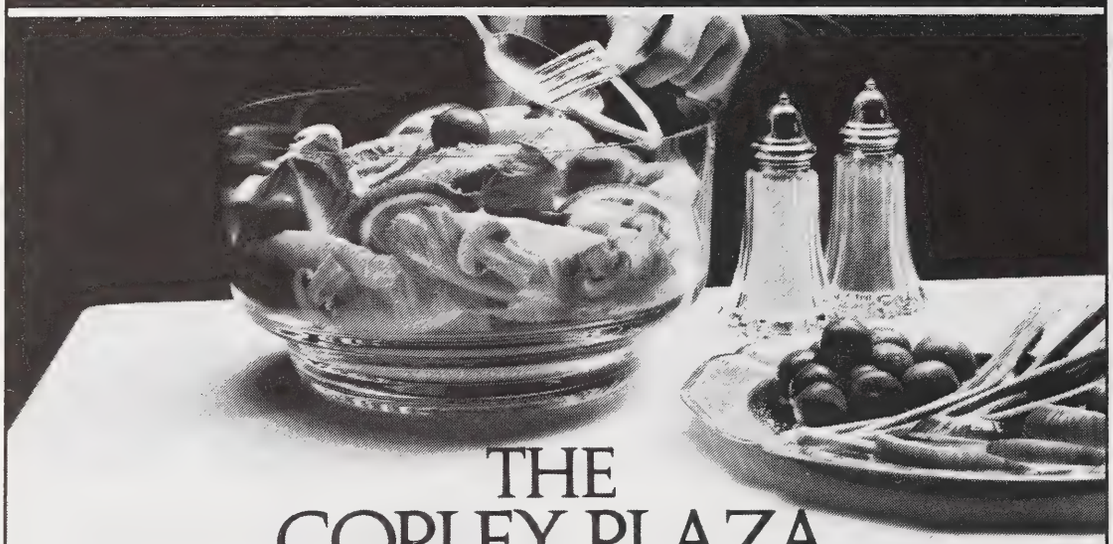
Born in a small West German town near the Swiss border, Ms. Mutter began her musical training at the age of five, first studying piano and soon switching to violin. At age six she won First Prize with Special Distinction of the National Competition "Jungen Musiziert," the highest award ever given at the competition. She first came to the attention of Herbert von Karajan, with whom she has made several prizewinning recordings, at the 1976 Lucerne Festival, where she and her brother performed. With Herbert von Karajan and the Berlin Philharmonic, in addition to the Mozart concertos already mentioned, Ms. Mutter has recorded the Bruch G minor and Mendelssohn violin concertos, the Beethoven Violin Concerto, the Beethoven Triple Concerto for violin, cello, and piano, and the Brahms Violin Concerto. These are her first appearances with the Boston Symphony Orchestra.



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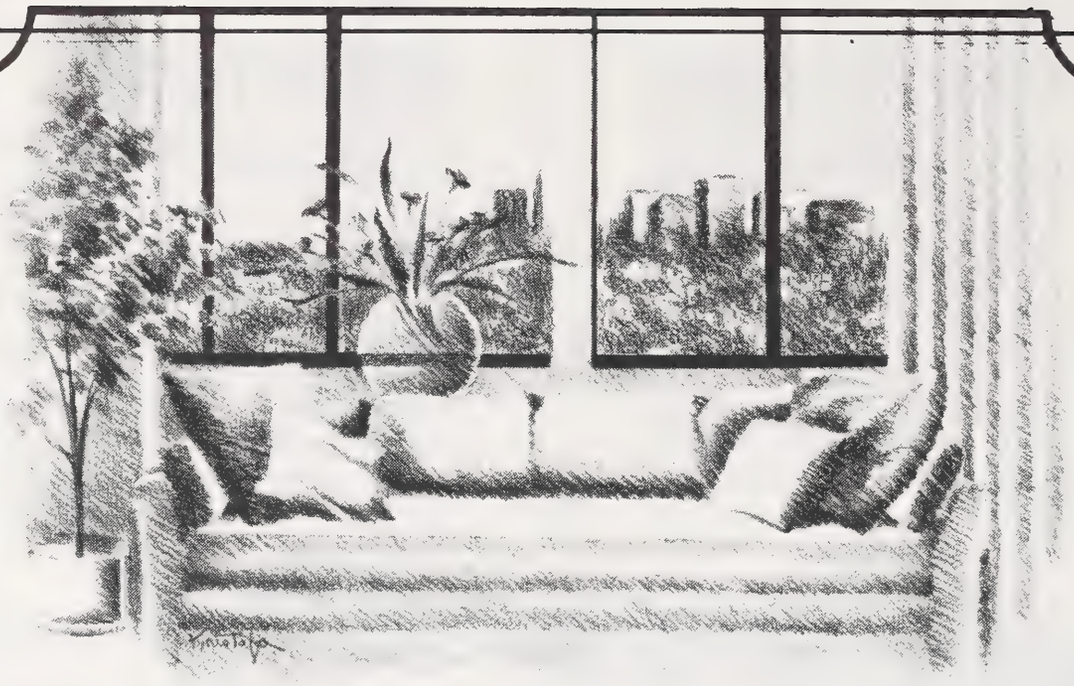
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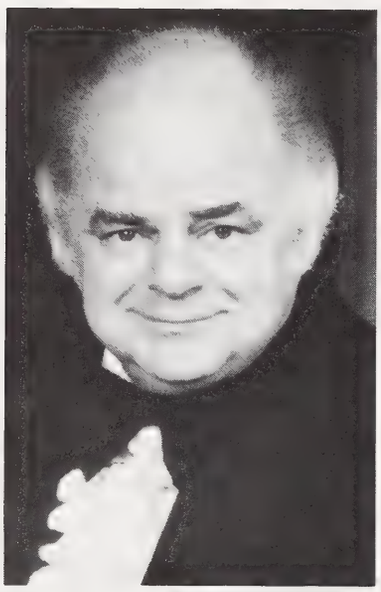
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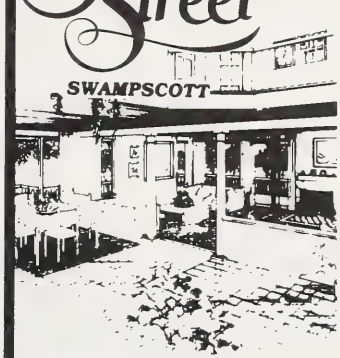
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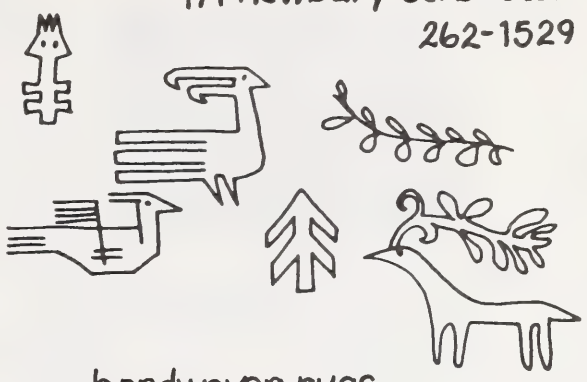
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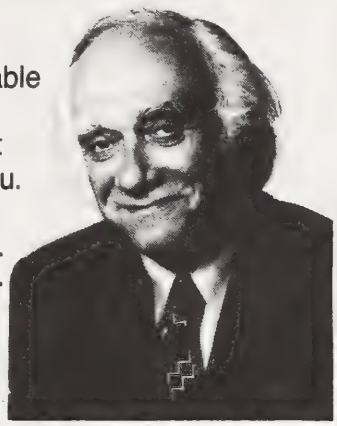
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Thursday '10' series
Friday, 11 February—2-3:55
Saturday, 12 February—8-9:55
SEIJI OZAWA conducting

Stravinsky	*Apollo*
Stravinsky	*Requiem Canticles*

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Dvořák	Cello Concerto

YO-YO MA

Tuesday, 22 February—8-9:55
Tuesday 'B' series
JOSEPH SILVERSTEIN conducting

Weber	Overture to *Der Freischütz*
Schumann	Symphony No. 1
Sibelius	Symphony No. 1

Wednesday, 23 February at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Annex.
Thursday, 24 February—8-9:45
Thursday 'A' series
Friday, 25 February—2-3:45
Saturday, 26 February—8-9:45
EUGENE ORMANDY conducting

Barber	Adagio for Strings
Strauss	*Don Juan*
Brahms	Symphony No. 1

Thursday, 3 March—8-9:50
Thursday '10' series
SEIJI OZAWA conducting

Rossini	Overture to *La Cenerentola*
Starer	Violin Concerto

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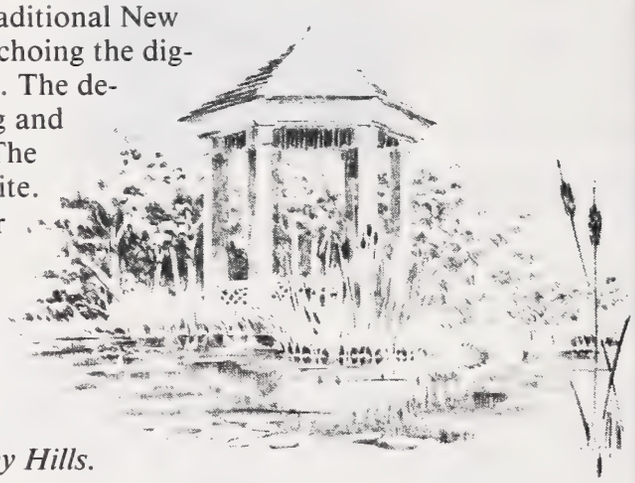
Stravinsky	*The Firebird*

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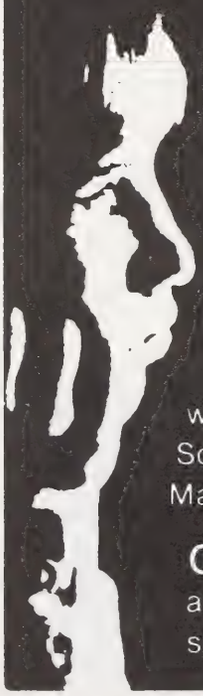
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TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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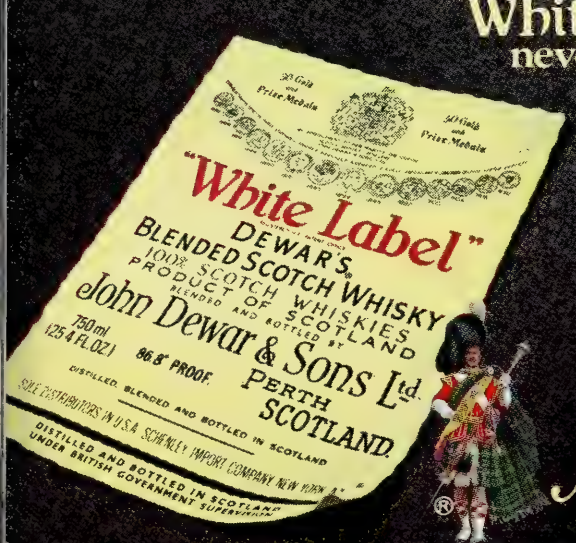
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JENNIE SHAMES, violin
RONALD WILKISON, viola
DAVID DEVEAU, piano

BEETHOVEN — Violin Sonata in A, Opus 12, No. 2

Allegro vivace
Andante, più tosto Allegretto
Allegro piacevole

Ms. SHAMES and Mr. DEVEAU

BEETHOVEN — Serenade in D for flute, violin, and viola, Opus 25

Entrata. Allegro
Tempo ordinario d'un Minuetto
Allegro molto
Andante con Variazioni
Allegro scherzando e vivace
Adagio—Allegro vivace disinvolto

Mr. SMITH, Ms. SHAMES, and Mr. WILKISON

Baldwin piano

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Ludwig van Beethoven
Violin Sonata in A, Opus 12, No. 2

Soon after Beethoven's arrival in Vienna he undertook to receive instruction from the Imperial Kapellmeister Anton Salieri (who has been so unjustly accused of being the "murderer" of Mozart). He was particularly seeking advice in vocal composition—for which read Italian opera, the main path to fame and fortune in Vienna. The "lessons" were irregular and unconstrained, usually consisting of Beethoven's offering a setting of some Italian text for Salieri's criticism. The master-pupil relationship continued in an offhand way at least until 1802, and the friendship between the two musicians can be documented as late as 1809.

It is not surprising, then, that Beethoven should dedicate a work to Salieri. What may be a surprise is that the work in question is instrumental, not vocal—the three violin sonatas published in 1799 as Opus 12. But the violin sonata in the eighteenth century was still a light form largely intended for amateur music-making, and the tunefulness of the musical style could be expected to appeal to a composer of the Italian, rather than the German, branch of Viennese musical culture.

The sonata in A, second of the Opus 12 set, offers few difficulties to the listener. The violinist and pianist take turns tossing back and forth a little tune made up of fragmented chirps and an "oom-pah-pah" accompaniment in a lively 6/8 time. Yet despite the generally lighthearted character of the principal themes, there are starker moments, too—such as the soft unison between violin and piano near the end of the exposition, which comes back later to introduce an extended coda. The slow movement, in A minor, contrasts a simple and lyrical melody with a chromatic middle section that tosses phrases back and forth between the two players. The last movement, again in A major, is a witty rondo with some unexpectedly far-ranging harmonic sweeps that slip back home with equal suddenness.

—Steven Ledbetter

Ludwig van Beethoven
Serenade in D for flute, violin, and viola, Opus 25

Very little is known of the Opus 25 Serenade. It was almost certainly written before the string trio serenade published as Opus 8 in 1797, so it is assumed that Opus 25 was composed in 1795 or 1796. The score bears no dedication, which might help us learn why or when it was composed, but it seems likely that the combination of flute, violin, and viola was intended for performance in some specific household, aristocratic or bourgeois, where Beethoven knew the performers to be available. (The fact that there is no dedication argues against an aristocratic patron, who might be expected to pay in order to see his name on the cover of the sheet music.)

In any case, the Serenade is really a little divertimento in the traditional mold, a series of varied movements, none of great profundity, all with their quota of charm. Certain standard practices apply: there are almost always a couple of dance movements, a set of variations, and a movement—only one!—in the minor key. The first movement is a small march ("*Entrata*" means "a piece to enter by"; if the Serenade were composed for use at a social event, the performers might well play this music while taking their places in the room). This is followed by a minuet with two Trios, each performed in alternation with the original minuet; then comes a scherzo-like movement in the minor key. The

slow movement is a theme with variations, which feature flute, then violin, then violin and viola respectively, before concluding in a soft coda. Though not so labeled, the next movement is again dancelike in character, though its tempo makes it a "modern" scherzo and not an "old-fashioned" minuet. Finally, a slow introduction yields to the tuneful and chipper finale.

—S.L.

Fenwick Smith

Fenwick Smith studied with Joseph Mariano at the Eastman School of Music in Rochester and privately with BSO principal flutist Doriot Anthony Dwyer in Boston. Born in Boston, Mr. Smith moved in 1972 to West Berlin, where he studied with James Galway and where he was a member of the Berlin Symphony Orchestra. Following a summer at the Berkshire Music Center, he returned to Berlin, teaching there at Schiller College. Now a faculty member at the Boston University School of Music, the New England Conservatory of Music, and the Berkshire Music Center, Mr. Smith has been a member since 1975 of Boston's twentieth-century chamber music ensemble, *Musica Viva,* and joined the Boston Symphony Orchestra in 1978. He has built over one hundred instruments for Verne Q. Powell Flutes, Inc., and plays a flute he constructed himself.

Jennie Shames

Jennie Shames has been a concert violinist since the age of five. Born in Massachusetts, she has performed extensively in solo recitals, chamber music, and with orchestras throughout New England and Pennsylvania. While at Harvard University, where she earned her B.A. in 1979, she was concertmistress of the Bach Society Orchestra and a frequent soloist with that group. During that time she was also a member and often concertmistress of the Opera Company of Boston under Sarah Caldwell. In 1978, Ms. Shames won the Arlington Philharmonic Young Artists' Competition and, as a result, performed the Brahms Violin Concerto with that orchestra. Ms. Shames was a participant in the Boston University Young Artists program at Tanglewood in 1974, and she was a Berkshire Music Center fellow at Tanglewood in 1976. Her teachers included Jerome Rosen and Joseph Silverstein. Ms. Shames joined the Boston Symphony Orchestra in November 1980.

Ronald Wilkison

Ronald Wilkison joined the Boston Symphony Orchestra as a violinist in 1971 and switched to the viola section at the beginning of the present season. Born in Sacramento, California, his experience prior to joining the BSO included membership in the Baltimore Symphony and the Temple Institute String Quartet. Before switching to the viola, Mr. Wilkison was second violinist of the Francesco String Quartet. He is an active performer of chamber music, having appeared in numerous chamber concerts throughout the New England area.

David Deveau

Pianist David Deveau has performed extensively throughout the United States and in Europe as recitalist, soloist with major orchestras, and as a chamber musician. His recent engagements include appearances with the Houston and St. Louis symphonies, the Boston Pops, L'Orchestre du Capitole de Toulouse, and the Juilliard Orchestra. During the 1980-81 season he was a soloist with the Handel & Haydn Society, and in October 1981 he performed a Mozart piano concerto with the Pro Arte Chamber Orchestra to critical acclaim. Last month, Mr. Deveau was again soloist with the Pro Arte Chamber Orchestra, in a performance of Beethoven's Fourth Piano Concerto.

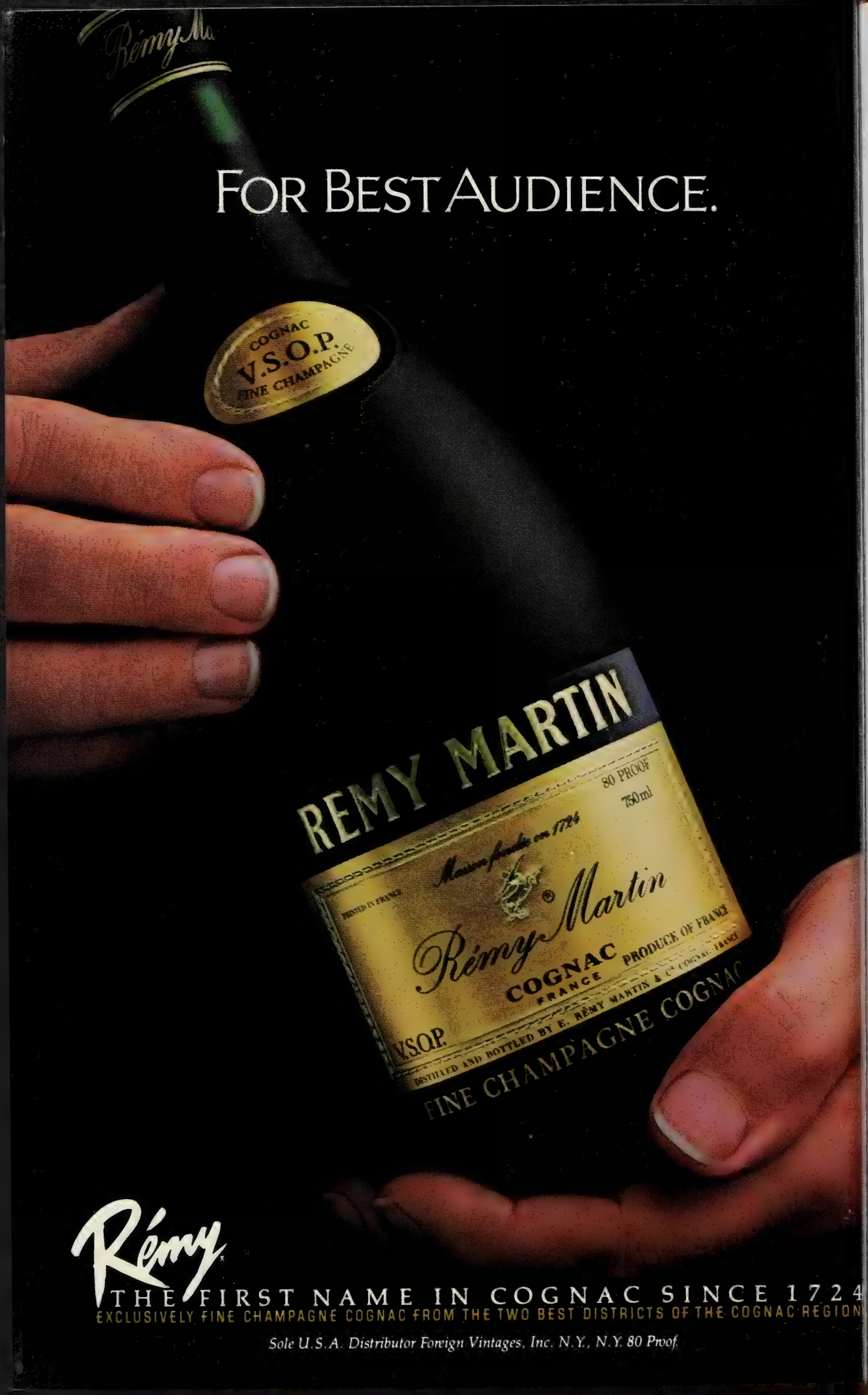
A graduate of the Juilliard School, Mr. Deveau has won prizes in several important competitions, including the Concert Artist Guild, the National Arts Club, the Minnesota Orchestra Young Artist Award, and the Houston Symphony Young Artist Award. Mr. Deveau is on the piano faculty of the New England Conservatory Preparatory Division and at the All Newton Music School. He was recently awarded a solo recitalist grant from the National Endowment for the Arts, which led to his critically acclaimed Alice Tully Hall debut in New York this past September.

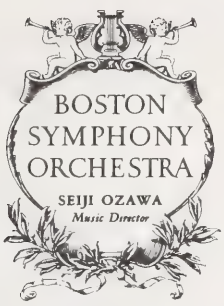
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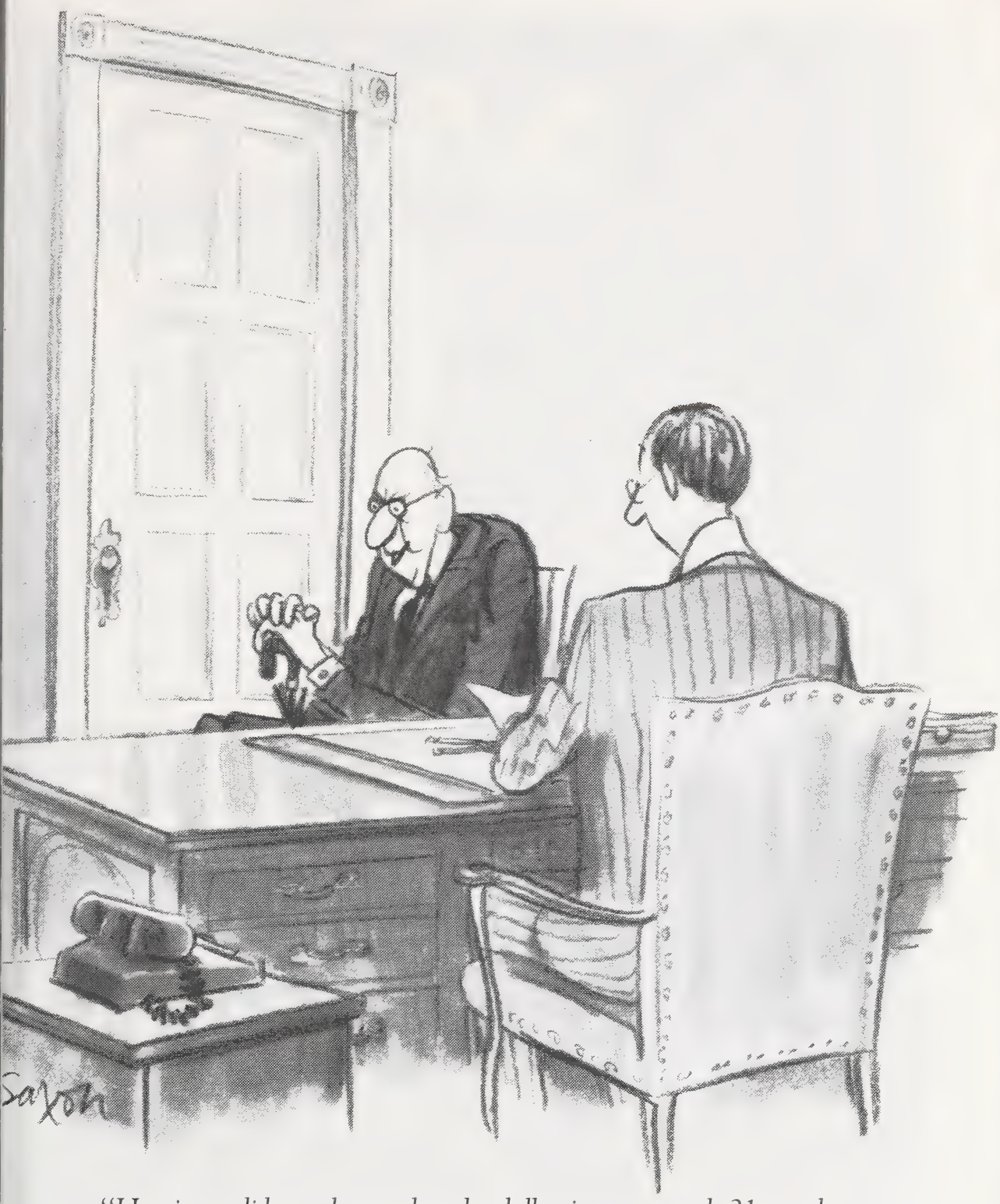
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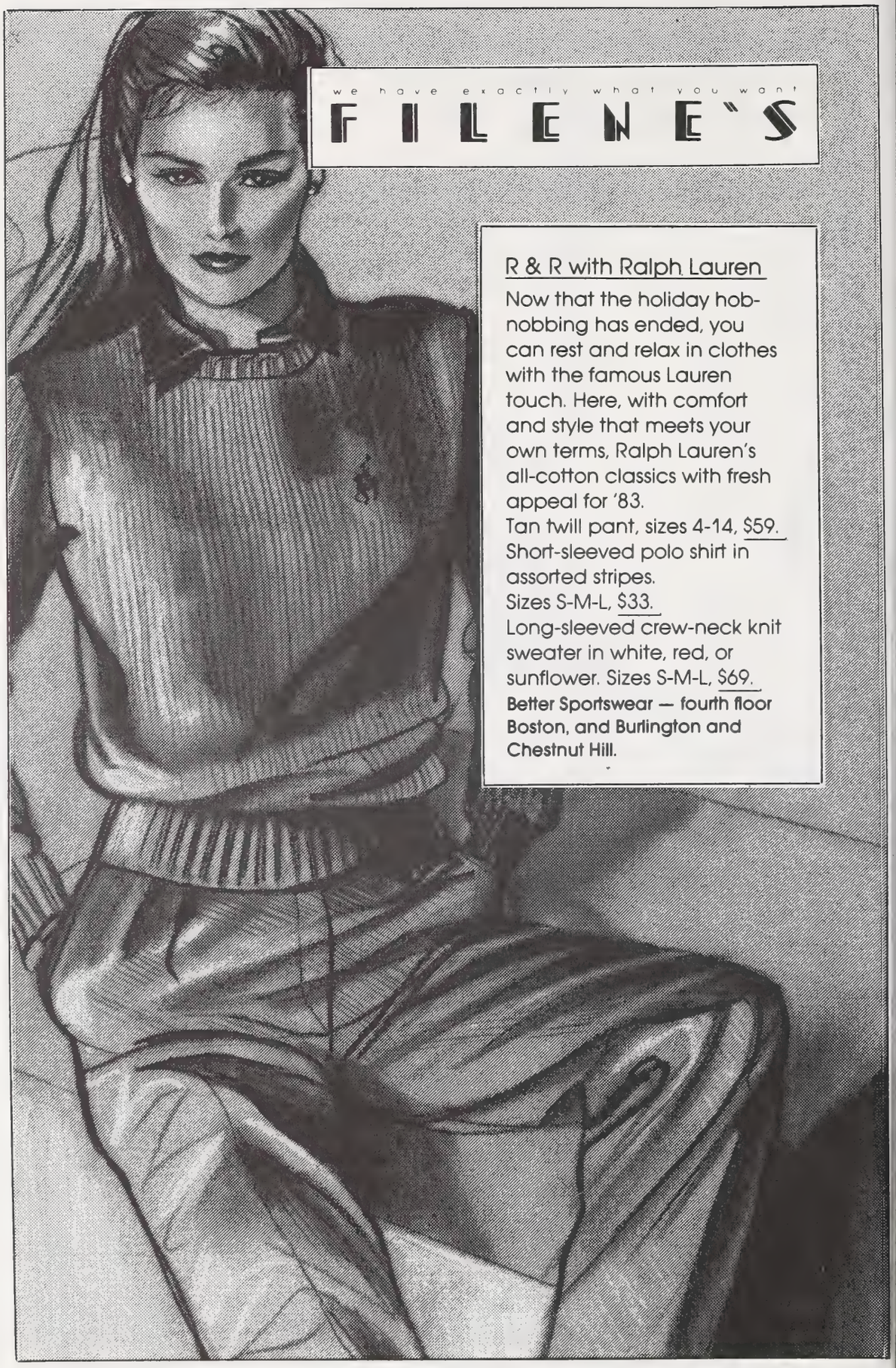
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BSO on WGBH

Live interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: cellist Yo-Yo Ma on Monday, 7 February at 11 a.m.

Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays until the end of the Pops season in mid-July. The tours are conducted for a minimum of ten and a maximum of fifty people. For information, please call the Friends' Office in Symphony Hall at (617) 266-1492.

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The second program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, will include Ibert's *Divertissement* and a staged production with music from Richard Strauss's *Bourgeois gentilhomme* Suite. Steven Aveson of WBZ-TV's "Evening Magazine," actor Will Lebow, and Deborah Wolf, resident choreographer at the Concert Dance Company of Boston, will be featured in the Strauss. Dates for this program are Wednesday, 16 February at 10:15 a.m.; Friday, 18 February at 10:15 a.m.; and Saturday, 19 February at 10:30 a.m. For tickets and further information about Youth Concerts at Symphony Hall, call the Youth Activities Office at (617) 266-1492.

The first of this year's two Boston Symphony High School Concerts will take place on Thursday morning, 17 February at 10:15. The program includes Haydn's *Military* Symphony, Darius Milhaud's *Creation of the World,* and the Beethoven *Leonore* Overture No. 3. Marc Mandel, program annotator and music consultant for the BSO Youth Concerts, will introduce the program. William Pierce, the "radio voice" of the Boston Symphony Orchestra, will be guest host for the second high school program on Thursday, 24 March. For tickets, or for additional information regarding the two-concert high school series, call the Youth Activities Office at Symphony Hall, (617) 266-1492.

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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

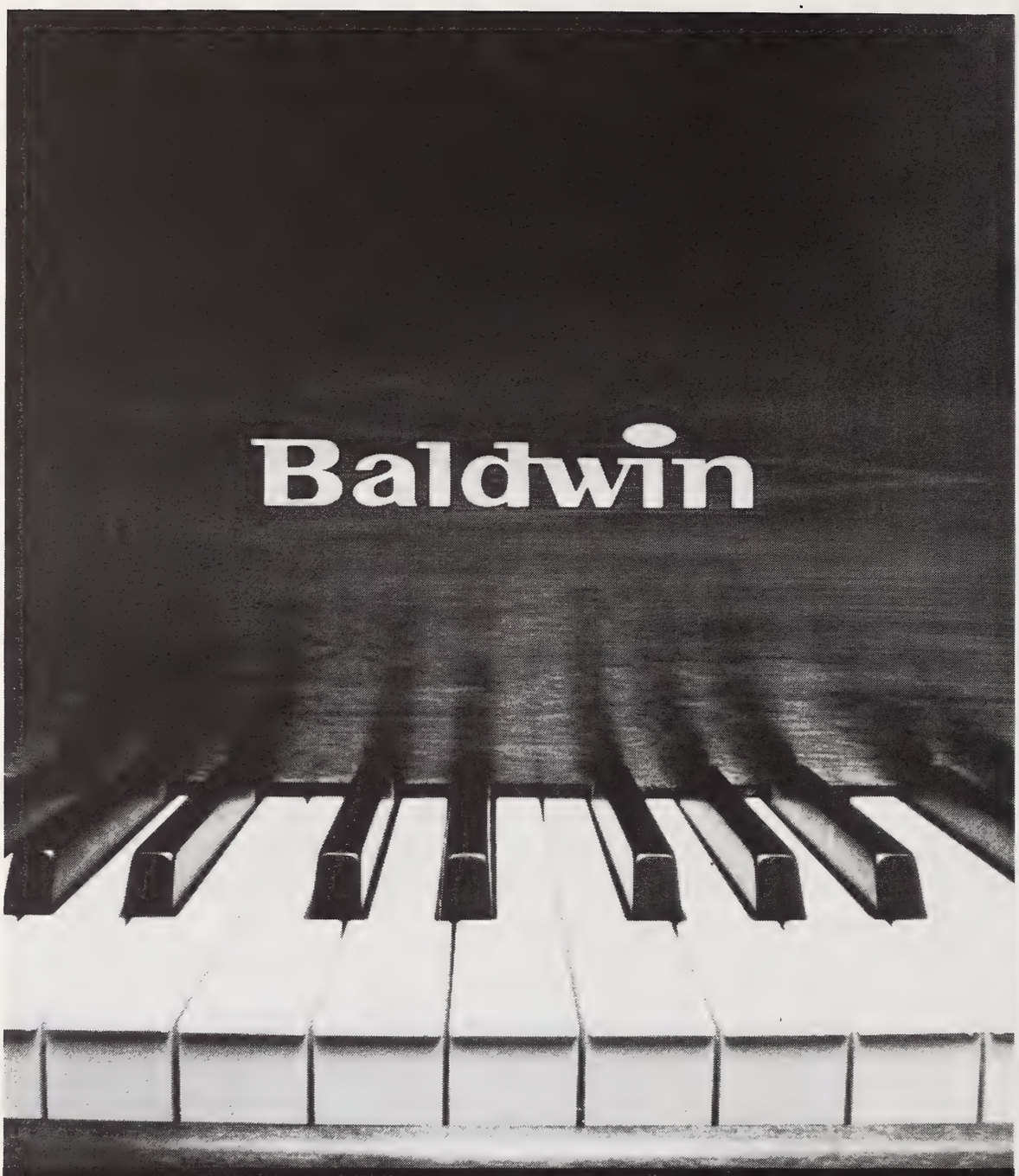
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

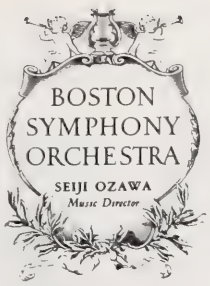
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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Cecylia Arzewski
Edward and Bertha C. Rose chair

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John and Dorothy Wilson chair

Max Winder

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Fredy Ostrovsky

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Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

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Fahnestock chair

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Charlotte and Irving W. Rabb chair

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Philip R. Allen chair

Martha Babcock
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Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

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Ann S.M. Banks chair

Pasquale Cardillo
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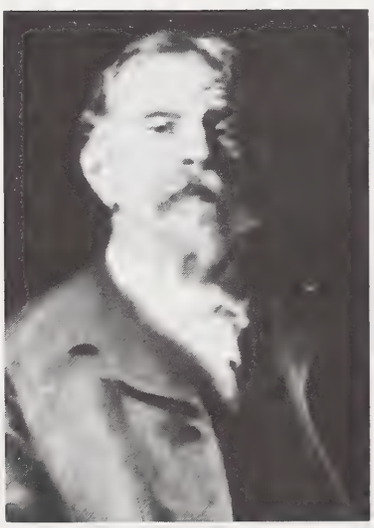
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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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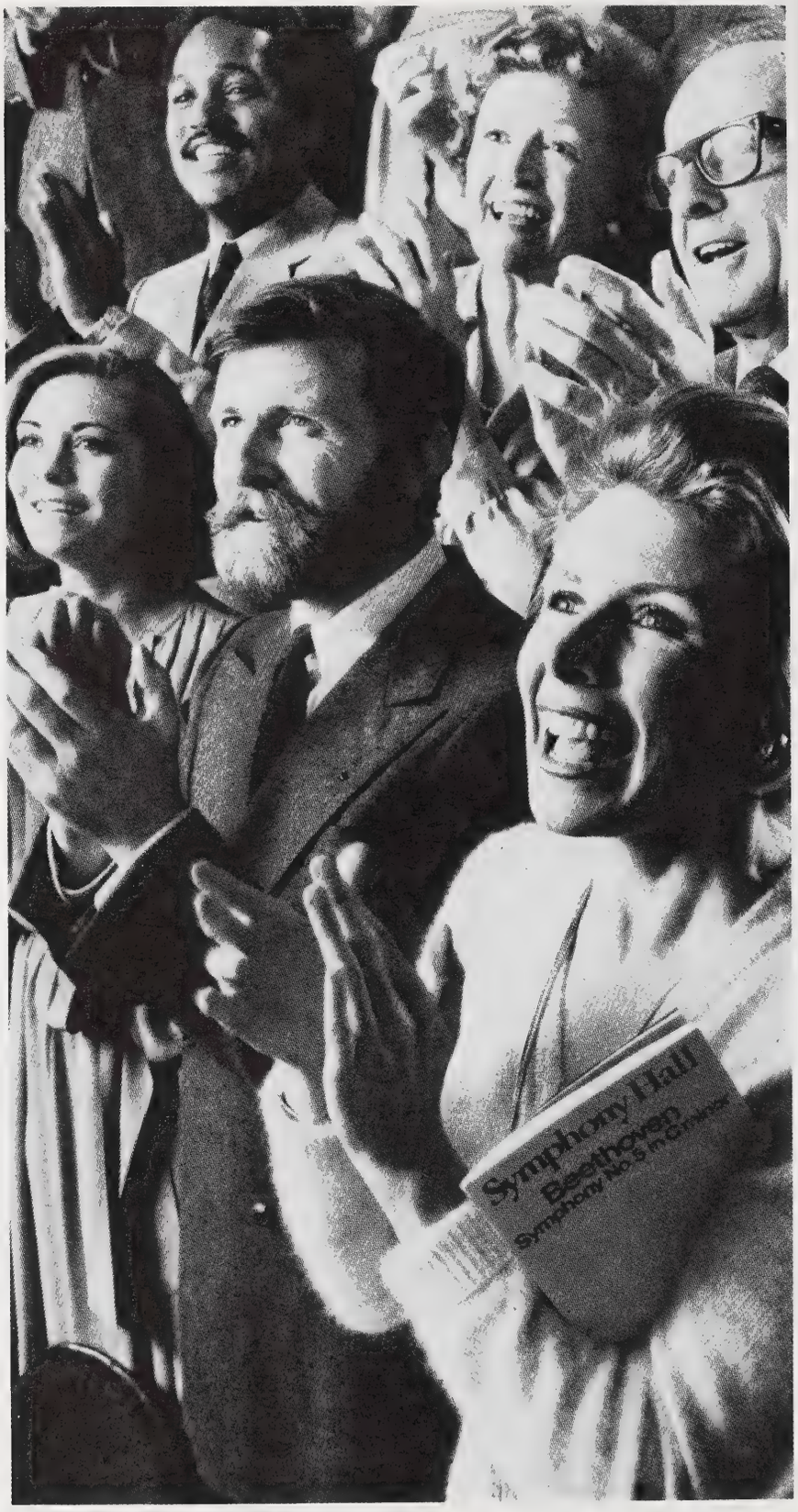
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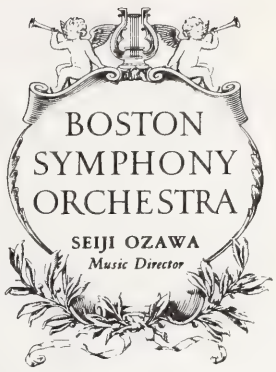
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BEETHOVEN — Symphony No. 1 in C, Opus 21

Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Adagio—Allegro molto vivace

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BRAHMS — Symphony No. 2 in D, Opus 73

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Ludwig van Beethoven
Symphony No. 1 in C, Opus 21



Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He probably composed the greater part of his First Symphony in 1799, completing it early in 1800. The first performance took place at a concert given by Beethoven in Vienna on 2 April 1800. The first American performance seems to have taken place in the highly musical Moravian community in Nazareth, Pennsylvania, on 13 June 1813; the conductor of that performance is unknown. Georg Henschel introduced the work to Boston Symphony audiences early in the inaugural season, on 28 and 29 October 1881. Since then it has been performed here under the direction of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Charles Munch, Richard Burgin, Erich Leinsdorf, Eugene Ormandy, and William Steinberg. The most recent Symphony Hall performances took place in December 1975 under Michael Tilson Thomas; since then there have been performances at Tanglewood conducted by Seiji Ozawa (1976) and Kurt Masur (1982). The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

Popular writing about Beethoven has found it all too easy to belittle the early, pre-*Eroica* symphonies as offspring of the eighteenth century, as little more than student works, forerunners of the masterpieces to come. Quite aside from its gratuitous denigration of the rich legacy of Haydn and Mozart, this attitude shows little real understanding of Beethoven's music. Beethoven's contemporaries, at least, were aware that the First Symphony marked the arrival of an arresting new voice in the concert hall, one that made demands possibly beyond the audience's willingness to follow. Certainly the work that succeeded most brilliantly with those who attended Beethoven's "academy" (as such concerts were called) on 2 April 1800 was not the symphony but another new piece, the Septet in E-flat, Opus 20. That work, delightful as it was, did not make the kinds of intellectual demands that the symphony did. The symphony was full to overflowing with musical ideas and demanded full attention throughout. It was no lightweight piece, but rather a *dense* composition in its interrelationship of thematic idea and harmonic plan, in its expansion to a larger scale than most earlier symphonies had aimed at, and in the intricate interplay of small motivic gestures that helped to unify it.

We know nothing of why Beethoven wrote this symphony. He had certainly planned an attack on the largest musical genre more than once before— sketches survive for earlier symphonies that never got beyond the embryo stage—but it was not until he was thirty years old, already established as a piano virtuoso and composer for the piano, with recently won laurels as a composer for string quartet, that he came before the public as a symphonist. No sketches seem to survive, and even the complete autograph score is lost. We are left, then, only with the work itself.

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Today, after having heard the Beethoven First so many times over so many years, it is difficult to recapture what must have been the audience's sense of disorientation in the opening measures, when Beethoven's first two chords seem to imply a symphony in F, only to have that move cancelled by the next chord, which aims at G. We now think of that opening as a wonderful, oblique approach to the home key, a setting up of harmonic tensions that are only resolved with the establishment of the main Allegro con brio. But early listeners found themselves befuddled by what seemed to be contradictory signals from the composer. Right from the outset there was no doubt that this was a new and individual voice.

Once underway with his Allegro con brio, Beethoven suggests the expanded framework of his material by presenting his theme first on the tonic of the home key, then immediately repeating it one step higher. It is a favorite gambit of the composer's. Such a gesture cannot be repeated again literally without becoming exasperating; it virtually forces something varied in consequence. At the same time, the elevated pitch of the repetition screws up the energy level one notch, the first step in a journey of skillfully weighted tension and release.

The slow movement (though not too slow: Beethoven qualifies his Andante cantabile with the words "*con moto*"—"with movement") is a full-fledged sonata form, complete with an extensive development section (rare at this tempo), in which the principal theme consists of imitative statements overlapping each other in a fugato. A dotted rhythm subtly introduced as part of the melody in the third bar gradually gains in importance until it becomes an extended motive in the timpani (against flute and violin triplets) at the end of the exposition and dominates the development section. The recapitulation feels as if it moves faster since, as so often in Beethoven, there is an underlying faster



pulse that was not present earlier; the dotted rhythm provides striking contrast from the passages of smooth equal sixteenths.

Beethoven still uses the generic term Menuetto for the third movement, though the tempo marking, Allegro molto e vivace, shows how far we have come from that stately aristocratic dance. In fact, this movement is a scherzo in everything but name. The main part of the movement consists of a headlong dash toward far harmonic vistas, with chords constantly changing in ceaseless activity; by way of the most striking contrast, the Trio features woodwinds and violins in a gentler passage with almost no harmonic motion at all—a stasis designed to allow a catching of breath before the return of the mad race.

Charles Rosen has noted, in his book *The Classical Style*, how important the upbeat is to the fundamental wit of the music of Haydn, Mozart, and Beethoven. A regular upbeat pattern in a theme can lead the listener's expectation in a certain direction—and perhaps mislead it for expressive purposes. Beethoven's finale begins with a passage in which an upbeat grows from just two notes to three, then four, five, six, and finally a seven-note

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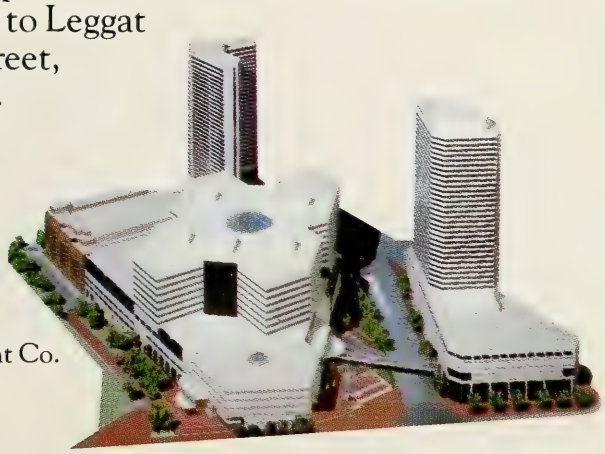
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upward scale and two reiterations of the note at the top before reaching the downbeat. This huge "upbeat," which extends for nearly a measure-and-a-half, accumulates such a load of potential energy in its climb that the reaction can be nothing less than an explosion of wit and high spirits in which a series of thematic ideas develop in the most intricate counterpoint. The long upbeat phrase sometimes leads to the theme, but often (especially in the development) it ends unexpectedly in nothing or intertwines with itself turned upside down. This splendid final movement in the first of Beethoven's nine contributions to the literature of the symphony remains one of the best examples of the Beethovenian guffaw.

—Steven Ledbetter



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Johannes Brahms
Symphony No. 2 in D, Opus 73



Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. The Symphony No. 2 was composed in 1877, during a productive summer stay at Pörtschach in Carinthia (southern Austria); the first performance took place under the direction of Hans Richter in Vienna on 30 December 1877. The first American performance was given at New York's Steinway Hall by the Philharmonic Society under Adolph Neuendorff on 3 October 1878. Boston heard the Brahms Second for the first time several months later, when Carl Zerrahn conducted it on 9 January 1879 at a Harvard Musical Society concert. Georg Henschel led the first Boston Symphony performances in February 1882, and the orchestra has since played it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Leonard Bernstein, Charles Munch, Eugene Ormandy, John Barbirolli, Lorin Maazel, Ernest Ansermet, Erich Leinsdorf, Stanislaw Skrowaczewski, William Steinberg, Michael Tilson Thomas, Sir Colin Davis, Eugen Jochum, Seiji Ozawa, Joseph Silverstein, and Kazuyoshi Akiyama. The most recent Tanglewood performance was Eugene Ormandy's in July 1979; Seiji Ozawa led the most recent Symphony Hall performances earlier this season. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

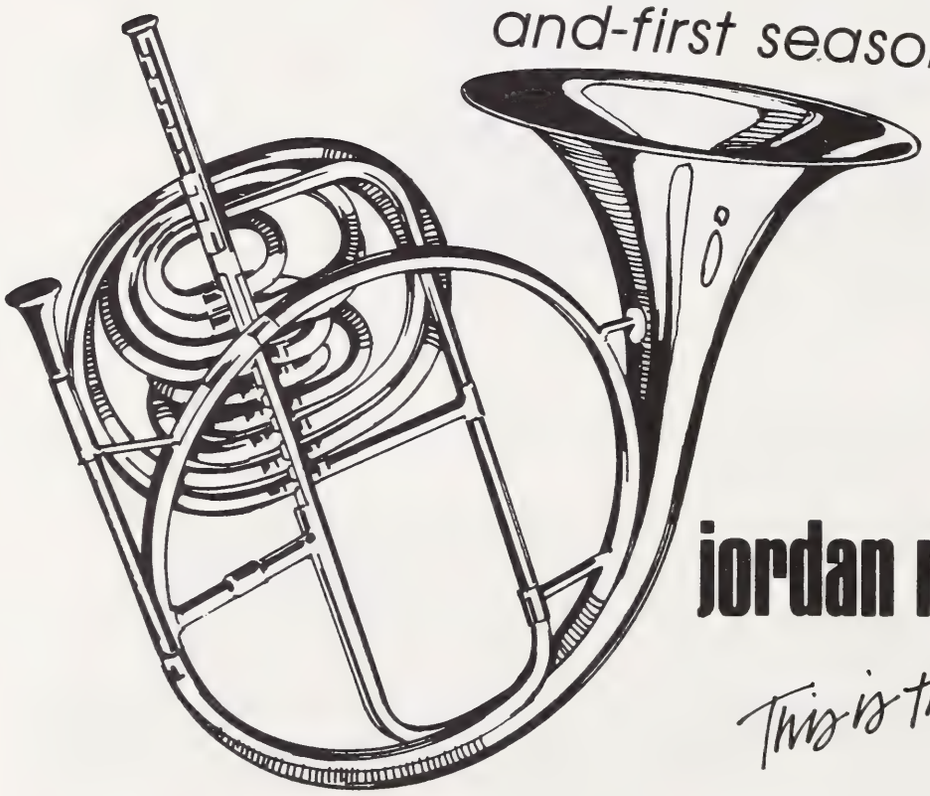
Brahms's Second Symphony was new when the Boston Symphony Orchestra was founded. True, it had already been played here twice, but it was counted as a fearfully modern composition, and when the BSO's first music director, Georg Henschel, led a performance of the piece in the inaugural season, people listened with respect, at least, if not enthusiasm (after all, Henschel was a friend of the composer himself; years later he wrote a book entitled *Personal Recollections of Johannes Brahms*). The reviewers found the symphony a tough nut to crack. The Boston *Traveler* ran a review that was as typical of its day as it is untypical of ours:

> It would appear as though Brahms might afford occasionally to put a little more melody into his work—just a little now and then for a change. His Second Symphony gave the impression that the composer was either endeavoring all the while to get as near as possible to harmonic sounds without reaching them; or that he was unable to find any whatever.

We can only gape in astonishment. During the intervening century we have come to recognize the Second above all as the most pastoral of his four essays in the symphonic medium, the lush and sensuous foil to his more austere C minor symphony composed only the preceding year.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed in 1876,

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was not the first he had ever attempted. At least one abortive earlier effort had served as raw material for his First Piano Concerto and the *German Requiem.* Others may well have been sketched, even substantially composed, then destroyed. Part of the problem was his concern with the fact that the mantle of Beethoven had been placed implicitly on his shoulders, a responsibility that Brahms neither wanted nor needed. Already more self-critical than most composers ever become, he was increasingly leery of the interest with which the musical world awaited his first contribution to the field that Beethoven had made so thoroughly his own.

Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The new symphony was an enormous success when Hans Richter conducted the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and long-time correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W.F. Apthorp, later the BSO's program annotater, wrote in the Boston *Courier* following the first performance in Boston:

> It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

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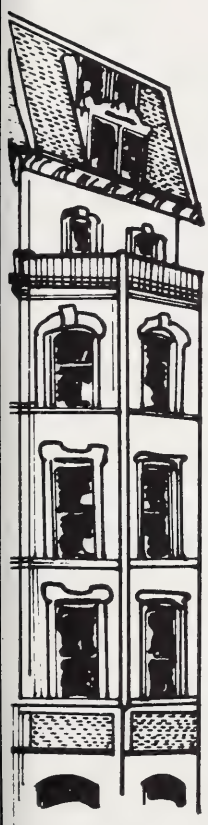
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How times change! From the distance of a century, we are prepared to enjoy the spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

And yet it is surprising but true that this largest, most apparently unbuttoned of the Brahms symphonies is also one of the most closely wrought. Everything in the first movement grows out of the opening phrase and its component parts: a three-note "motto" in cellos and basses, the arpeggiated horn call, a rising scale figure in the woodwinds. It might be easy, for example, to overlook the first three notes as a mere preparation for the "true" theme in the horns (after all, that motto figure does not even return at the recapitulation, which starts with the horn call); but at every point in the first movement and elsewhere throughout the symphony echoes of those three notes appear—sometimes as quarter-notes (as in the opening), sometimes speeded up to eighth-notes (which has the effect of changing the 3/4 movement to 6/8), and sometimes slowed down to half-notes (which does the opposite, changing 3/4 to 3/2 in feeling). And the coda of the first movement is a veritable encyclopedia of treatments of the motto. Even when the motto does not appear by itself it is buried in the other melodic ideas that



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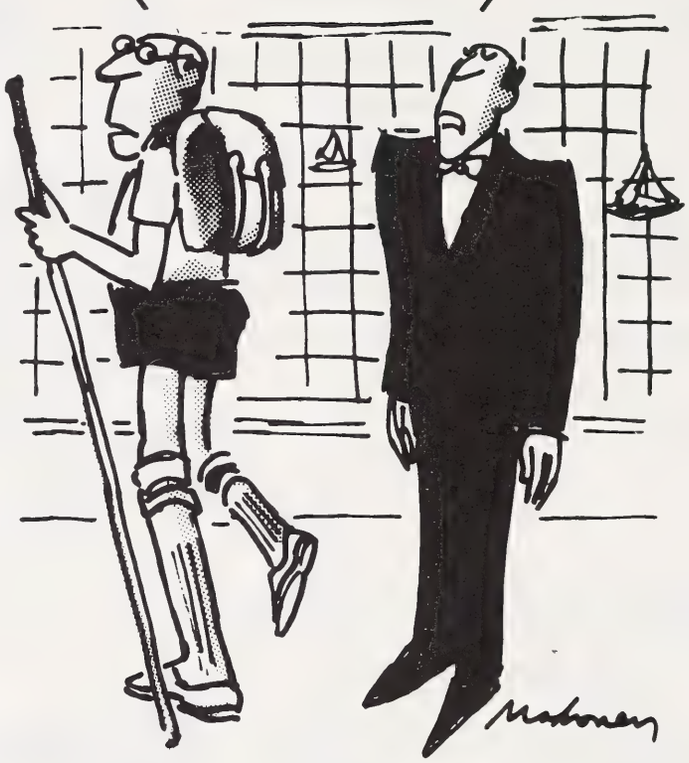
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grow out of the opening statement. Like the motto figure, each of the other elements of the opening phrase carries its weight in the discussion to follow.

One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos; this melting waltz tune sounds more than a little like Brahms's *Lullaby*—is that why it is so relaxing? Brahms saturates the melody with lower string sound by giving the tune to the cellos and placing them above the violas, who have an accompanying part.

Brahms's rhythmic control may have confused early listeners but is treasured today as a fresh and powerful feature of his music. I have already referred to the metrical transformations of the opening motto; but Brahms's interest in rhythm extends to the phrasing of melodies and whole sections. Somehow, imperceptibly, we find that he has accomplished a sleight-of-hand trick in the exposition and we reach an energetic passage in which everything has been shifted by one beat—what *sounds* like the downbeat of the measure is in fact the second beat, and this runs for a good sixteen measures before the conductor's downbeat and the "feel" of the strong beat in the phrase again coincide. Here and in similar passages Brahms's flexibility avoids the "tyranny of the barline" that straitjacketed so much nineteenth-century music.

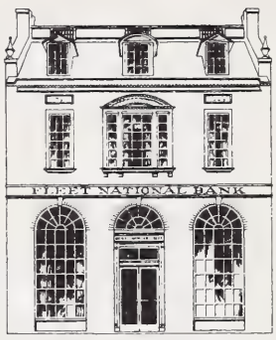
The second movement, a rather dark reaction to the sunshine of the first, begins with a stepwise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Each of them, rising and falling in slow graceful shapes, grows organically into rich and sinuous patterns.

Beethoven would have written a scherzo for his third movement, perhaps one with two Trios, as in the Seventh Symphony. Brahms avoids direct comparison with Beethoven by making his third movement more of a lyrical intermezzo, but the shape is close to that of the scherzo with two Trios. A serenading melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters (the first shifts from 3/4 to 2/4, the second from 3/4 to 3/8). This aroused consternation among Boston critics a century ago. John Sullivan Dwight commented, "It is all pretty, but it hardly seems to hold together—the giddy fancies of a wayward humor." He failed to notice that each of the interruptions is a variation and further development of ideas already heard in the main part, especially the oboe tune. Trios are normally inserted for purposes of contrast, but Brahms achieves his contrast through unity.

The final Allegro is as close-knit as the first movement and is based throughout on thematic ideas that can ultimately be traced back to the very beginning of the symphony (including the "motto"). Here, too, Brahms's lavish invention makes familiar ideas sound fresh in new relationships. Once again he produces another of those prize metrical shifts, producing a passage that gradually grows from the basic 2/2 of the movement into a surprising 3/4, while the conductor continues to beat in 2/2!

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—S.L.



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Of writings about Beethoven there is no end. The standard biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (U. of Washington paperback). Donald Francis Tovey's classic essays appear in the first volume of *Essays in Musical Analysis* (Oxford, available in paperback). Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Of the complete sets of the nine symphonies, I have particularly enjoyed the recordings of Herbert von Karajan with the Berlin Philharmonic (DG), Leonard Bernstein's most recent set, with the Vienna Philharmonic (DG), and George Szell's recording with the Cleveland Orchestra (CBS). For individual discs, there are Pierre Monteux's reading of the First with the Vienna Philharmonic (London Stereo Treasury, coupled with the Eighth) and Neville Marriner's with the Academy of St. Martin-in-the-Fields (Philips, coupled with the Second).

The Life of Johannes Brahms by Florence May, a two-volume biography that came out in 1905, is still available, superb, and expensive (Scholarly). The most recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (U. of Washington paperback). Donald Francis Tovey's note on the Second Symphony in the first volume of *Essays in Musical Analysis* is excellent (Oxford, available in paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive," is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Among available recordings, Pierre Monteux's with the Vienna Philharmonic is quite splendid (London Stereo Treasury), as is Sir Thomas Beecham's with the Royal Philharmonic Orchestra (Seraphim, coupled with the *Academic Festival* Overture); both are on budget-priced labels. Claudio Abbado's performance with the Berlin Philharmonic is full—with the first-movement repeat—and relaxed in mood (DG). Herbert von Karajan's fine performance with the Berlin Philharmonic is available either as a single disc or in a set of the four Brahms symphonies (DG).

—S.L.



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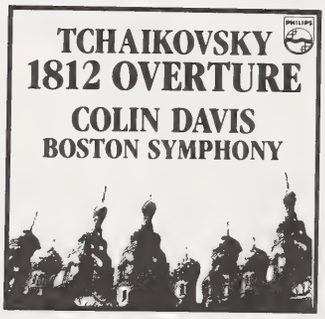
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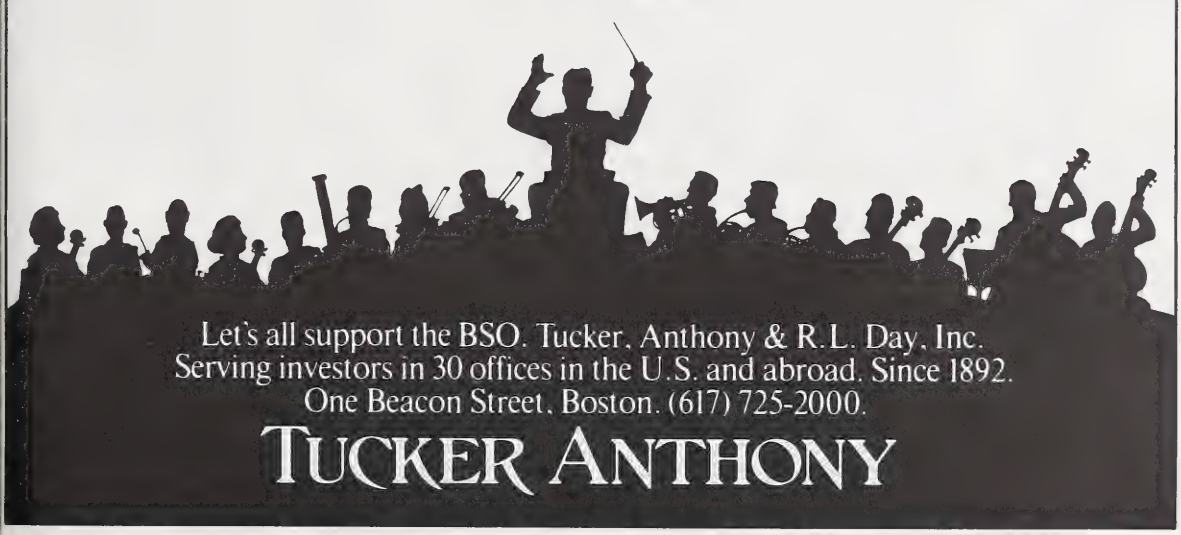
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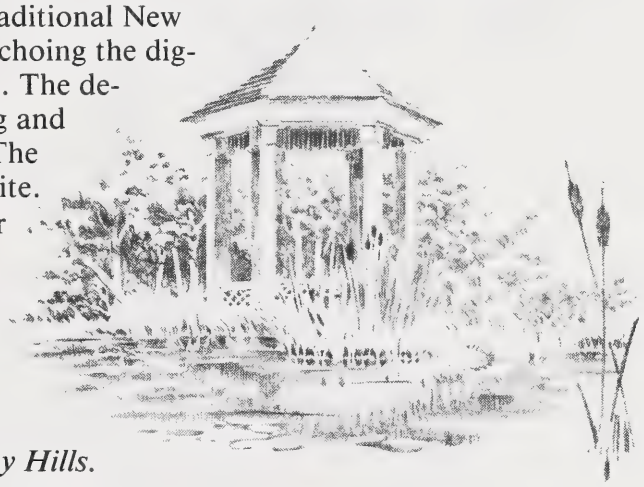


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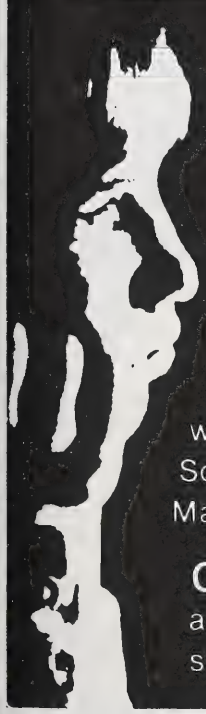
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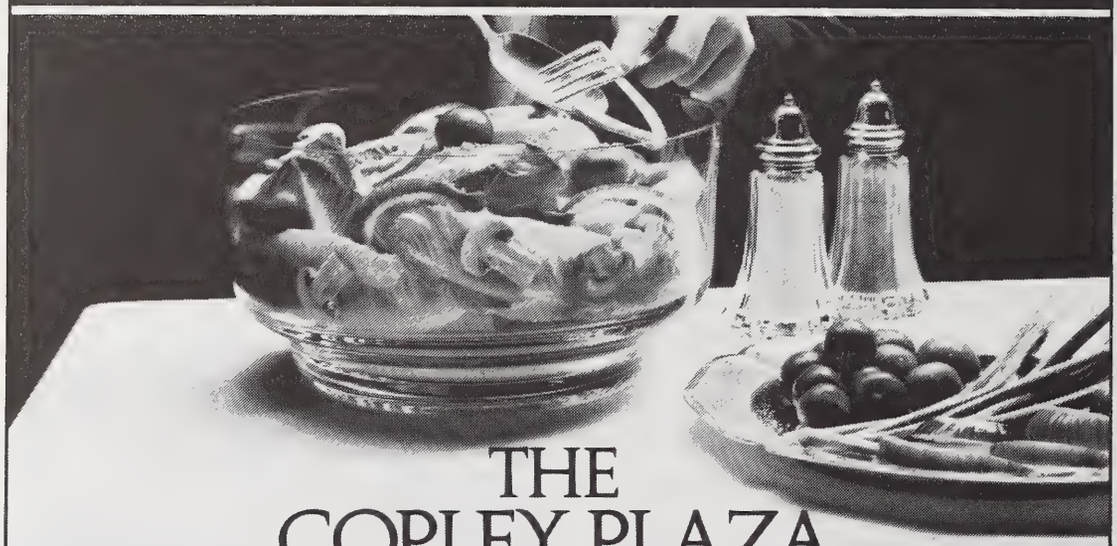
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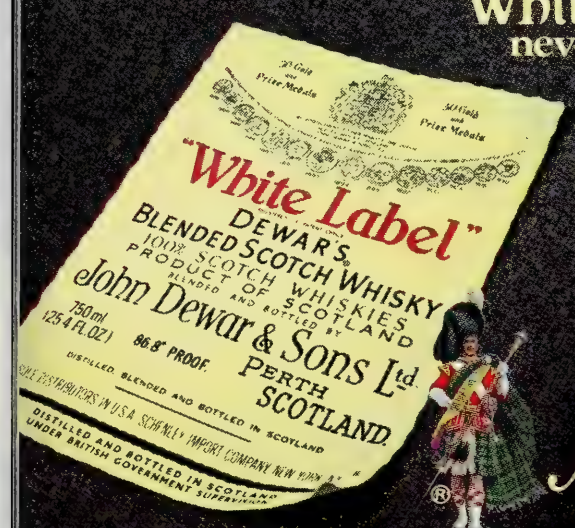
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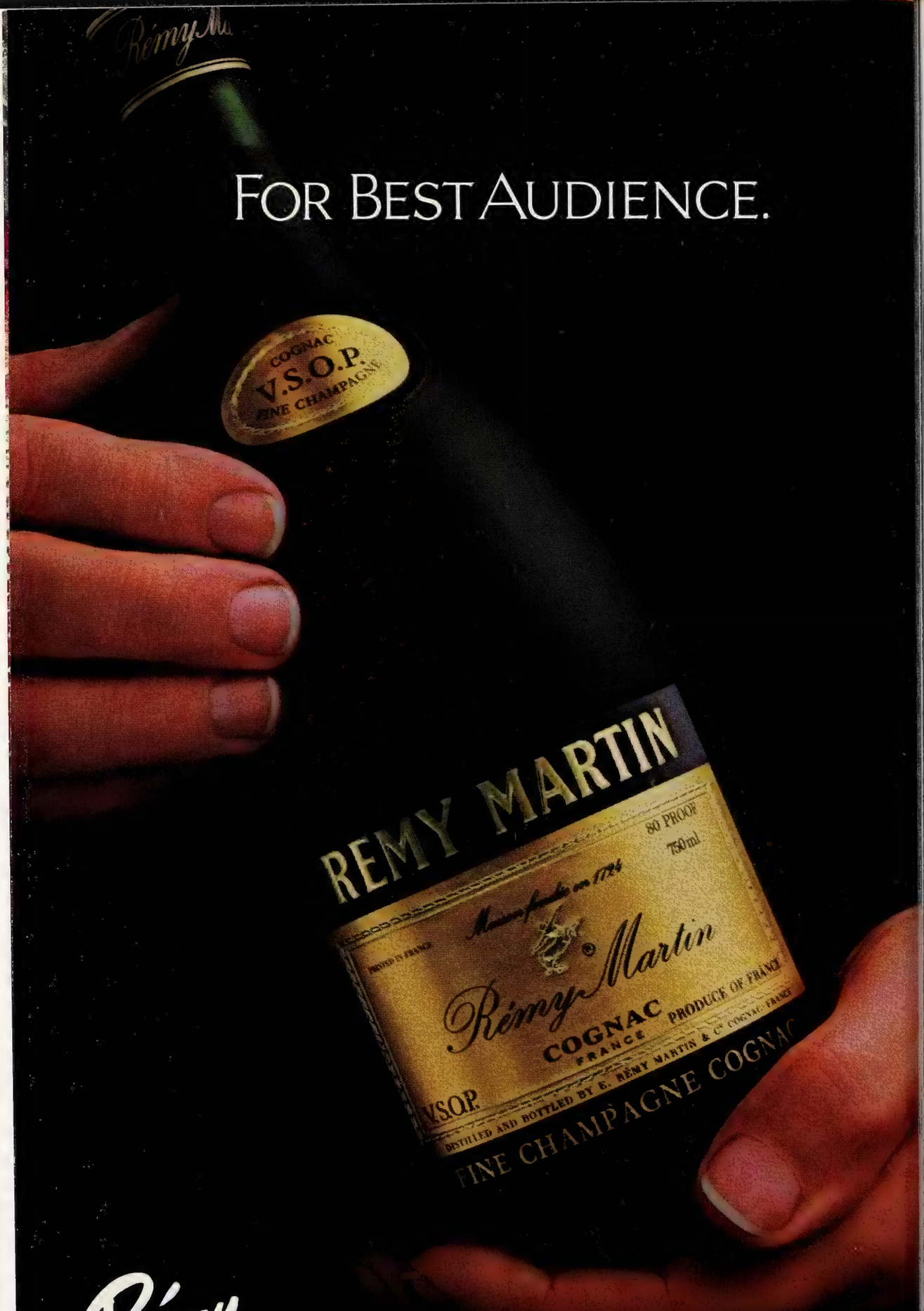
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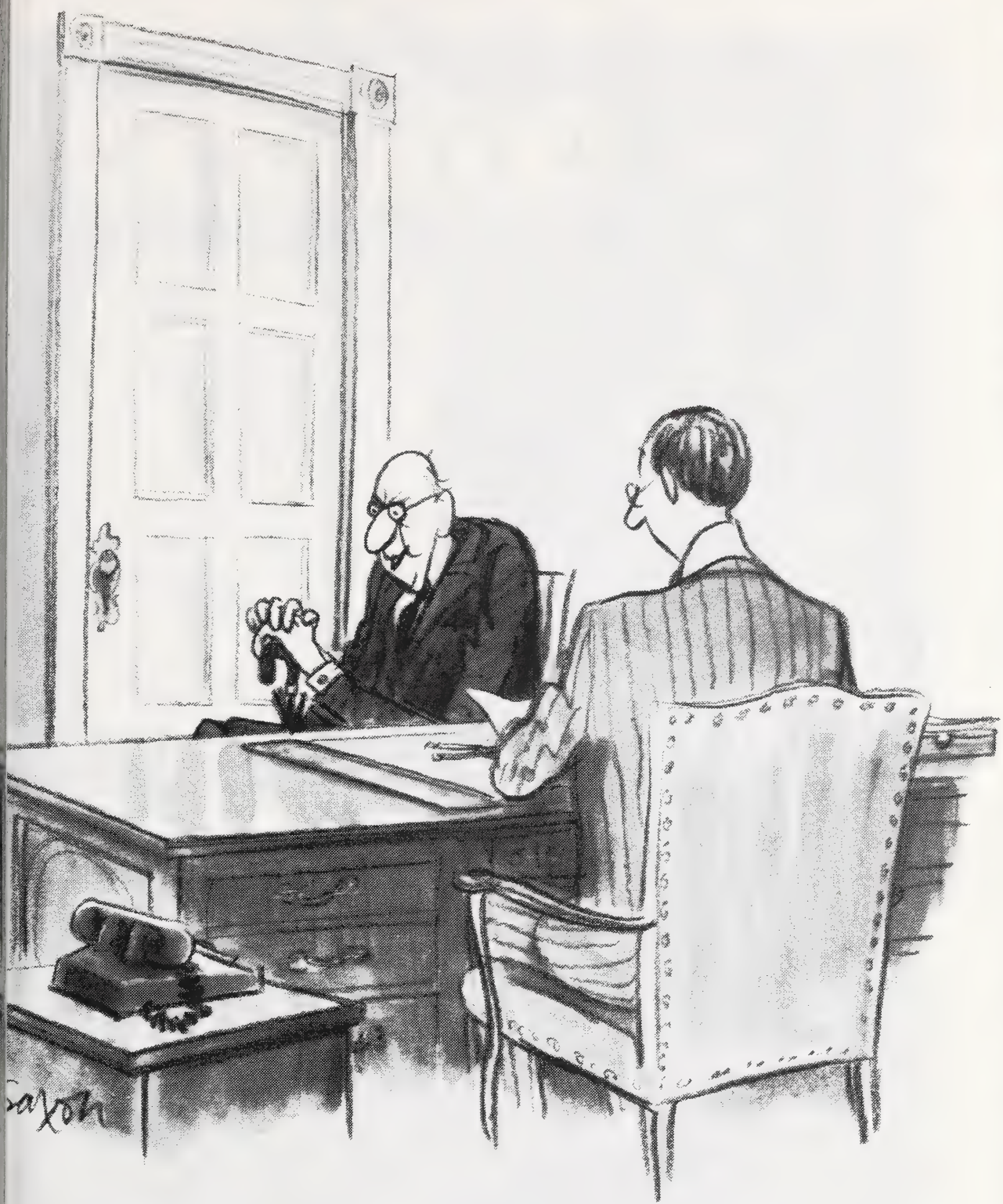
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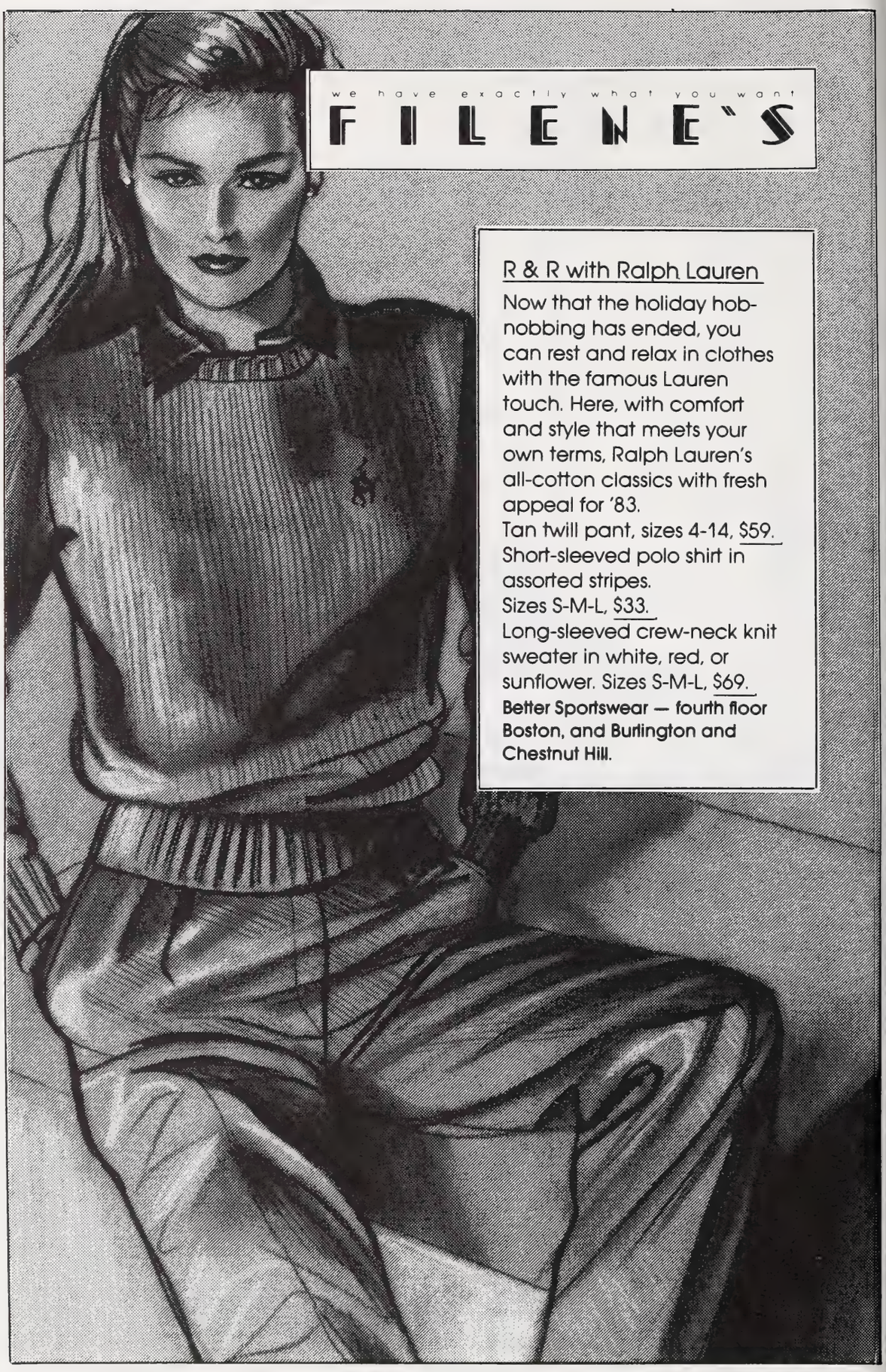
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BSO

BSO/WCRB Musical Marathon '83!!

The Council of the Boston Symphony Orchestra invites everyone to participate in its major fundraising event, the 1983 BSO/WCRB Musical Marathon, on 11, 12, and 13 March. WCRB-FM-102.5, with Richard L. Kaye at the helm, will begin broadcasting from the Cabot-Cahners Room in Symphony Hall at 9 a.m. Friday morning and will continue until this year's Marathon goal of $300,000 is reached Sunday night. During the weekend, hundreds of volunteers will staff Symphony Hall taking telephone pledges and ensuring the smooth running of every facet of this year's endeavor. WCVB-TV-Channel 5 will broadcast a special Sunday-evening program featuring performances by the Boston Symphony under Seiji Ozawa and the Boston Pops under John Williams. This year's premiums offer something for everyone, including a specially commissioned silk-screened poster, "The Boston Symphony Orchestra with Seiji Ozawa," by Lance Hidy. Exclusive premiums new this year include an updated tote bag, a lyre pendant in silver and gold, and a stuffed BSO bear sporting a sweater hand-knit by Council members. In addition, members of the orchestra and Symphony Hall staff have donated many unique premiums, as have numerous BSO Trustees and Overseers. The 1983 BSO/WCRB Marathon Catalog, with more items than ever before, and underwritten with the help of New England Telephone, will be in the mail early in February. Invitations are already in the mail for a gala Marathon Preview Party to take place Tuesday, 1 March, with complimentary champagne, music, a cash bar, and a cocktail buffet. At 7:15 that evening, Sotheby Parke Bernet will be on hand to offer a very special group of premiums, ranging from Reed and Barton pewter candlesticks to a helicopter ride over Boston Harbor to a tour of the West Wing of the White House. Tickets for the Preview Party are $12.50 per person. For further information and reservations, call the Marathon Office at (617) 266-1492, ext. 230.

BSO on WGBH

Live interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up: cellist Yo-Yo Ma on Monday, 7 February at 11 a.m.

Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays until the end of the Pops season in mid-July. The tours are conducted for a minimum of ten and a maximum of fifty people. For information, please call the Friends' Office in Symphony Hall at (617) 266-1492.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Silverstein Named to Utah Symphony Post

The Board of the Utah Symphony has recently announced the appointment of BSO concertmaster Joseph Silverstein as artistic director of that orchestra effective 29 August 1983. The one-year appointment, which will not affect his BSO commitments for 1983-84, is renewable upon mutual consent, with the possibility that Silverstein will be named music director of the Utah Symphony beginning with the 1984-85 season. Silverstein has been a member of the BSO since 1955; he became concertmaster in 1962 and was named assistant conductor in 1971. He is also first violinist and music director of the Boston Symphony Chamber Players, chairman of the faculty of the Berkshire Music Center, and adjunct professor of music at Boston University. He also serves as music director of the Worcester Symphony and as principal guest conductor of the Baltimore Symphony Orchestra.

Art Exhibits in the Cabot-Cahners Room

Once again, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries are displaying their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

17 January—14 February	Depot Square Artists
14 February—6 March	Danforth Museum
7 March—13 March	BSO/WCRB Musical Marathon
14 March—11 April	Clark Gallery
11 April—9 May	Wenniger Graphics

BSO Members in Concert

The Francesco String Quartet—BSO violinists Bo Youp Hwang and Ronan Lefkowitz, violist Robert Barnes, and cellist Joel Moerschel—plays music of Beethoven, Stravinsky, Wolfe, and Brahms at the Longy School of Music in Cambridge on Sunday afternoon, 13 February at 3 p.m. Tickets are $7, and seats are unreserved. For further information, call 862-0995.

BSO violinist Cecylia Arzewski will perform the Mendelssohn Violin Concerto with the Worcester Symphony Orchestra under the direction of Joseph Silverstein on Saturday evening, 15 February at 8 p.m. in Mechanics Hall in Worcester.

Gelbloom Scholarship Fund Concert

A gala concert will be held on Friday, 4 March 1983 at 8 p.m. at the Longy School of Music in Cambridge to benefit the Gerald Gelbloom Scholarship Fund. Gerald Gelbloom was a violinist with the Boston Symphony Orchestra and the Boston Pops for twenty-one years until his unexpected death last June. Featured will be performances by Joseph Silverstein, Roman Totenberg, and members of the Boston Symphony Orchestra in music by Bach, Vivaldi, Mozart, and Beethoven. The performance will be followed by a wine-tasting and a reception. Tickets for this gala may be obtained by sending a tax-deductible contribution of $50 to the Gerald Gelbloom Scholarship Fund, Development Office, Symphony Hall, Boston, MA 02115.

Share the BSO With the Kids!

The second program of this season's Boston Symphony Youth Concerts, Harry Ellis Dickson, Artistic Director and Conductor, will include Ibert's *Divertissement* and a staged production with music from Richard Strauss's *Bourgeois gentilhomme* Suite. Steven Aveson of WBZ-TV's "Evening Magazine," actor Will Lebow, and Deborah Wolf, resident choreographer at the Concert Dance Company of Boston, will be featured in the Strauss. Dates for this program are Wednesday, 16 February at 10:15 a.m.; Friday, 18 February at 10:15 a.m.; and Saturday, 19 February at 10:30 a.m. For tickets and further information about Youth Concerts at Symphony Hall, call the Youth Activities Office at (617) 266-1492.

The first of this year's two Boston Symphony High School Concerts will take place on Thursday morning, 17 February at 10:15. The program includes Haydn's *Military* Symphony, Darius Milhaud's *Creation of the World,* and the Beethoven *Leonore* Overture No. 3. Marc Mandel, program annotator and music consultant for the BSO Youth Concerts, will introduce the program. William Pierce, the "radio voice" of the Boston Symphony Orchestra, will be guest host for the second high school program on Thursday, 24 March. For tickets, or for additional information regarding the two-concert high school series, call the Youth Activities Office at Symphony Hall, (617) 266-1492.



Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

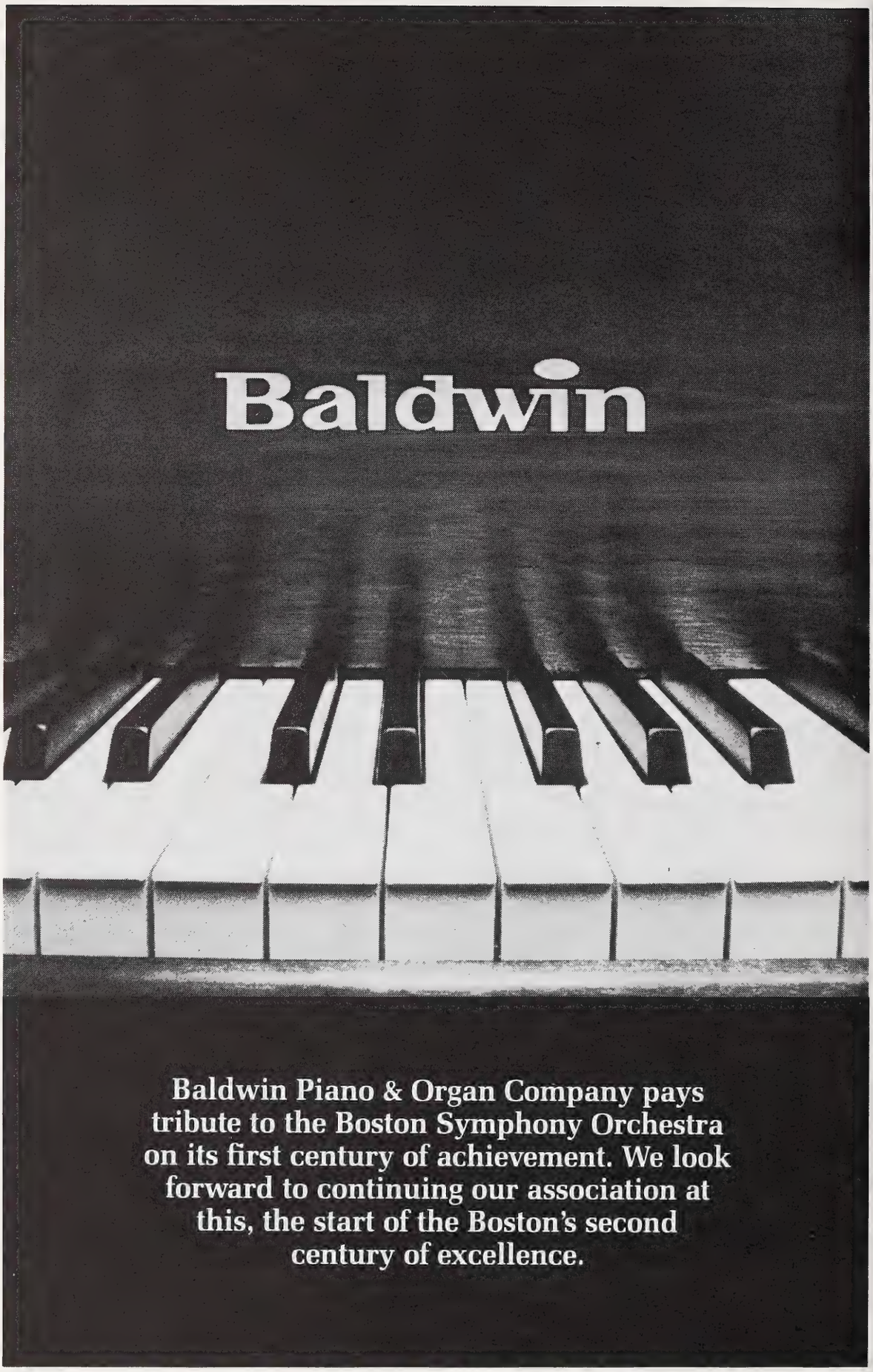
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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BOSTON SYMPHONY ORCHESTRA 1982/83

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames
* Nisanne Lowe
* Aza Raykhtsaum

* *Participating in a system of rotated seating within each string section.*

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair

Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith

Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot

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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

THE BSO SALUTES BUSINESS:



Presidents Dinner
Monday, May 9, 1983
Presidents at Pops Concert
Tuesday, June 21, 1983
conducted by John Williams

SOLD OUT

'Presidents at Pops', The BSO's program designed to broaden the base of business and corporate support for the orchestra, has inaugurated its second successful year with an early sell out! There is still time, however, to place an advertisement in the Program Journal. For further information, contact Chet Krentzman, General Chairman, 332-3141; Vin O'Reilly, 574-5000 or Mal Sherman, 620-5000, Co-Chairmen; Lew Dabney, Program Journal, 542-8321; or Eric Sanders, Director of Corporate Development, Symphony Hall, 266-1492. The following companies will participate in this year's 'Presidents at Pops' Program.

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STRAVINSKY *Apollo*, Ballet in two scenes, for string orchestra

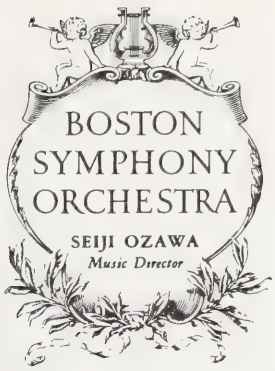
Scene I: The Birth of Apollo
Scene II: Apollo and the Muses
Variation of Apollo
Pas d'action (Apollo, Calliope, Polyhymnia, and Terpsichore)
Variation of Calliope
Variation of Polyhymnia
Variation of Terpsichore
Variation of Apollo
Pas de deux (Apollo and Terpsichore)
Coda
Apotheosis

STRAVINSKY *Requiem Canticles*

Prelude
Exaudi
Dies irae
Tuba mirum
Interlude
Rex tremendae
Lacrimosa
Libera me
Postlude

MARY WESTBROOK-GEHA, mezzo-soprano
S. MARK ALIAPOULIOS, baritone
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(American premiere given by the Boston Symphony Orchestra on 19 December 1896)

Allegro
Adagio, ma non troppo
Finale: Allegro moderato

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Igor Stravinsky
Apollo, Ballet in two scenes, for string orchestra



Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. He composed his ballet Apollo *(originally given the full title* Apollon Musagètes [Apollo, Leader of the Muses], *though later Stravinsky came to prefer the briefer form) in Nice between July 1927 and January 1928; he made a few revisions in 1947. The work was first performed at the Library of Congress in Washington on 27 April 1928. Serge Koussevitzky introduced it to the Boston Symphony repertory October that same year and programmed it again in 1930 and 1934. The composer conducted it here on 28, 29, and 30 March 1940. The only performances since then were led by Colin Davis in October and November of 1974. The score calls for a string orchestra divided into six parts: violins I and II, violas, cellos I and II, and basses. (In a 1935 letter to George Balanchine, who was staging a performance at the Metropolitan Opera, Stravinsky said that for the best balance between the sections, he recommended an ensemble of 8, 8, 6, 5, 5, and 5 instruments, respectively.)*

Early in April 1927 Stravinsky received a commission from the Elizabeth Sprague Coolidge Foundation at the Library of Congress to compose a work for a festival of new music to be held at the library the following April. The piece was to be a small ballet, with not more than a half-dozen dancers, on a subject of his own choosing, which would last about half an hour. The music librarian at the Library of Congress, Carl Engel, wrote to him in July with further information about the place of performance:

> Our hall is not equipped with a regular theater fitted with wings. The present setting is permanent. (I am enclosing a view of it.) Therefore any scenery required will have to be specially adapted and should be technically as simple as possible.

All his life Stravinsky welcomed stipulations and restrictions as a challenge and as a means of limiting the infinite number of possibilities that the composer faces at the outset of any new work. In this case, the limitations of decor and number of dancers probably played a large role in his decision to write a *ballet blanc,* in homage to the classical ballet he loved so well, so different from the colorful multiplicity of scene and costume in his early large ballets for Diaghilev. He later wrote of finding that "the absence of many-colored effects and of all superfluities produced a wonderful freshness." This same necessity for something grandly simple no doubt led to his adoption of a classical subject and even suggested the scoring—for a single orchestral family, thus reducing the range of orchestral color by analogy with the basic white of his visual conception.

His theme was Apollo, the leader of the Muses. The limitation on the number of dancers forced a reduction from the traditional nine Muses to the three most closely associated with the dance: Calliope (personifying poetry and rhythm), Polyhymnia (mime), and Terpsichore (gesture and eloquent movement). With Apollo himself and



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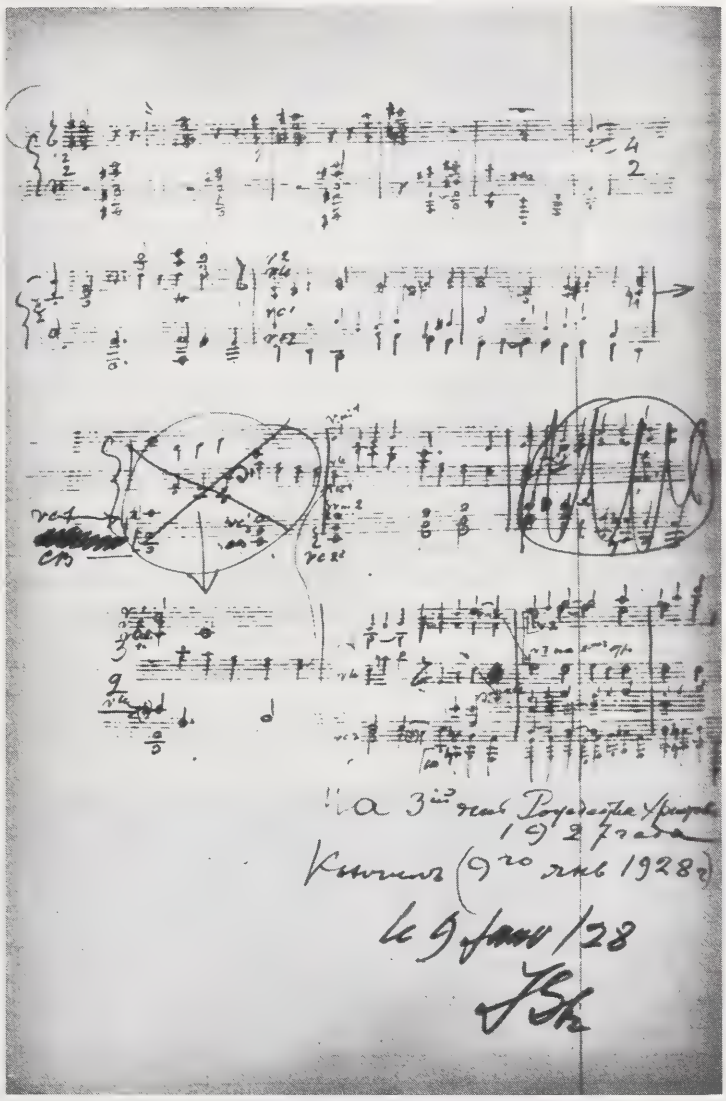
Ava Botelle
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two unnamed goddesses, they made up the maximum of six dancers allowed for the performance. The "plot" was almost nonexistent: in a first tableau, a prologue to the main work, the birth of Apollo is shown; this is followed by a series of allegorical dances featuring Apollo himself, Apollo with the Muses, and each of the three Muses individually. In the final apotheosis, Apollo leads the Muses to Parnassus.

With a score deliberately limited to strings alone to accompany a ballet in white presenting a sequence of formal dances, Stravinsky knew that *Apollo* ran the risk of too much sameness throughout. This danger was a positive attraction for the composer. As he wrote in his *Poetics of Music* (delivered as the Charles Eliot Norton lectures at Harvard in 1939 and 1940):

> Contrast produces an immediate effect. Similarity satisfies us only in the long run. Contrast is an element of variety, but divides our attention. Similarity is born of a striving for unity . . . Variety surrounds me on every hand. So I need not fear that I shall be lacking in it, since I am constantly confronted by it . . . Similarity is hidden; it



Stravinsky's draft of the last page of "Apollo," from January 1928; the Russian script reads: "Finished the third day of [Russian] Christmas, 1927 (9 January 1928)"

> must be sought out, and it is found only after the most exhaustive efforts. When variety tempts me, I am uneasy about the facile solutions it offers me. Similarity, on the other hand, poses more difficult problems but also offers results that are more solid and hence more valuable to me.

Perhaps it was the subject matter that brought to Stravinsky's score an Apollonian serenity rarely encountered in his work before. The work is conceived melodically almost throughout, and the writing is mostly diatonic. In several of the movements the first sketches consisted of rhythmic scansion, as if he were writing verse. Indeed, one dance (the variation of Calliope) is explicitly based on the rhythm of French Alexandrine verse. All of this rather astonished the first listeners, who knew Stravinsky most recently as the composer of *Oedipus Rex* and the Concerto for Piano and Winds. The evident reflections of classical ballet scores told against Stravinsky's work in the eyes of some beholders. Prokofiev wrote to Miaskovsky:

> I am disappointed in *Apollo*. The material is poor, taken from all the miserable pockets of Gounod, Delibes, Wagner, and even Minkus. All of this is presented adroitly and skillfully . . . Stravinsky missed the most important thing, and the work's a terrible bore. Yet on the last page he shines and makes his disgusting theme sound convincing.

Other commentators have referred to the influence of Tchaikovsky or Delibes, the two bulwarks of the repertory of the Russian ballet companies of Stravinsky's youth (to say nothing of the considerably less worthy composer Minkus). But Robert Craft points out that before beginning the work on *Apollo* Stravinsky was most interested in studying the quartets of Mozart and Beethoven (in four-hand piano reductions) and the Passions of Bach, as well as the early symphonies (not the ballets) of Tchaikovsky. Moreover, the frequent use of dotted rhythms—which at times become almost a mannerism in this score—recall the melodic gestures of the eighteenth century more than that of the nineteenth. And it is worth recalling the comments of George Balanchine, who choreographed the first European production of *Apollo* in 1928, a production that first established his reputation; though he is speaking of the dance element here, his remarks apply equally well to Stravinsky's music:

> *Apollon* I look back on as the turning point of my life. In its discipline and restraint, in its sustained oneness of tone and feeling the score was a revelation. It seemed to tell me that I could dare not to use everything, that I, too, could eliminate . . . It was in



Stravinsky onstage with dancers of the New York City Ballet in Hamburg, 19 June 1962, after performances of his "Orpheus," "Agon," and "Apollo"

studying *Apollon* that I came first to understand how gestures, like tones in music and shades in painting, have certain family relations. As groups they impose their own laws. The more conscious an artist is, the more he comes to understand these laws, and to respond to them.

The Prologue of *Apollo* is shaped like the French overture of the Baroque era, with a slow section of sharply dotted rhythms (which culminates in the rise of the curtain and the birth of Apollo), followed by an Allegro (the appearance of the two goddesses), and closing with a return to the tempo and material of the opening.

The much longer second tableau begins the series of dances. The first variation for Apollo (the term "variation" in this context refers to dance steps rather than musical material, though that is sometimes varied as well) begins with a cadenza for solo violin that soon turns into a duet for two violins with a plucked accompaniment in the lower strings. At its end, the three Muses appear and there begins a lively *pas d'action* (an ensemble dance) for them and Apollo, culminating in a contrapuntal tour-de-force, with the melody presented in canon in the violas followed a bar later by second violins and first cellos, while first violins play the same tune in stretched-out notes and the second cellos play it much faster. Calliope's variation is based on Alexandrine verse, with twelve syllables to the line, presented in six iambic feet divided by a caesura in the middle; Stravinsky's melody reflects the rhythm of the poetic form.

Polyhymnia's variation is almost a perpetual motion exercise of running sixteenth notes, while Terpsichore's is gentler and more graceful, with a melody of characteristic dotted notes. Now it is Apollo's turn again, and he has a slower dance characterized by pompous resonant chords alternating with varied passages for solo instruments. He dances a *pas de deux* with Terpsichore, an expressive movement of singing melody for muted strings. The coda of these dance variations is a lively movement laid out in a series of progressively faster basic tempos.

Finally, in the tranquil Apotheosis, Apollo leads the Muses towards Parnassus. Stravinsky provides music of great breadth, recalling parts of the Prologue, in a passage that even critics of the score hailed as reflecting "a new style of majestic simplicity, the justification of the whole work."

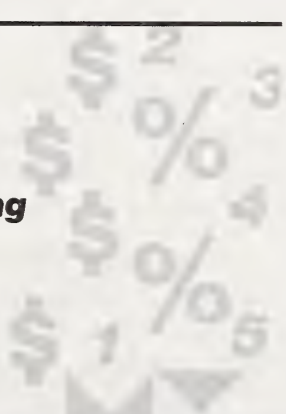
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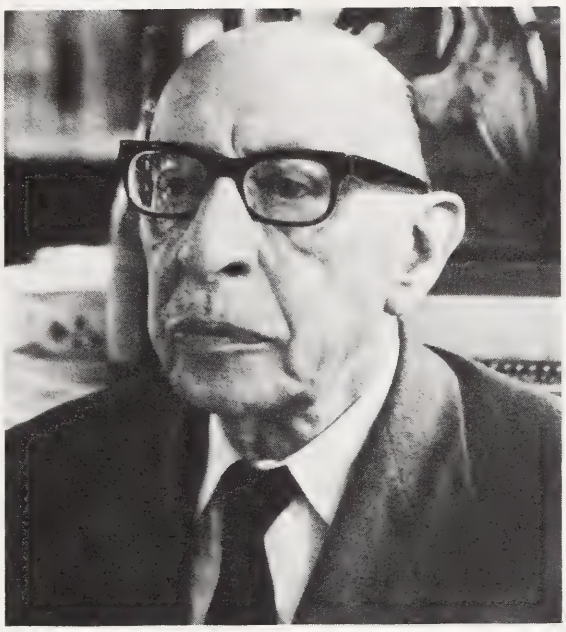
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Igor Stravinsky
Requiem Canticles



Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. The Requiem Canticles *came very near the end of his long career. He began the work in March 1965 and completed the Postlude in Hollywood on 13 August 1966. It was first performed at Princeton University under the direction of Robert Craft on 8 October following. The first Boston Symphony performance was given at a Spectrum concert under the direction of Michael Tilson Thomas in January 1972 with the New England Conservatory Chorus, Lorna Cooke deVaron, conductor, and soloists Pamela Gore and David Evitts. The only other BSO performance was given this past summer at Tanglewood under Seiji Ozawa's direction, with the Tanglewood Festival Chorus, John Oliver, conductor, and the same soloists as the present performances—Mary Westbrook-Geha and S. Mark Aliapoulios. In addition to alto and bass solos and mixed chorus, the score calls for three flutes (third doubling piccolo), alto flute, two bassoons, four horns, two trumpets, three trombones, timpani (two performers), xylophone, vibraphone, chimes, harp, piano, celesta, and strings.*

The mere reading of this list of instruments required for a performance of the *Requiem Canticles* gives no inkling of the drastic difference in musical style between this work—almost Stravinsky's last—and one of the early popular ballets, such as *Firebird.* It calls for an orchestra of substantial size (though, to be sure, smaller than the early ballets—especially in the woodwind department). But the very different way in which these instruments are handled in the familiar ballets on the one hand and the *Requiem Canticles* on the other demonstrates in a nutshell the development of music in our century with regard to the most basic element—the sheer *sound* of it. At the beginning of his career, Stravinsky's work reflected the orchestral richness and brilliance of his teacher Rimsky-Korsakov; by the end, he showed an awareness of the exceedingly spare style of Anton Webern. Yet despite all the surface changes of his style, he never suppressed the characteristic musical imagination that we recognize throughout as Stravinskian.

During his last period Stravinsky wrote a number of works explicitly conceived as memorial tributes to departed friends—Aldous Huxley, T.S. Eliot, and Dylan Thomas among them. One of his very last works, the *Requiem Canticles,* is a setting of selected texts from the Requiem Mass, a choice that is hardly surprising for a composer in his mid-eighties who no doubt felt keenly the passing of many friends. There are indications, too, that the work is a response to his own intimations of mortality, a small and personal "vest-pocket *Requiem,*" as he called it. But he was Stravinsky to the end; the *Requiem Canticles* is in no sense a sentimental work, nor a backward-looking one. As always, his interest was to create a musical shape that satisfied him, from the repertory of pitches and rhythms chosen for the given work. As in other settings of liturgical texts

(notably the Mass of 1947 and the earlier *a cappella* settings of the *Ave Maria* and the *Pater noster),* even when his aim is not to write music for a religious service, his treatment of the words is hieratic in character, with a characteristic chanting quality. The point in such music is not the "expressive" projection of a text but rather its liturgical efficacy. This view runs counter to almost everything we are accustomed to in church music or oratorios, though we have been brainwashed by the views of the Romantic era, which was singularly sentimental when it came to liturgical music and rarely approached the ethereal heights of Bach or Palestrina or Dufay or Machaut or the monophonic chant of the Roman Catholic, Eastern Orthodox, or Russian Orthodox churches.

Stravinsky originally planned his work for instruments alone, beginning composition with the threnody for wind instruments and muffled drums. When he decided to use sentences from six texts of the Requiem service, he laid out the entire work in a carefully balanced way, dividing the texts into two groups of three sentences each, with instrumental movements interspersed—a string Prelude, a wind-instrument Interlude, and a percussion Postlude:

Prelude (instrumental; strings only)

EXAUDI (chorus and instruments)
DIES IRAE (chorus and instruments)
TUBA MIRUM (bass solo and instruments)

Interlude (instrumental, featuring four flutes)

REX TREMENDAE (chorus and instruments)
LACRIMOSA (alto solo and instruments)
LIBERA ME (four soloists, chanting chorus, four horns)

Postlude (instrumental, alternating long chords in flutes with percussion phrases)

Even with his obvious interest in formally balanced structure (which the foregoing diagram only hints at) and his hieratic text treatment, Stravinsky occasionally uses expressive devices found in the long tradition of Requiem settings, though he does so subtly, with sidelong glances, so to speak. The *Dies irae* normally involves a fortissimo outburst, as here. The *Tuba mirum* must be accompanied by the composer's imagined version of the "last trumpet." *Rex tremendae* is always a passage of choral grandeur, as if the solidity of choral sound could somehow suggest the "dreadful majesty" of the heavenly king. The *Lacrimosa* must be set so as to suggest the sobbing of those facing the Last Judgment. Finally—and perhaps most strikingly—Stravinsky took a leaf from Verdi's book in having the entire chorus murmur the words of the *Libera me* (though Verdi requires doing so on a specific pitch, while Stravinsky's murmur is unpitched). In fact, the version of the liturgical text that Stravinsky has used gives away the fact that he must have taken it from the Eulenburg score of the Verdi Requiem, which also fails to follow the official liturgy (Robert Craft has noted that his own copy of the Verdi score contains several notations in Stravinsky's hand, especially in the *Libera me).* Thus, in this work of his old age, Stravinsky, as so often before, charts new expressive territory for himself, while continuing to pay homage to the past in a way that is always original and personal.

—S.L.

Requiem Canticles

Exaudi orationem meam, ad te omnis caro veniet.

O hear my prayer. To thee shall all flesh come.

Dies irae, dies illa,
Solvet saeclum in favilla,
Teste David cum Sibylla
Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus.

The day of wrath, that day will
dissolve the world in ash,
as David prophesied with the Sibyl.
How great a terror there will be
when the Judge shall come who will
thresh out everything thoroughly.

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

The trumpet, scattering a wondrous
sound through the tombs of every land
will gather all before the throne.

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of dreadful majesty,
who freely saves the redeemed,
save me, O Fount of Pity.

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem. Amen.

That day is one of weeping
on which shall rise from the ashes
the guilty man to be judged.
Therefore spare this one, O God,
merciful Lord Jesus,
grant them rest. Amen.

Libera me, Domine, de morte aeterna,
in die illa tremenda, quando coeli
movendi sunt et terra; dum veneris
judicare saeculum per ignem.
Tremens factus sum ego, et
timeo, dum discussio venerit,
atque ventura ira, quando
coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis et
miseriae, dies magna et amara valde.
Libera me.

Deliver me, O Lord, from eternal death
in that awful day when the heavens
and earth shall be moved, when Thou
shalt come to judge the world through fire.
I am seized with trembling, and I
fear the time when the trial shall approach,
and the wrath shall come, when
the heavens and the earth shall be moved.
That day, a day of wrath, of calamity and
woe, a great and bitter day indeed.
Deliver me.

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Antonín Dvořák
Cello Concerto in B minor, Opus 104



Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on 8 September 1841 and died in Prague on 1 May 1904. He composed his B minor Cello Concerto in New York, beginning the first movement on 8 November 1894 and the finale on New Year's Day of 1895. He had meanwhile begun the full score on 18 November, reaching the finale on 12 January 1895 and completing the whole, "Thanks be to God . . . 9 February 1895, on the day of our [son] Otáček's birthday, Saturday in the morning, 11:30 a.m." A month after he returned home, Dvořák's sister-in-law, Josefina Kaunitzová, with whom he had once been in love, died of a serious illness, leading the composer to substitute sixty bars of new music replacing four measures just before the end (see below). After the last bar, Dvořák wrote in the manuscript: "I finished the Concerto in New York, but when I returned to Bohemia I changed the end completely as it stands here now. Písek, 11 June 1895." The score is dedicated to Dvořák's close friend, the cellist Hanuš Wihan, but the first performance was given by Leo Stern as soloist with the London Philharmonic Society at Queen's Hall under the composer's direction on 19 March 1896. Stern also played the concerto under Dvořák's direction on 11 April that year at a concert of the Czech Philharmonic (then the National Theatre orchestra) in Prague. The first American performance was given by the Boston Symphony Orchestra under the direction of Emil Paur at the Music Hall in Boston on 19 December 1896 with Alwin Schroeder as soloist. The concerto has also been performed at BSO concerts by Schroeder and Heinrich Warnke under Wilhelm Gericke's direction; by Otto Urack under Karl Muck; by Joseph Malkin under Muck; by Zara Nelsova under Ernest Ansermet; by Gregor Piatigorsky under Serge Koussevitzky, Richard Burgin, and Charles Munch; by Pierre Fournier under Munch; by Leonard Rose under Munch and Erich Leinsdorf; by André Navarra under Munch; by Stephen Kates under Leinsdorf; by Mstislav Rostropovich under Leinsdorf and Seiji Ozawa; by Jules Eskin under Charles Mackerras; and by Frans Helmerson under Ozawa. The most recent subscription performances were by Rostropovich and Ozawa in February 1976; the most recent Tanglewood performance was Helmerson's in July 1981. In addition to the cello soloist, the score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, and strings, plus triangle in the last movement only.

Dvořák once said that he "studied with the birds, flowers, trees, God, and myself," and even late in life, at the height of his popularity, he described himself as "a very simple person . . . a plain and simple Bohemian *Musikant*." Had the young Antonín followed in the footsteps of his father František, he would have been a butcher and innkeeper. The boy's first exposure to music came from traveling musicians and village bands. He had his first lessons from the village schoolmaster, and he was soon playing violin at his

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father's inn and elsewhere around town, though his attempts at singing went nowhere. But before he turned twelve he had left school to begin his apprenticeship in butchery. Sent to the nearby town of Zlonice primarily to learn German, he found, however, that musical opportunities beckened in the person of Antonín Liehmann, the school German teacher who also happened to be the town organist. With Liehmann, Dvořák studied violin, viola, piano, organ, and keyboard harmony. He also copied out parts for the music his teacher provided the town orchestra; on one occasion, Dvořák attempted to sneak in a polka of his own, but at the first rehearsal it was evident that the boy had something more to learn about orchestration: a horrendous din resulted from errors in the parts for the transposing instruments.

When a Prague innkeeping venture undertaken by his father collapsed and an understanding uncle offered to support his musical education, Dvořák was spared the career that had been chosen for him; Liehmann's encouragement, too, played a part in winning František's consent. So Antonín entered the Prague Organ School in 1857 for training as a church musician and organist. During this time, Dvořák played viola in the concerts of the St. Cecilia Society in Prague and was very likely an extra player for operatic performances at the Estates Theatre. Upon leaving school, he was also a member of a small band from which grew the orchestra of the Provisional Theatre in 1862. He was principal violist of this orchestra when Richard Wagner led a concert of his own music there on 8 February 1863, and from 1866 the conductor of the orchestra was Bedřich Smetana, before Dvořák the most important Czech nationalist composer. So it was that Dvořák gained considerable practical experience and exposure to symphonic and operatic repertory, all the while supplementing his meager musician's pay by teaching.

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In November 1873, Dvořák married Anna Čermáková, the younger sister of his true love, Josefina (both had come to him as music students some years earlier), and the following February he became organist at St. Adelbert's Church in Prague, thereby providing himself a steadier source of income and more time for his composing, the products of which by now included chamber music, two symphonies, a cello concerto in A (dating from 1865, but deemed so unsatisfactory by the composer that he never bothered to orchestrate it), a song cycle inspired by his love for Josefina, and his first two operas, *Alfred* and *King and Charcoal Burner.* By this time, Dvořák had already tasted public success with the performance in March 1873 of his patriotic cantata *Heirs of the White Mountain,* but he had suffered defeat and become increasingly self-critical with the rejection in its first version of *King and Charcoal Burner* that same year. His first two symphonies had in fact been written eight years earlier, and now it was time to throw off outside influences and make a name for himself. In July of 1874 he submitted fifteen works, including his Third and Fourth symphonies (the E-flat and the early D minor), into consideration for an Austrian State Stipend for "young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire." The judges included Johann Herbeck, who was conductor of the Vienna State Opera, the critic Eduard Hanslick, and Johannes Brahms. Dvořák was one of the winners, as he would be again in 1876 and then in 1877, the year Brahms really set him on his way by championing him to the publisher Simrock, encouraging the latter to issue Dvořák's Moravian Duets for soprano and contralto. Both the Moravian Duets, Opus 32, and the Slavonic



Josefina and Anna Čermáková; Dvořák married Anna, shown seated in this picture, about a year after the photograph was taken.

Dances, Opus 46, the latter specifically commissioned by Simrock, were published in 1878, and a quick succession of further publications, and then performances throughout Europe and as far afield as Cincinnati and New York, began to earn the composer an international reputation which grew steadily throughout his life (taking him to Moscow and St. Petersburg in March 1890 at the invitation of Tchaikovsky, whom he had met in Prague two years earlier), but which never undermined his sense of loyalty to his native land and fellow countrymen.

In the spring of 1891 came the invitation from Jeannette Thurber—a former music teacher who was the wife of a wealthy wholesale grocer, and who had unsuccessfully attempted to establish an English-language opera company in New York in competition with the Metropolitan Opera, thereby losing herself and her husband $1,500,000—to come to America as Director of the National Conservatory of Music, which Mrs. Thurber had founded in 1885. The decision was a very difficult one for Dvořák, but Mrs. Thurber's persistence won out, and the composer arrived in New York on 27 September 1892, having agreed to the conditions of a two-year contract which included three hours' daily teaching, preparation of student concerts, conducting concerts of his own in various American towns, and a salary of $15,000 each year. It was Mrs. Thurber's aim that Dvořák provide a figurehead for her Conservatory and found an American school of composition, and this first extended stay in the United States produced his *New World* Symphony—composed between January and May 1893 and premiered by the New York Philharmonic under Anton Seidl on 15 December 1893—as well as his F major string quartet, Opus 96, and the E-flat string quintet, Opus 97, each dubbed "*The American*" and both written during his summer vacation in 1893 at the Czech community of Spillville, Iowa. The father of Dvořák's secretary and assistant, Joseph Kovařík, was schoolmaster, organist, and choirmaster in Spillville, and Dvořák decided to summer there with his wife, their six children, a sister, and a maid rather than travel back to Bohemia. This was the happiest time Dvořák spent in America, for here he was entirely free of the hustle-bustle of the big city, where he had avoided social obligations whenever possible, where he had chosen apartment living over hotel accommodations (composing amidst the domestic clatter of the kitchen), where he regularly watched the steamboats depart for Europe (he was also fascinated with trains, but observing their departures was more difficult since he could not get onto the platforms without a ticket and so had to



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travel up to 155th Street to see them), and where the pigeons of Central Park evoked fond memories of those he raised at his country home in Vysoká, even if he could not get to know the American birds quite so well. But Dvořák obviously did like America enough to sign a second contract with Mrs. Thurber for a third year at the Conservatory—he *was* held in particularly high regard, he enjoyed the traveling, there were significant musical acquaintanceships (among them Anton Seidl of the Philharmonic and Victor Herbert, then head of the cello class at the Conservatory and who, together with Dvořák, was asked by Mrs. Thurber to provide music for a four-hundredth-anniversary observance at the 1892 Chicago World's Fair of Columbus's discovery of America), and there were financial advantages—although once again the decision process was a protracted one, partly because the Thurbers' shaky finances at the time resulted in the composer's salary coming in only on an irregular basis, partly because Dvořák was once more hesitant to leave his homeland for a long period.

On 1 November 1894 he took up his post as Director of the National Conservatory for a third term—this one spent entirely in New York, thereby making him all the more



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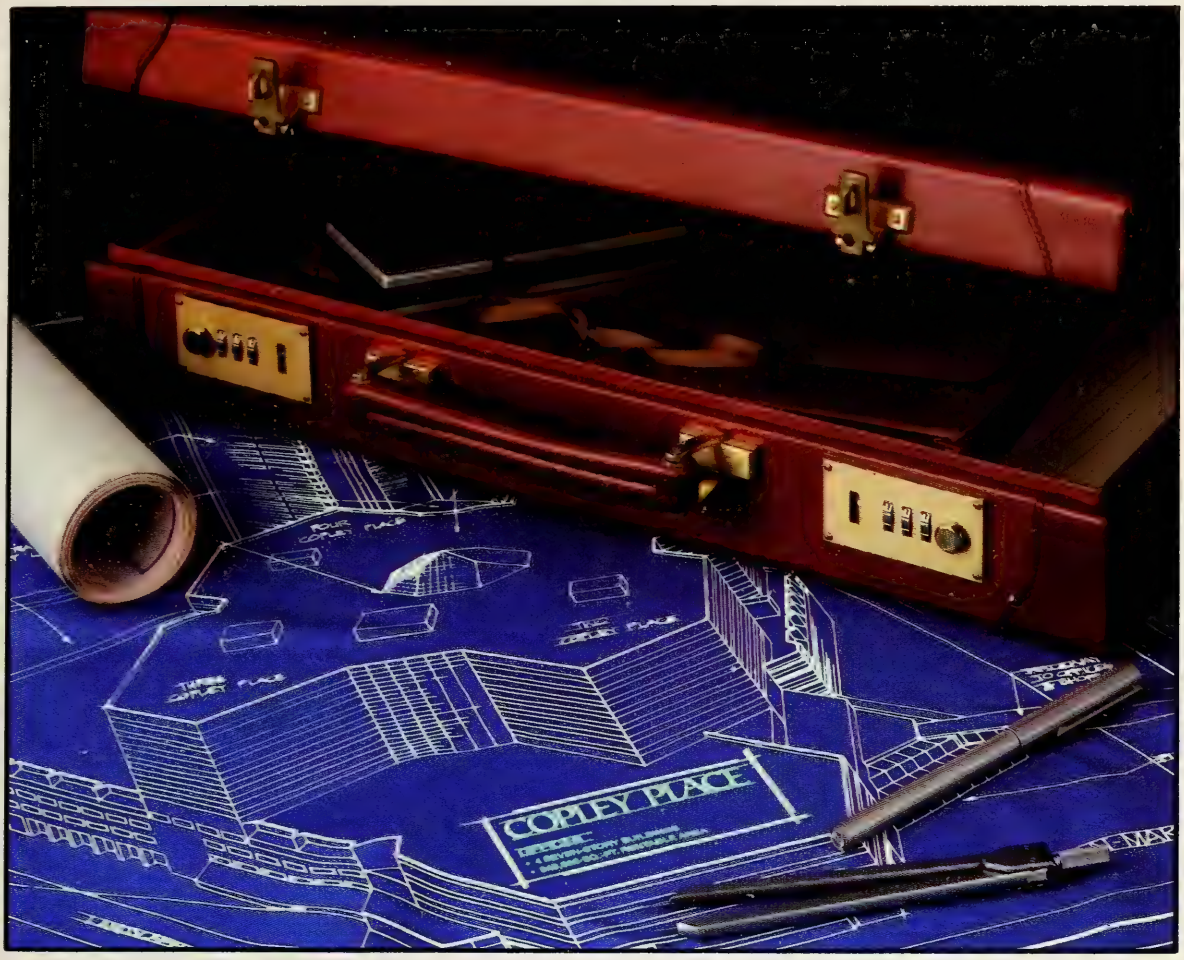
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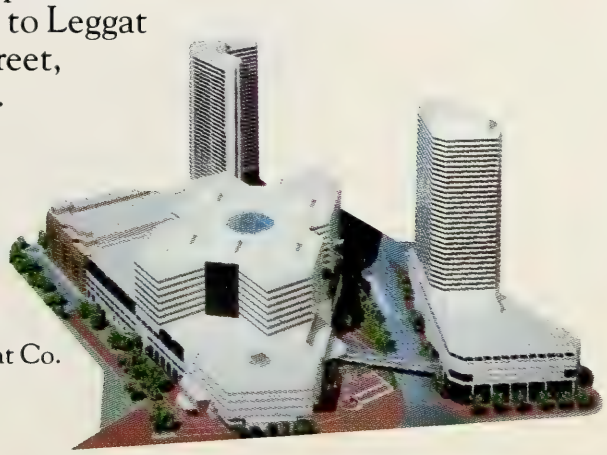
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nostalgic for Bohemia—and it was during this time that he composed his Cello Concerto in B minor. Three people figured prominently in its history besides the composer: Victor Herbert, Hanuš Wihan, and Josefina Kaunitzová. The Irish-born Herbert—a composer and conductor, and himself a cellist fine enough to be principal at the Metropolitan Opera—gave the first performances of his own Second Cello Concerto with Seidl and the Philharmonic on 9 and 10 March 1894. Dvořák, in attendance at the premiere, was delighted with the work, and, with his friend Hanuš Wihan in mind as soloist, he soon turned to composing a cello concerto in response to Wihan's request of some time earlier.*

---

*Best-known now as the composer of such popular operettas as *Babes in Toyland* and *Naughty Marietta*, Victor Herbert was appointed to the faculty of the National Conservatory probably in autumn 1889, remaining there probably until the fall of 1893 (the records are unclear). In 1922 he provided Hans Schnoor, a German music critic in search of materials for a Dvořák biography, some recollections about his colleague at the Conservatory (printed complete in *Victor Herbert: A Life in Music*, by Edward N. Waters [Macmillan, New York, 1955; reprinted by Da Capo Press, New York, 1978]). Herbert writes that, a few years after the premiere of the *New World* Symphony, for which performance he was principal cellist, "after I had played my (2nd) Cello-Concerto in one of the Philh. Concerts—Dr. Dvořák came back to the 'Stimm-Zimmer'—threw his arms around me, saying before many members of the orchestra: famos! famos!—ganz famos!"

Among other things, Herbert also reports that, "One of my pupils, a very charming girl and rather advanced player, acting as Solo-Celliste [in Dvořák's orchestra class], often had fainting spells when the Dr. got very excited." He finishes by saying that "We all loved him, for he was so kind and affable—his great big beautiful eyes radiated warmth—and of such childlike simplicity and naturalness—and when he left us, we lost not only a master-musician whose presence had a marked influence on musical activities in N.Y. but a most admirable, lovable friend."



Hanuš Wihan, Antonín Dvořák, and Ferdinand Lachner



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Cellist of the Bohemian Quartet, Wihan had toured with Dvořák and the violinist Ferdinand Lachner to thirty-nine towns of Bohemia and Moravia between January and May 1892, a farewell gesture on the composer's part before his initial leave-taking for America; the principal work on their programs was the *Dumky* Trio. Dvořák's Cello Concerto was dedicated to Wihan, and some of the cellist's suggested revisions to the solo line were entered by him directly into the manuscript from which the work was printed. But on one point, Dvořák would not bend: Wihan wrote a fifty-nine bar cadenza for insertion into the finale, and in a letter to Simrock on 3 October 1895, the composer made his position clear:

> I have had some differences of opinion with Friend Wihan over a number of places. I don't like some of the passages—and I must insist on my work being printed as I wrote it. The passages in question can be printed in two versions, an *easier* and a *more difficult* version. I shall only give you the work if you promise not to allow *anybody* to make changes—Friend Wihan not excepted—without my *knowledge* and *consent*—and also not the cadenza that Wihan has added to the last movement . . .I told Wihan straight away when he showed it to me that it was impossible to stick such a bit on. The Finale closes gradually diminuendo, like a sigh, with reminiscences of the 1st and 2nd movements—the solo dies down to *pp*, then swells again, and the last bars are taken up by the orchestra and the whole concludes in a stormy mood. That is my idea and I cannot depart from it.

For Dvořák, the crux of the matter was the quiet passage before the end and particularly the reference there to the second movement, for here he had composed a moving tribute to his late sister-in-law, Josefina Kaunitzová, with whom he had fallen in love in 1865 when, a beautiful, aspiring young actress, she had come to him as a piano student with her sister Anna, ultimately the composer's wife. While working on the second movement of the concerto, Dvořák received word that Josefina was seriously ill, and this prompted him to include, in the middle part of the slow movement, a reference to his song, "*Leave me alone*" ("*Kéž duch můj sám*"), the first of the Four Songs, Opus 82, from 1887-88 and a special favorite of Josefina's. Shortly after Dvořák's return home, Josefina died, and the composer wrote sixty bars of new, quiet music for insertion just before the end of the last movement. Here, in addition to a poignant reminiscence of the main first-movement theme (all the more touching for its "minor-modeness" in the context of the B major finale), Dvořák brings in another recollection of "*Leave me alone,*" giving it now to solo violin in its high register, lovingly harmonized by flutes, before it passes in a further variant to the solo cello.

Yet the music ends in a burst of high spirits, on, in Otakar Šourek's words, "a note of almost incoherent happiness at being home at last in his beloved Bohemia," and here we have a hint to the character of the work as a whole, which, though a product of Dvořák's time in America, has nothing in it of that country. Ultimately, the first performance was given not by Wihan but by the English cellist Leo Stern—though not because of any disagreement between Wihan and the composer, but because of Wihan's unavailability for the scheduled performance in London, which Dvořák finally agreed to conduct after unsuccessfully trying to have the program changed and even threatening to withdraw altogether. The work's dedicatee finally performed it only several years later, on 25 January 1899 under Willem Mengelberg at The Hague; he played it just once with the composer conducting, on 20 December 1899 in Budapest.

When Dvořák's concerto had its first American performance, the Boston *Herald*'s reviewer commented that, "When heard for the first time it sounds almost too good to be



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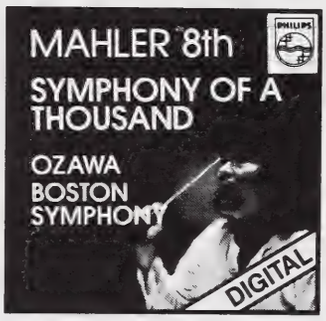
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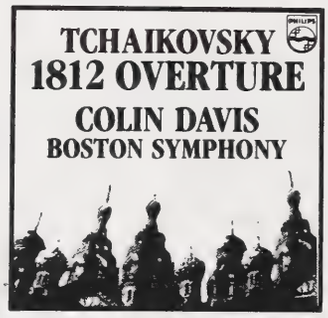
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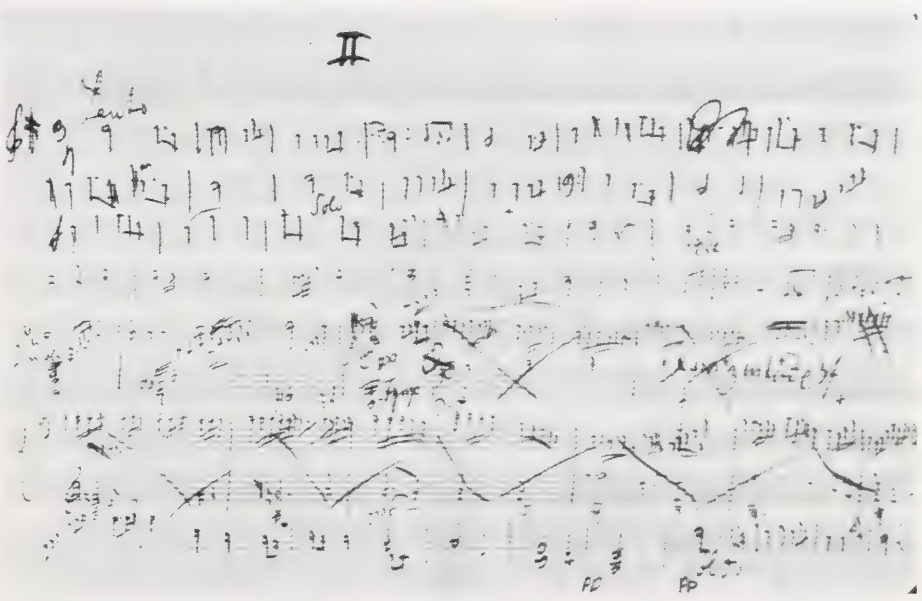
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true. One feels that many of the delicious moments in it will not wear well and will show some weakness with time. We have said before that Dvořák, like Beethoven, in the warmness of his heart, often verges on the commonplace; unlike Beethoven, he does not invariably stop verging upon it." Some years later, Donald Francis Tovey put it another way:

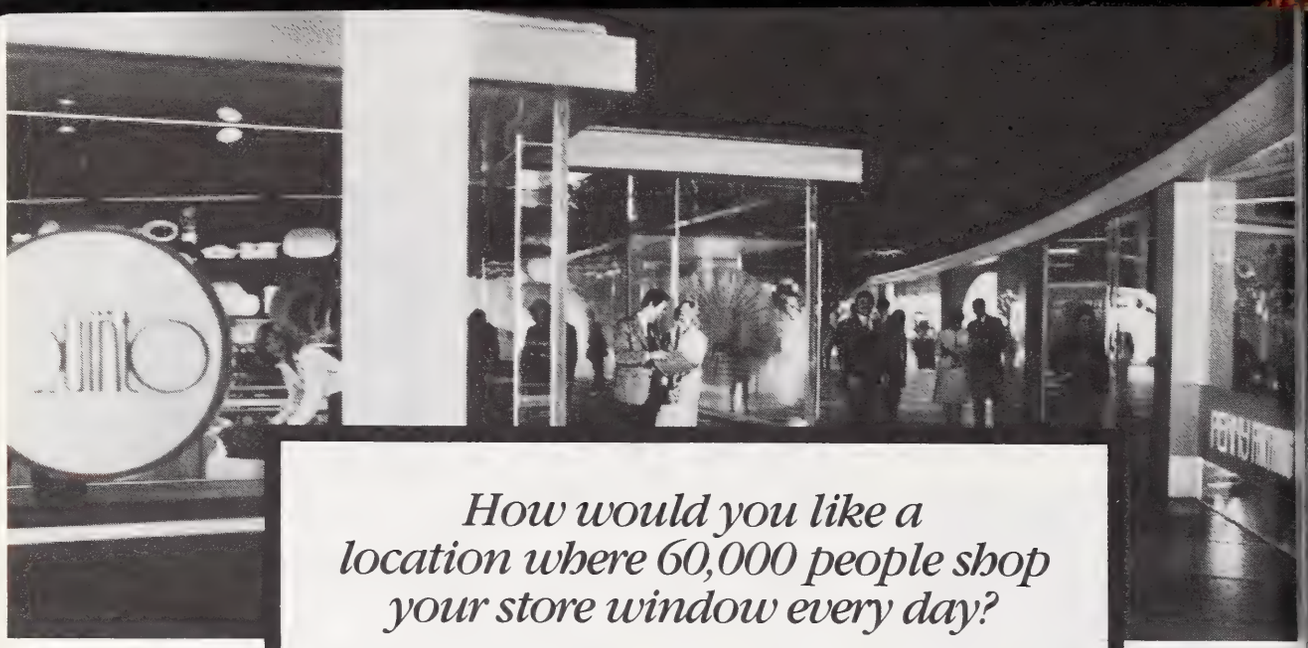
> The Violoncello Concerto of Dvořák is not without its composer's more amiable weaknesses. . .But it is permissible to plead that the weaknesses do not matter. Both the slow movement and the finale relapse into Charles the Second's apologies for being such a unconscionable time in dying; but it is impossible to grudge them their time, and as a matter of fact none of the three movements of the concerto is of unreasonable length. Dvořák developed in his later works a curious habit of planting his harmonies firmly on to the tonic of whatever key he had drifted into, and giving thereon a series of short phrases, each of which comes in the manner of an afterthought suggested by the one before. There are not many forms of instrumental music where this kind of construction is dramatically effective; but it has its claims where the style can inspire affection, and it goes far towards explaining itself when the means of expression is a solo instrument to which a large orchestra appears to be listening with rapt attention.

In fact, the piece needs no excuses made for it whatsoever. The scoring is brilliant and vivid from the very start, where Dvořák typically alternates high and low registers to maximum effect before filling in the orchestral texture (compare, for example, the beginning of the Eighth Symphony*). The writing for the solo instrument is exquisite and virtuosic throughout, and Dvořák's unceasing care and invention in setting it against the orchestral backdrop is a source of constant pleasure. The themes are strongly characterized, yet readily transferable from orchestra to soloist: hence, in the first movement, the two principal themes sound just as fresh in the soloist's hands as they do in the orchestral exposition (Tovey called the second subject "one of the most beautiful passages

*Other stylistic links between the Cello Concerto and the Eighth Symphony are suggested by the openhearted geniality of their opening movements and the pseudo-martial character of their last-movement themes.



A sketch for the slow movement of Dvořák's Cello Concerto



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ever written for the horn"). The return at the end of ideas from the first two movements brings a touching unity to the whole, and the "turn figure" of the rondo theme in the last movement provides an unconscious link to the mood of the opening Allegro, whose main theme includes a similar sixteenth-note turn. Dvořák also proves himself a wise master of formal architecture: after introducing *both* principal first-movement themes in the orchestra and then allowing the soloist to expand upon them at length, he lets the central episode of the development—a magical treatment of the first theme in the dreamily distant key of A-flat minor, the tune in the cello being set against a solo flute countermelody—build directly to the recapitulation of the *second* subject before a final joyous and further expansion of the main theme by the soloist leads to the brilliant series of fanfares which brings the movement to a close. Following the songful Adagio, the expansively lyric episodes of the otherwise exuberant rondo finale (one of them highlighting the solo violin against a series of trills and then harmony at the lower tenth in the solo cello) there lead the composer to a similar sort of architectural foreshortening.

The literature for solo cello and orchestra is not large. Besides the Dvořák, there are the two Haydn concertos, the two Saint-Saëns concertos, Tchaikovsky's *Rococo* Variations, and, in this century, the concertos by Elgar and Walton. Add to this the Beethoven Triple Concerto for piano, violin, and cello, the Brahms Double for violin and cello, the admittedly flawed Schumann concerto, and, for the sake of completeness, if in another realm, Strauss's *Don Quixote*. When Johannes Brahms, who had composed his own Double Concerto in 1887 as something of a lark, first saw the score of Dvořák's concerto, he commented, "Why on earth didn't I know that one could write a cello concerto like this? If I had only known, I would have written one long ago!" Indeed, as far as today's audiences are concerned, the B minor Cello Concerto would seem to hold pride of place, and for good reason: it reminds us that for all his international fame, Dvořák never lost sight of who or what he was—"a plain and simple Bohemian *Musikant*," yes, but one of uncommon skill, sensitivity, and genius.

—Marc Mandel

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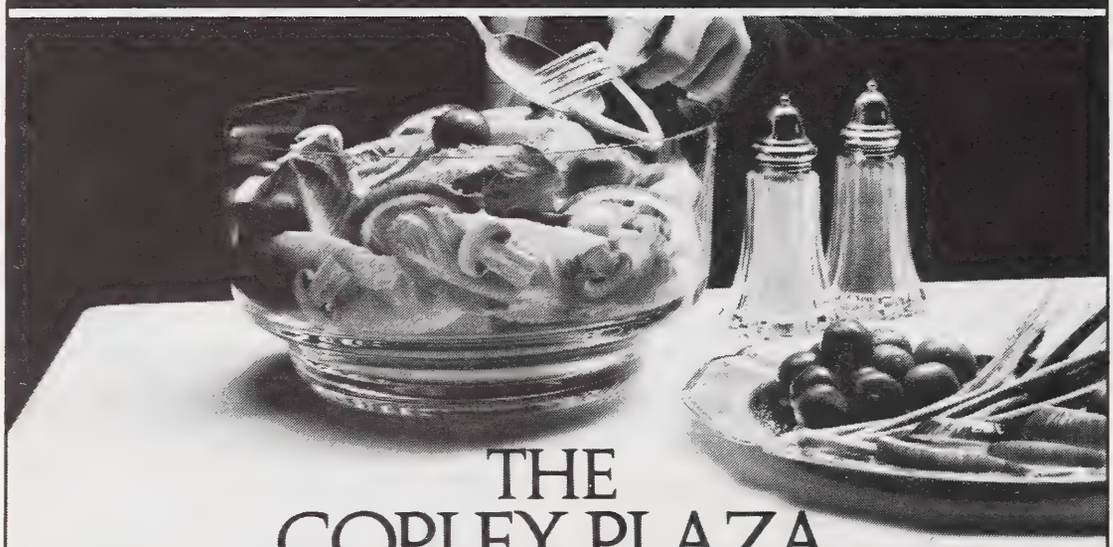


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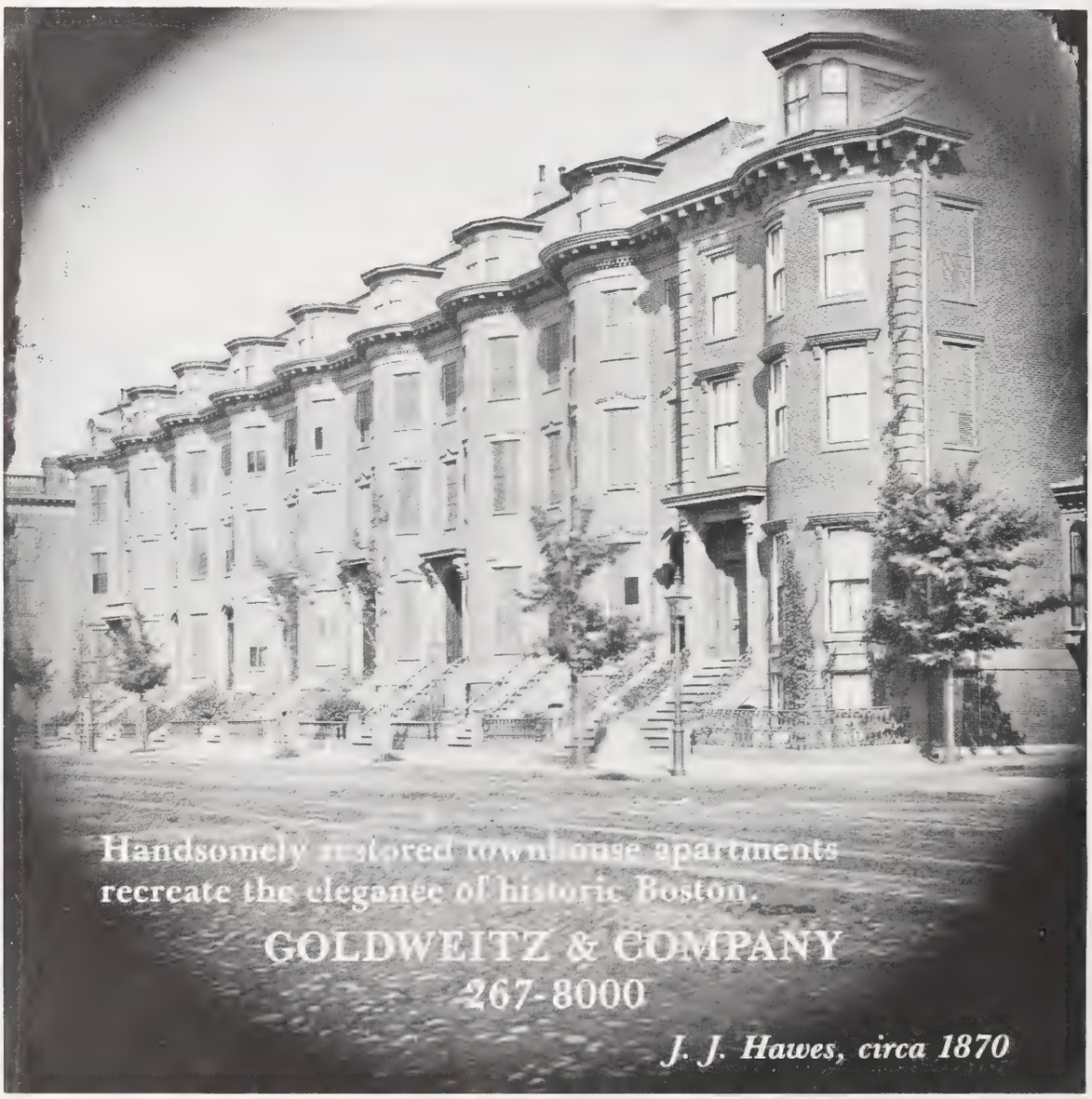
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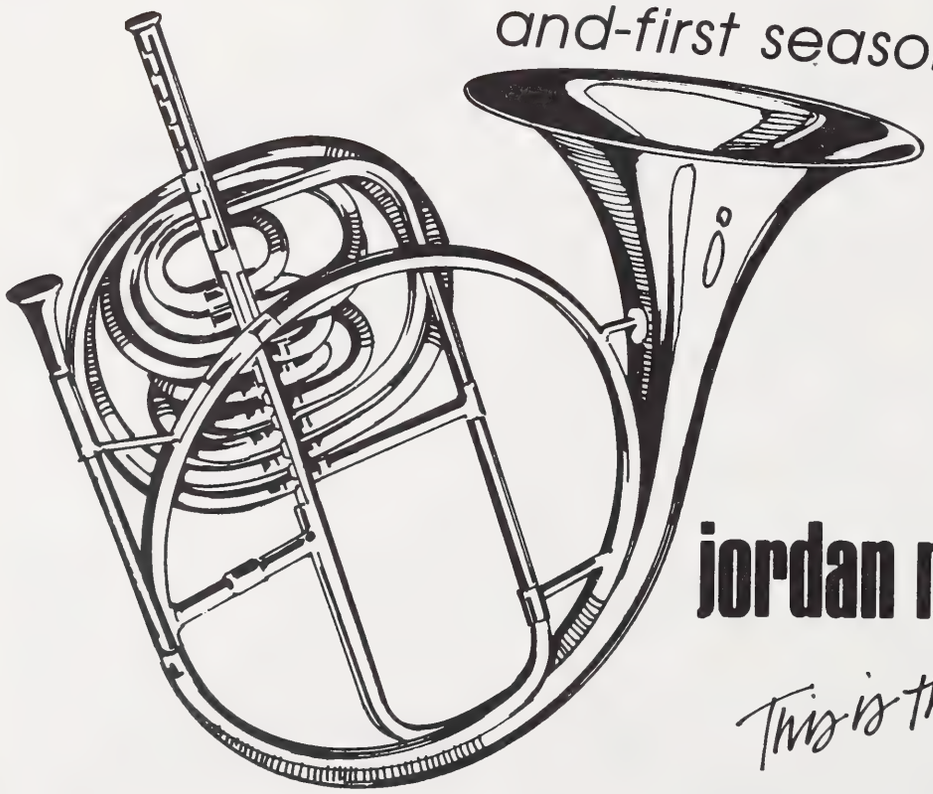
this book explains a good deal about the composer and his work even beyond its cutoff date. Balanchine's comments on *Apollo* come from an article entitled "The Dance Element in the Music" that he contributed to a symposium entitled *Stravinsky in the Theatre*, edited by Minna Lederman; this very interesting 1949 anthology is available in a paperback reprint (Da Capo). There are a number of current recordings of *Apollo*. Stravinsky's own, of undoubted historical importance, is available only as part of a large limited edition issued by Columbia for the centennial last year and containing virtually all of the works recorded under his direction. Among the available recordings, the reading of Neville Marriner with the Academy of St. Martin-in-the-Fields should be considered (Argo, with *Pulcinella*), along with two versions by the Orchestre de la Suisse Romande under Ernest Ansermet (both London Stereo Treasury, a budget label, one with *Renard*, the other with *The Rite of Spring*), one by Herbert von Karajan with the Berlin Philharmonic (DG, coupled with Bartók's Music for Strings, Percussion, and Celesta), and one by Maurice Abravanel with the Utah Chamber Orchestra (Angel, coupled with the Symphony of Psalms). There has been only one recording of the *Requiem Canticles* so far, and its insufficiencies are largely responsible for the work's unfortunate reputation as one of the most rebarbative in Stravinsky's output. The record was made by the performers of the world premiere conducted by Robert Craft, before Stravinsky made a number of revisions, so it does not even reflect the current published score. In any case, it is not at the moment individually available, and it fully deserves to be replaced.

—S.L.

There are two good studies of Dvořák by John Clapham: *Antonín Dvořák: Musician and Craftsman*, more concerned with the composer's music than with his life (St. Martin's), and the more purely biographical *Antonín Dvořák* (Norton). Clapham has also contributed the Dvořák article to The New Grove Dictionary of Music and Musicians. Alec Robertson's *Dvořák* in the Master Musicians series provides a good survey of the composer's life and works (Littlefield paperback). Also useful is Robert Layton's BBC Music Guide on *Dvořák Symphonies and Concertos* (U. of Washington paperback). Donald Francis Tovey's program note on the Dvořák Cello Concerto appears in the third volume of his *Essays in Musical Analysis* (Oxford paperback). For a recording of the concerto, I would choose either Jacqueline Du Pré with Daniel Barenboim conducting the Chicago Symphony Orchestra (with the Opus 68 *Silent Woods* for cello and orchestra; Angel) or Mstislav Rostropovich with Carlo Maria Giulini conducting the London Philharmonic (with the Saint-Saëns Cello Concerto No. 1, on Angel; this is *not* to be confused with Rostropovich's collaboration with Herbert von Karajan and the Berlin Philharmonic on DG). There is a Boston Symphony recording with cellist Gregor Piatigorsky under the direction of Charles Munch (RCA), and Sir Colin Davis has recorded the concerto with soloist Heinrich Schiff and the Amsterdam Concertgebouw (with *Silent Woods;* Philips). There are two recordings on the budget Seraphim label: an older Rostropovich recording conducted by Sir Adrian Boult and, of historic interest, a monaural performance by Pablo Casals with George Szell and the Czech Philharmonic. Also of significant historic interest: a 1928-29 recording by Emanuel Feuermann with Michael Taube conducting the Berlin State Opera Orchestra, in very good sound for its day, though omitting the timpani part almost entirely, presumably because of the recording process (with transcriptions of music by Gounod, Bach, and Valencin; on the British Opal label).

—M.M.

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Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital at the age of five. By the time he was nineteen, critics were comparing him to such masters of the cello as Mstislav Rostropovich and Pablo Casals. In 1978, Mr. Ma won the coveted Avery Fisher Prize, and he has since been acclaimed throughout the world. He has appeared with such major orchestras as the New York Philharmonic, the Chicago Symphony, the Berlin Philharmonic, the London Symphony, the San Francisco Symphony, and the Israel Philharmonic, under the direction of such eminent conductors as Herbert von Karajan, Zubin Mehta, André Previn, Claudio Abbado, Lorin Maazel, Sergiu Comissiona, and Seiji Ozawa. His national and international tours also include solo recitals and chamber music appearances with such artists as Leonard Rose, Pinchas Zukerman, Gidon Kremer, Yehudi Menuhin, and, most recently, pianist Emanuel Ax. One of the most sought-after artists in the world, Yo-Yo Ma performed nine times in New York alone last season, including three recitals at Alice Tully Hall for music of Bach. Last spring, Mr. Ma was invited to perform with the London Symphony Orchestra at the newly opened Barbican Hall with Queen Elizabeth in attendance. Other highlights of the 1981-82 season included appearances with such orchestras as the Berlin Philharmonic, the Pittsburgh Symphony, the Cleveland Symphony, and the Montreal Symphony, and a tour of Israel and Japan. Last summer, he appeared at the Mostly Mozart, Blossom, Ravinia, and Spoleto (North Carolina) festivals.

Mr. Ma made his debut recording with Herbert von Karajan and the Berlin Philharmonic in a performance of the Beethoven Triple Concerto. Under his exclusive contract with CBS, he has also recorded concertos by Haydn, Saint-Saëns, and Lalo, a volume of Beethoven sonatas for cello and piano with Emanuel Ax, and his own transcriptions of music by Paganini and Kreisler. Future recording plans include the complete Bach suites for solo cello, the Bach suites for gamba and harpsichord, concertos by Boccherini, J.C. Bach, Shostakovich, and Kabalevsky, and, for RCA, the Brahms sonatas for cello and piano also with Emanuel Ax.

Born in Paris to Chinese parents in 1955, Mr. Ma began his cello studies with his father at age four. He later studied with Janos Scholz, and in 1962 he entered the Juilliard School and began his studies with Leonard Rose. A graduate of Harvard University, he lives with his wife, Jill, in Winchester, Massachusetts. Mr. Ma's instrument is an Italian Goffriller dating from 1722. He has made frequent appearances in the Boston area, but these performances of the Dvořák Cello Concerto are his first with the Boston Symphony Orchestra.



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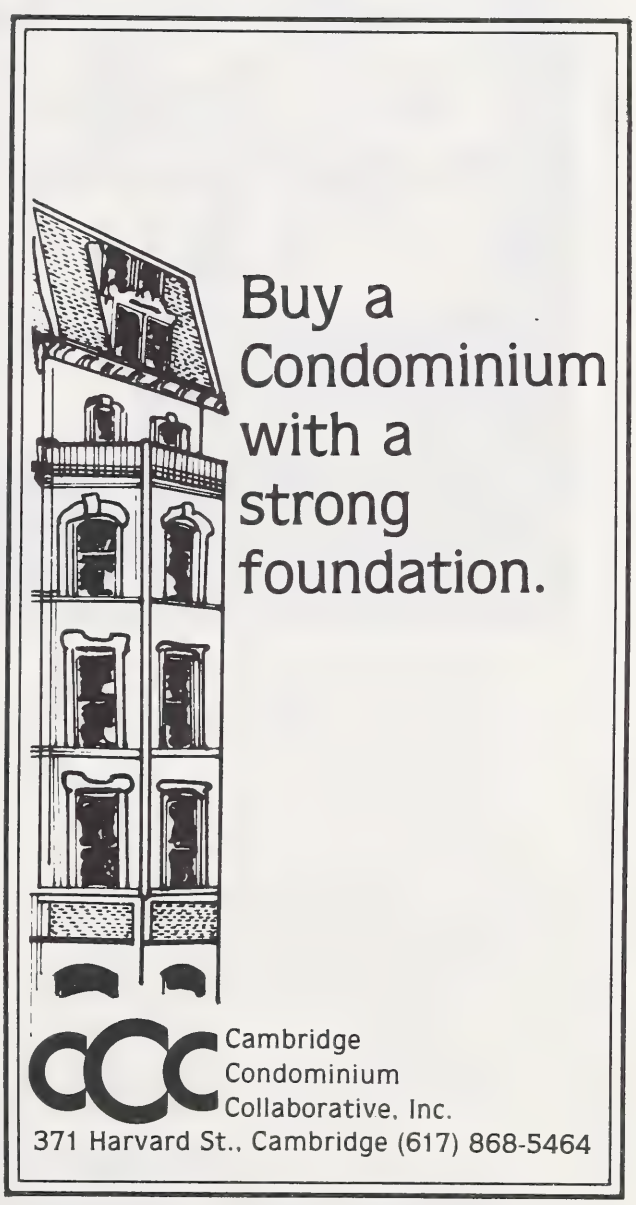
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Mary Westbrook-Geha



Mezzo-soprano Mary Westbrook-Geha has established herself as an accomplished concert soloist with such Boston-area ensembles as Emmanuel Music, the John Oliver Chorale, the Tanglewood Festival Chorus, the Telemann Ensemble of Boston, and the Masterworks Chorale. She has given solo recitals at Brandeis University, Regis College, Wellesley College, and the New England Conservatory, and she premiered the song cycle *Black Magic/White Magic* in a concert of five world premieres sponsored by the New England Conservatory in March 1982. In the Berkshire area, she has appeared frequently with the Curtisville Consortium. Ms. Westbrook-Geha first performed with the Boston Symphony Orchestra in excerpts from Leonard Bernstein's *Songfest* at Tanglewood in 1978 under the direction of Seiji Ozawa, and she was a solo-quartet member in BSO performances of Gluck's *Orfeo ed Euridice* at Symphony Hall in March 1980. Her operatic credits include a 1981 debut with the Des Moines Metro Opera in Douglas Moore's *Ballad of Baby Doe;* in the Boston area, she has been seen in Britten's *Rape of Lucretia* at Harvard University and in productions of Menotti's *Amahl and the Night Visitors* and *The Medium*. Ms. Westbrook-Geha did her undergraduate work at Central Missouri State University in Warrensburg, Missouri, and completed her master of music degree at the New England Conservatory of Music in Boston, where she studied with Susan Fisher Clickner. She was also a student at the Berkshire Music Center in 1978 and 1980. Ms. Westbrook-Geha performed Stravinsky's *Requiem Canticles* in November 1981 with the New England Conservatory Orchestra and Chorus under the direction of Robert Craft. She also performed the work with the Boston Symphony Orchestra under Seiji Ozawa's direction at Tanglewood this past summer.



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S. Mark Aliapoulios



Originally from South Florida, baritone S. Mark Aliapoulios received his bachelor of music degree *magna cum laude* from the University of Miami and his master's degree in vocal performance with honors and distinction from the New England Conservatory of Music. Since moving to Boston, he has appeared many times as a guest soloist, with the Portland Symphony, the MIT Choral Society, the Dedham Choral Society, and the Boston Symphony Orchestra under the direction of Seiji Ozawa. Mr. Aliapoulios teaches voice at the University of Massachusetts in Boston and on the faculty of the New England Conservatory Extension Division. He has twice been a finalist in the New England Regional Metropolitan Opera Auditions, and in December 1981 he was one of six finalists in the Artist's Awards competition sponsored by the National Association of Teachers of Singing. In April 1981 he was the first-place winner of the Opera Company of Boston's Scholarship Competition, and he has appeared with that company in minor roles for the past two seasons. This past summer, Mr. Aliapoulios was a fellowship student at the Berkshire Music Center at Tanglewood. While there, he appeared as soloist in BSO performances of the *Requiem Canticles*, Stravinsky's *Mass*, and the Beethoven Choral Fantasy. This coming April in Symphony Hall, Mr. Aliapoulios will be the baritone soloist in a performance of Benjamin Britten's *War Requiem* with the Civic Symphony Orchestra and the John Oliver Chorale under the direction of John Oliver.

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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Under the direction of conductor John Oliver, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, André Previn, Eugene Ormandy, and Gunther Schuller.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. In addition, Mr. Oliver and the chorus have recently completed a record for Nonesuch, featuring music of Dallapiccola and Weill, and scheduled for release in 1983.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand.* Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its sixth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.



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John Oliver, Conductor

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Jody Bailey
Ingrid Bartinique
Skye Hurlburt Burchesky
Susan Cavalieri
Nancy H. Chittim
Mary Robin Collins
Jeanne Jones Conboy
Margo Connor
Joy Curtis
Lou Ann David
Susan Rose Edelman
Sheila F. Egan
Rebecca Shellman Flewelling
Victoria Hart
Lisa J. Hoitsma
Alice Honner-White
Gailanne Cummings Hubbard
Paula J. Jacobson
Frances V. Kadinoff
Ann F. Kilmartin
Holly Loring
Carol McKeen
Rowena Done Meier
Maureen T.M. Monroe
Betsy G. Moyer
Diana Noyes
Fumiko Ohara
Christine M. Pacheco
Nancy Lee Patton
Lisa Ann Pickett
Jennifer M. Pigg
Charlotte C.R. Priest
Lisa Saunier
Joan Pernice Sherman
Kim W. Smith
Jane Stein
Carole J. Stevenson
Pamela Wolfe

Mezzo-sopranos

Maisy Bennett
Christine Billings
Barbara Clemens
Barbara A. Cooper
Ethel Crawford
Mary A.V. Crimmins
Catherine Diamond
Patricia V. Dunn
Kitty DuVernois
Mary F. Ellis
Evelyn M. Eshleman
Dorrie Freedman
Dorrie Fuchs
Irene Gilbride
Thelma I. Hayes
Donna Hewitt
Anne M. Jacobsen
Leah Jansizian
Lillian LeBlanc
Suzanne D. Link
Dorothy W. Love
April Merriam
Janice Avery Ould
Vennessa M. Ovian
Ann L. Pinto
Gail Webster Rappoli
Ellen Resnick
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Julie Steinhilber
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Dean Stevens
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David J. Ashton
Paul Bernstein
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Daniel E. Brooks
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Neil Clark
William H. DeVane
Mark L. Haberman
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Steven Ledbetter
Sandy MacFarlane
Robert S. McLellan
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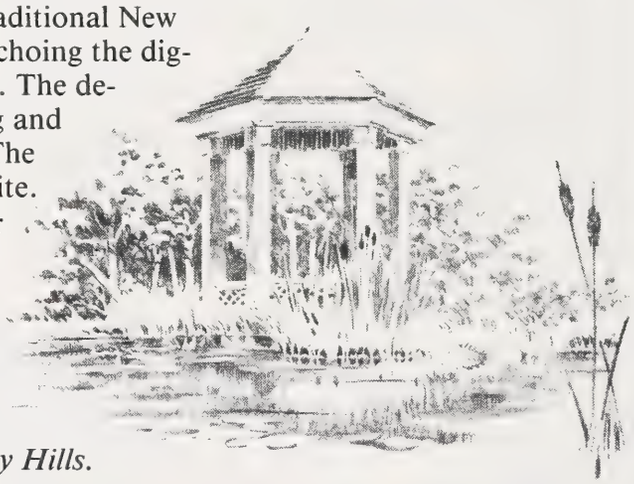
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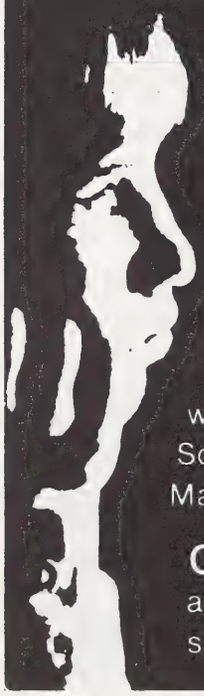
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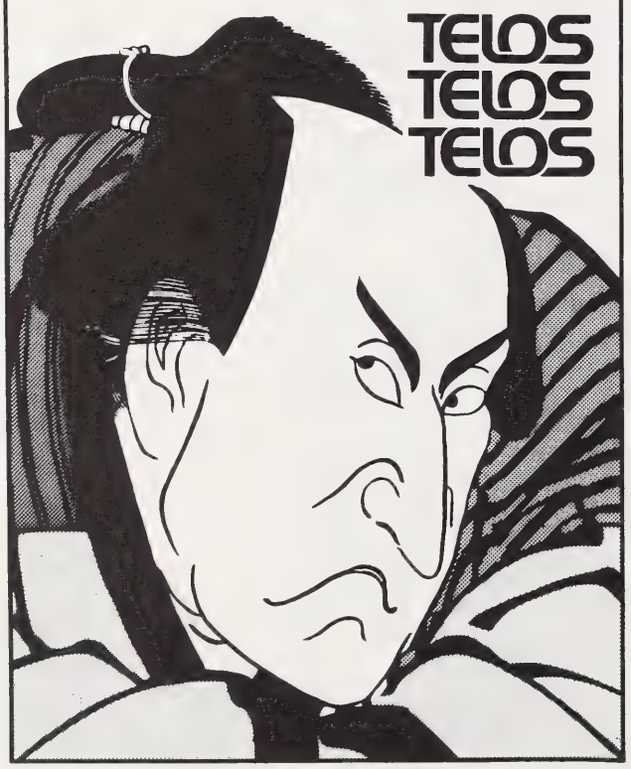
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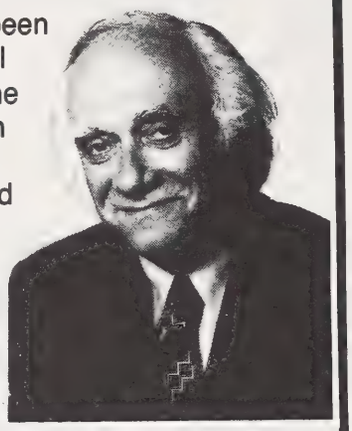
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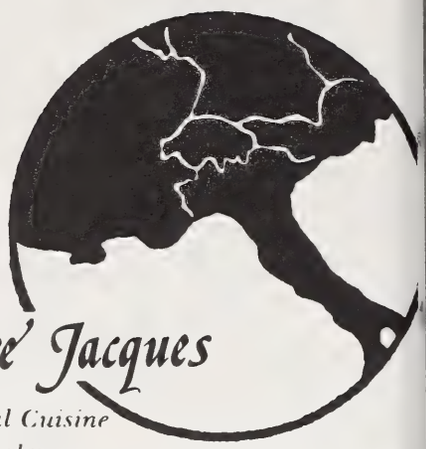
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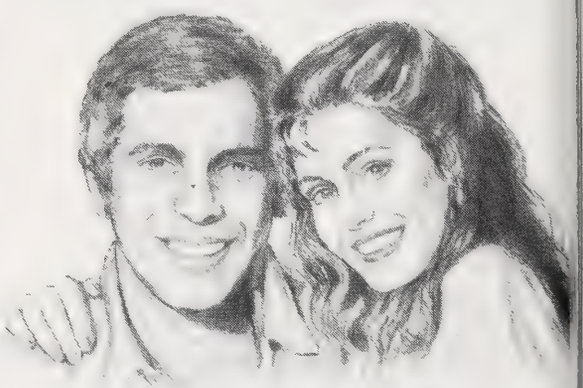
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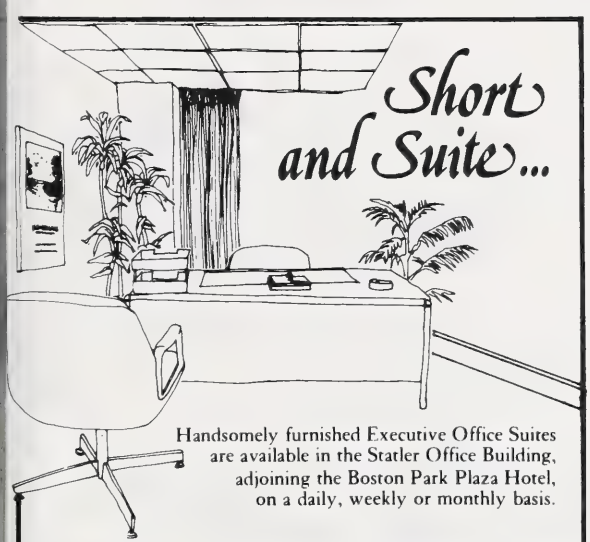
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Schumann	Symphony No. 1
Sibelius	Symphony No. 1

Wednesday, 23 February at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Annex.
Thursday, 24 February—8-9:45
Thursday 'A' series
Friday, 25 February—2-3:45
Saturday, 26 February—8-9:45
EUGENE ORMÁNDY conducting

Barber	Adagio for Strings
Strauss	*Don Juan*
Brahms	Symphony No. 1

Thursday, 3 March—8-9:50
Thursday '10' series
SEIJI OZAWA conducting

Rossini	Overture to *La Cenerentola*
Starer	Violin Concerto
	ITZHAK PERLMAN
Stravinsky	*The Firebird*

Friday, 4 March—2-3:50
Saturday, 5 March—8-9:50
SEIJI OZAWA conducting

Rossini	Overture to *La Cenerentola*
Kim	Violin Concerto
	ITZHAK PERLMAN
Stravinsky	*The Firebird*

Thursday, 10 March—8-9:55
Thursday 'B' series
Friday, 11 March—2-3:55
Saturday, 12 March—8-9:55
SEIJI OZAWA conducting

Ives	Symphony No. 2
Brahms	Piano Concerto No. 2
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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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IKUKO MIZUNO, violin
JEROME ROSEN, violin
NISANNE LOWE, violin
RONALD WILKISON, viola
MARGARET BACHELDER, piano

DVOŘÁK — Sonatina in G for violin and piano, Opus 100

Allegro risoluto
Larghetto
Scherzo: Molto vivace
Finale: Allegro

Ms. MIZUNO and Ms. BACHELDER

STRAVINSKY — Elegy for solo violin

Mr. ROSEN

DVOŘÁK — Terzetto in C for two violins and viola, Opus 74

Introduzione. Allegro ma non troppo
Larghetto
Scherzo: Vivace—Poco meno mosso—Vivace
Tema con variazioni

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Antonín Dvořák
Sonatina in G for violin and piano, Opus 100

In the summer of 1893, Dvořák left New York, where he was the director of the National Conservatory, to visit some of America's interior. He spent the summer at a Czech community in Spillville, Iowa, where he felt himself immediately at home (and where, in the space of two weeks during June, he composed his most famous string quartet, adding to it by summer's end a string quintet as well). One of the excursions he made from Spillville was to St. Paul, Minnesota, where he was deeply moved by the beauty of the Minnehaha Falls (named after the Indian princess, "Laughing Water," in Longfellow's poetic tale of Hiawatha)—so moved that he noted a melody on the starched cuff of his shirtsleeve.

The quartet and quintet composed in Spillville were to be published as his Opus 96 and 97. Once back in the bustle of New York for the fall season, Dvořák began to give thought to what kind of work he would write for his Opus 100. The charming idea struck him to compose something for two of his children, Ottilie and Antonín, who played violin and piano. He created a piece that was simple enough for them to play, but full of warmth and charm, so that it appeals equally to adults (as the composer correctly predicted to his publisher, Simrock).

The works of Dvořák's American years always give rise to the question as to how much actual American influence can be found in them. Possibly the first movement contains a reference to "My Darling Clementine," and the slow movement includes the melancholy tune written on his cuff at Minnehaha Falls, though it yields place to a little mandolin serenade. On balance, the question of national influence should not distract us from the delicacy and charm of this score, crafted from a master's workshop as a loving gift.

—Steven Ledbetter

Igor Stravinsky
Elegy for solo violin

Stravinsky composed this little piece in 1944 at the request of Germain Prévost for something to play in memory of Alphonse Onnou, founder of the Quatuor Pro Arte. It was originally composed for unaccompanied viola, but with the option of performance on a violin by transposing the score a fifth higher; in either case, the solo instrument is marked to be played muted throughout. The Elegy is essentially a two-part invention beginning with a chantlike passage over a flowing accompaniment, then turning into clever suggestions of a fugue (though without ever growing to more than two independent lines) before culminating in a repetition of the opening section.

—S.L.

Antonín Dvořák
Terzetto in C for two violins and viola, Opus 74

Dvořák's Terzetto has been punished for its unusual scoring, punished by neglect. (Presumably the uncommon title stems from the composer's desire to distinguish between this combination and the more common string trio group of violin, viola, and cello.) Dvořák wrote the piece in January 1887, which places it about halfway between

the Seventh and Eighth symphonies, and just before what has become his most popular piece of chamber music, the Piano Quintet. As a young man, Dvořák had made his living as a string player, progressing from his father's combination of butcher shop and pub to the pit of the Prague Opera House, and now, forty-six and famous, he wanted to write something for himself to play on the viola with two violinist friends, Josef Kruis, a chemistry student, and Jan Pelikán, a professional in the orchestra of the National Theater. (The first violin part turned out too hard for Kruis, and Dvořák wrote a set of Bagatelles to fulfill the original intention.) The Terzetto is, in any event, a beautifully made piece, intimate, full of invention, and with no intimations of music-minus-one. The furiant-and-waltz scherzo is especially endearing, and the ten variations that make up the finale—unexpectedly in C minor until almost the end—are inventive and colorful, including even a sweetly pathetic operatic recitative.

—Michael Steinberg

Ikuko Mizuno

In 1969, Ikuko Mizuno became the first woman to join the violins of the Boston Symphony Orchestra. Ms. Mizuno began her studies at the Toho-Gakuen School of Music in her native Tokyo, making her debut there at a very early age and capturing first prize in a national violin competition. A 1965 Spaulding Award brought her to the United States; she studied with Roman Totenberg at Boston University, where she received a Phi Kappa Lambda award and her master's degree in music, and during this time she was invited to participate at the Berkshire Music Center at Tanglewood. In 1968, Ms. Mizuno attended the master classes of Franco Gulli and Henryk Szeryng and appeared on radio and television in Italy and Switzerland; she made her New York solo debut at Carnegie Recital Hall in 1972. Ms. Mizuno has appeared as soloist with the Boston Pops, the Harvard Musical Association, and symphony orchestras throughout New England. She is on the faculty of the Toho School in Japan, and she returns to Japan each year for recital and orchestral performances.

Jerome Rosen

Jerome Rosen started playing violin at five and piano at six, and majored in mathematics and philosophy as an undergraduate at Western Reserve University in Cleveland while continuing his musical studies. Before his appointment as assistant concertmaster of the BSO and concertmaster of the Boston Pops in 1972, Mr. Rosen was associate concertmaster of the Detroit Symphony, and conductor and musical director of the Oak Park Symphony in Michigan. His violin teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. For seven seasons, Mr. Rosen was a violinist, conductor, and keyboard player with the Cleveland Orchestra, and he was an eight-time member of the Casals Festival Orchestra. An active performer of solo and chamber music, he is now a violinist and keyboard player with the Boston Symphony.

Nisanne Lowe

Violinist Nisanne Lowe studied at the Juilliard School of Music and at the Curtis Institute in Philadelphia; her teachers included Ivan Galamian and Jascha Brodsky. First-prize winner in 1973 of the Hudson Valley Philharmonic Competition in Poughkeepsie, New York, Ms. Lowe was a member of the Chicago Symphony's first violin section for the 1976-77 season and then joined the first violins of L'Orchestre Symphonique de Québec. She has been soloist with the Hudson Valley Philharmonic, the Rochester Philharmonic, the Erie Philharmonic, the New York Christmas String Orchestra, the Quebec Symphony, and the CBC Radio Orchestra, under such conductors as Neville Marriner, James De Preist, and Alexander Schneider. Ms. Lowe joined the Boston Symphony Orchestra at the beginning of the present season.

Ronald Wilkison

Ronald Wilkison joined the Boston Symphony Orchestra as a violinist in 1971 and switched to the viola section at the beginning of the present season. Born in Sacramento, California, his experience prior to joining the BSO included membership in the Baltimore Symphony and the Temple Institute String Quartet. Before switching to the viola, Mr. Wilkison was second violinist of the Francesco String Quartet. He is an active performer of chamber music, having appeared in numerous chamber concerts throughout the New England area.

Margaret Bachelder

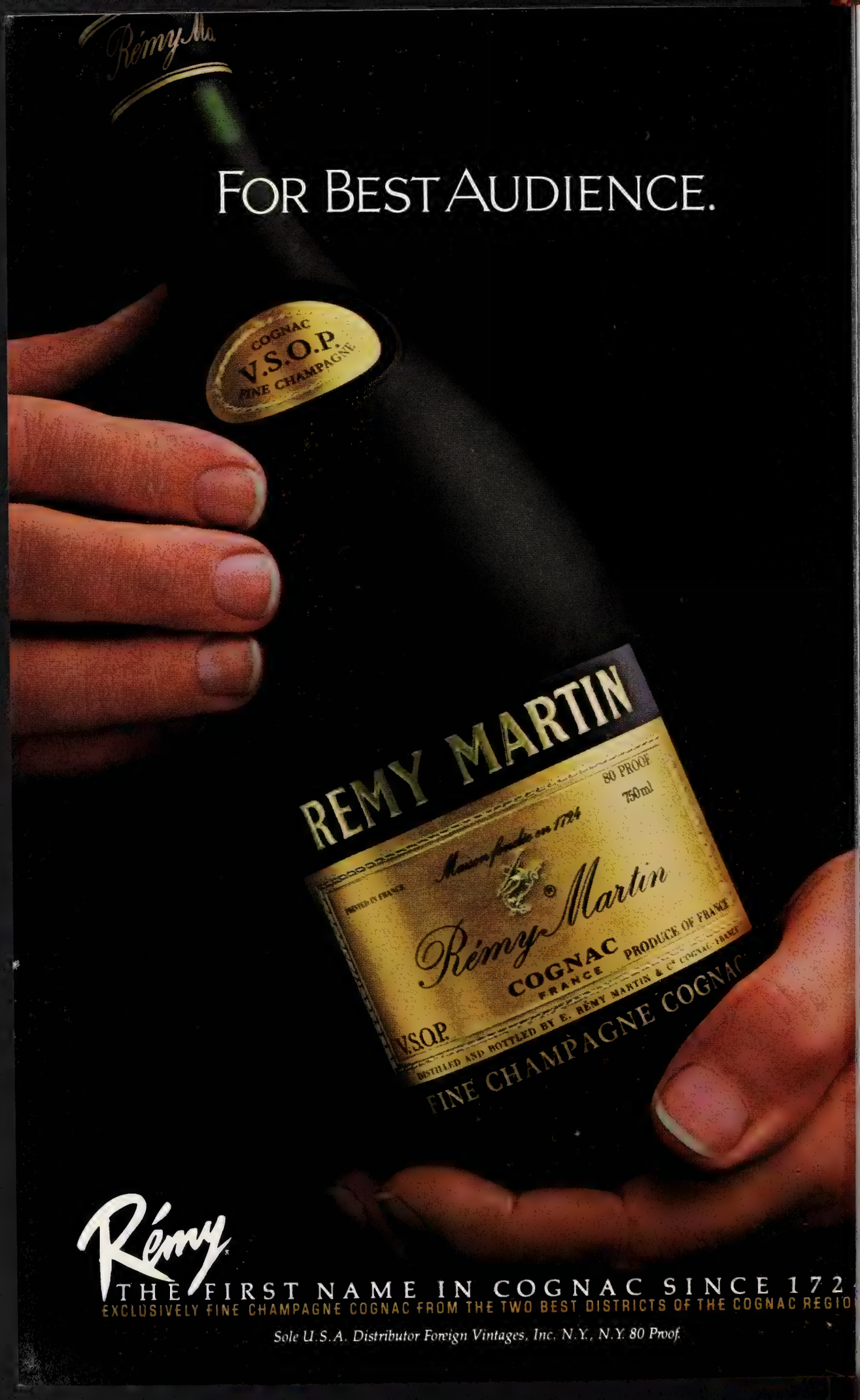
A graduate of Vassar College, pianist Margaret Bachelder received her master's degree from the New England Conservatory of Music, where she held a teaching fellowship, and where she studied with Victor Rosenbaum and Leonard Shure. Now on the faculty of the All Newton Music School, she has performed in many solo and chamber recitals in Boston and throughout the New England area. Ms. Bachelder has been a soloist with the Marylhurst Orchestra, the Nantucket Bach Festival, and the Northeast Harbor Chamber Festival.

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1982-83


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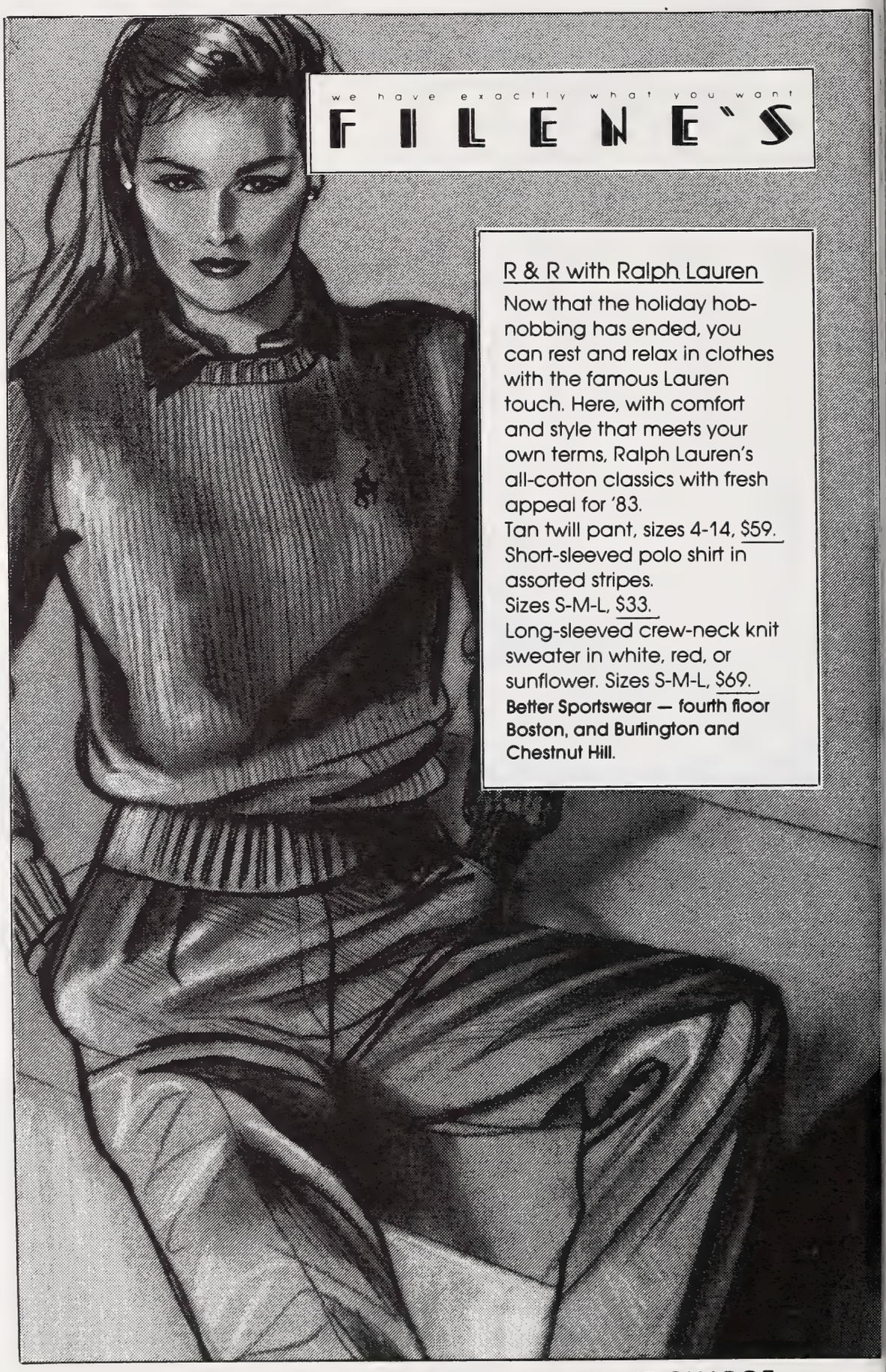
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BSO/WCRB Musical Marathon Preview Party

Even before this year's BSO/WCRB Musical Marathon weekend of 11, 12, and 13 March, Symphony Hall will ring with music and excitement on Tuesday, 1 March when the gala Marathon Preview Party takes place. There will be complimentary champagne, music, a cash bar, and a cocktail buffet. The focal point of the evening is set for 7:15 p.m., when John Marion of Sotheby Parke Bernet will be the auctioneer on stage in Symphony Hall to offer a group of very special Marathon premiums, with Dick Flavin doing the introductions. The premiums cover a very wide range, from a new Baldwin spinet piano to a sixteen-foot touring canoe, Symphony Hall memorabilia (including a set of doors from the Huntington Avenue entrance!), signed posters, a twelve-foot Mollie Brown sailboat, and the twenty-volume Grove Dictionary of Music and Musicians. Tickets for the party are $12.50 and can be obtained by calling the Marathon Office at (617) 266-1492, ext. 230.

BSO and Pops Recording Honors

The Hollywood Foreign Press Association has presented its annual Golden Globe Award in the category of Best Original Musical Score to John Williams for his film score for "E.T. (the Extra-Terrestrial)." Mr. Williams has also been nominated for four Grammy awards for the same score, in the categories of Best Album of an Original Score Written for a Motion Picture or Television Special, Best Instrumental Composition (the "Flying Theme"), Best Arrangement (again for the "Flying Theme"), and Best Pop Instrumental Performance.

Two Boston Symphony recordings have been nominated for Grammy awards in the category of Best Classical Performance by an Instrumental Soloist or Soloists with Orchestra: pianist Rudolf Serkin has been nominated for his performance of Beethoven's Fourth Piano Concerto with Seiji Ozawa and the BSO on Telarc, and concertmaster Joseph Silverstein has been nominated for his performance in Vivaldi's *Four Seasons* also under the direction of Seiji Ozawa on Telarc.

Gelbloom Scholarship Fund Concert

A gala concert will be held on Friday, 4 March 1983 at 8 p.m. at the Longy School of Music in Cambridge to benefit the Gerald Gelbloom Scholarship Fund. Gerald Gelbloom was a violinist with the Boston Symphony Orchestra and the Boston Pops for twenty-one years until his unexpected death last June. Featured will be performances by Joseph Silverstein, Roman Totenberg, and members of the Boston Symphony Orchestra in music by Bach, Vivaldi, Mozart, and Beethoven. The performance will be followed by a wine-tasting and a reception. Tickets for this gala may be obtained by sending a tax-deductible contribution of $50 to the Gerald Gelbloom Scholarship Fund, Development Office, Symphony Hall, Boston, MA 02115.

Silverstein Named to Utah Symphony Post

The Board of the Utah Symphony has recently announced the appointment of BSO concertmaster Joseph Silverstein as artistic director of that orchestra effective 29 August 1983. The one-year appointment, which will not affect his BSO commitments for 1983-84, is renewable upon mutual consent, with the possibility that Silverstein will be named music director of the Utah Symphony beginning with the 1984-85 season. Silverstein has been a member of the BSO since 1955; he became concertmaster in 1962 and was named assistant conductor in 1971. He is also first violinist and music director of the Boston Symphony Chamber Players, chairman of the faculty of the Berkshire Music Center, and adjunct professor of music at Boston University. He also serves as music director of the Worcester Symphony and as principal guest conductor of the Baltimore Symphony Orchestra.

"A Walk Through the Ages"

The Junior Council of the Boston Symphony Orchestra will present a special benefit program, "A Walk Through the Ages," featuring four BSO horn players: Daniel Katzen, Roger Kaza, Richard Sebring, and Jay Wadenpfuhl. This program, ranging from Renaissance to modern music, and including works by Palestrina, Bach, Reicha, Hindemith, and Lowell Shaw, will be presented at the Harvard Club, 374 Commonwealth Avenue in Boston on Sunday, 27 February at 4:30 p.m. The musicians will comment briefly on the music being performed. Wine and cheese will be served. Tickets to this benefit concert are $25 (of which $15 is tax-deductible) or $10 for regular admission. All proceeds benefit the Boston Symphony Orchestra. For further information or reservations, please call the Junior Council at Symphony Hall, (617) 266-1492.

Art Exhibits in the Cabot-Cahners Room

Once again, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries are displaying their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

17 January—14 February	Depot Square Artists
14 February—6 March	Danforth Museum
7 March—13 March	BSO/WCRB Musical Marathon
14 March—11 April	Clark Gallery
11 April—9 May	Wenniger Graphics

Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays until the end of the Pops season in mid-July. The tours are conducted for a minimum of ten and a maximum of fifty people. For information, please call the Friends' Office in Symphony Hall at (617) 266-1492.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

BSO Members in Concert

On Friday, 25 February at 8 p.m. and Sunday, 27 February at 3:30 p.m., a concert of music by Peter Maxwell Davies and Rodney Lister will be given at the Emmanuel Church library, Berkeley and Newbury streets, Boston, by musicians including BSO violinist Joel Smirnoff and BSO flutist Fenwick Smith. The two composers will give an introductory talk preceding the concert on Friday, 25 February at 5 p.m. The program will include the first American performance of Maxwell Davies's *The Yellow Cake Revue,* featuring mezzo-soprano Mary Kendrick Sego and with direction by Peter Sellars. The concert is under the auspices of the Music Production Co., Inc.

The Boston Artists' Ensemble will perform music of Mozart and Bartók on Tuesday, 1 March at 8 p.m. at the Longy School of Music, 27 Garden Street in Cambridge. The performers include violinists Arturo Delmoni and Sharan Leventhal, and BSO members Burton Fine, viola, Jonathan Miller, cello, and Alfred Genovese, oboe. Single tickets are $6. For additional information, please call 277-2705 or 367-1380.

The Civic Symphony Orchestra of Boston, under its Music Director Max Hobart, will perform music of Mozart, Hovhaness, Mendelssohn, and Berlioz in Jordan Hall on Friday, 4 March at 8:30 p.m. Included on the program are the Mendelssohn Violin Concerto with Alexander Romanul and the Berlioz *Symphonie fantastique.* For ticket information, please call the Jordan Hall box office at 536-2412.

Conductor Ronald Knudsen leads the Newton Symphony Orchestra on Tuesday, 8 March at 8 p.m. at the Boston College Theater Arts Center. BSO principal clarinetist Harold Wright will perform the Mozart Clarinet Concerto, and the concert will close with Tchaikovsky's *Pathétique* Symphony. For additional information, please call 965-2555.

BSO cellist Luis Leguia, who gave a recital at the Library of Congress on 7 January, will tour Portugal and Spain between 20 February and 1 March. His itinerary includes trio and solo performances in Lisbon, unaccompanied recitals in Porto and Madrid, and master classes. Featured on his program will be the *Poème* for cello and piano by the American composer Charles Martin Loeffler, who was assistant concertmaster of the Boston Symphony Orchestra from 1882 until 1903.

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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

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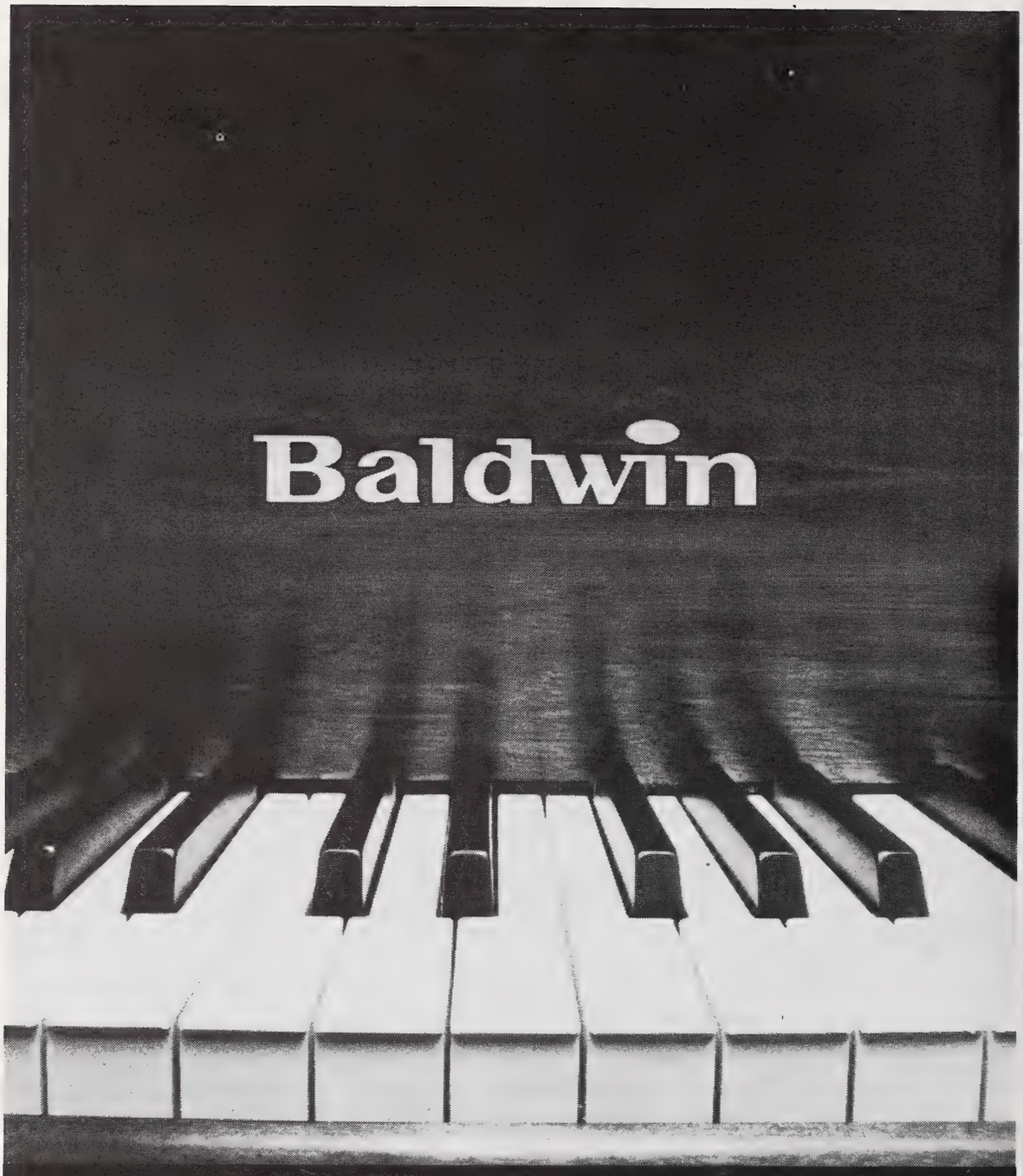


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as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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BOSTON SYMPHONY ORCHESTRA 1982/83

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
Michael Vitale
Harvey Seigel
Jerome Rosen
Sheila Fiekowsky
Gerald Elias
Ronan Lefkowitz
Nancy Bracken
Joel Smirnoff
Jennie Shames
Nisanne Lowe
Aza Raykhtsaum

Participating in a system of rotated seating within each string section.

Violas
Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair

Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones
Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith

Arthur Press
Assistant Timpanist

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Frank Epstein

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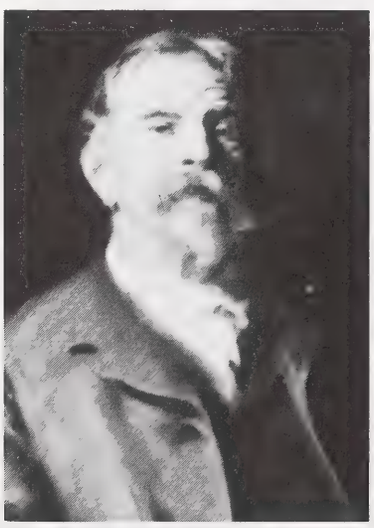
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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

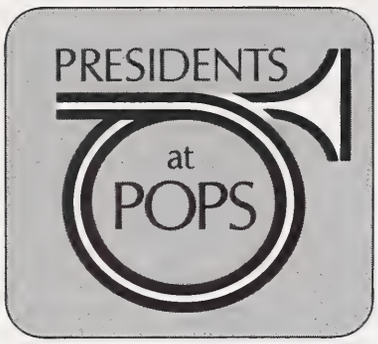
Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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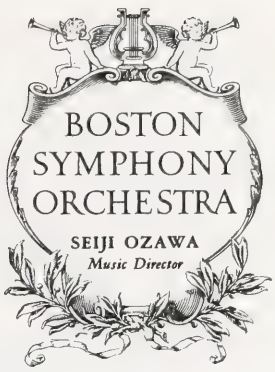
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BARBER — Adagio for Strings, Opus 11

STRAUSS — *Don Juan,* Tone poem after Lenau, Opus 20
(American premiere given by the Boston Symphony Orchestra on 30 October 1891)

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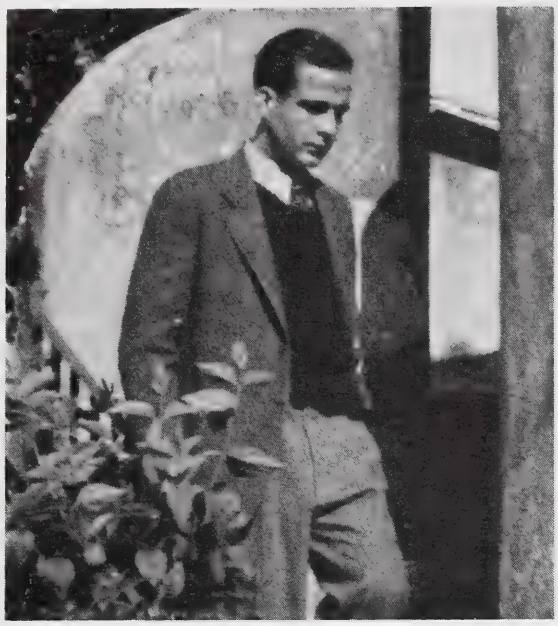
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Samuel Barber
Adagio for Strings, Opus 11



Samuel Barber was born in West Chester, Pennsylvania, on 9 March 1910 and died in New York City on 23 January 1981. The Adagio for Strings was originally the second movement of his String Quartet, Opus 11, written in 1936 and first played that year in Rome. He extracted it from the quartet and arranged it for string orchestra for Arturo Toscanini, who had already shown interest in Barber's Opus 12 Essay for Orchestra. Toscanini and the NBC Symphony gave the premieres of the Adagio and the Essay on 5 November 1938. The Adagio shares the opus number 11 with the String Quartet. The only previous performances of the Adagio by the Boston Symphony were under Charles Munch's direction, in February 1953, at Tanglewood in 1953 and 1956, on tour in Chartres, France, in September 1956, and, the most recent Symphony Hall performances, in December 1958.

I cannot imagine our musical landscape without the Adagio for Strings. In these few pages, pages of a confident, easy, and utterly personal concord of a solemnly archaic polyphony and melancholy Romantic passion at high tide, Barber—at twenty-six—created something that has that rare quality of seeming always to have been there. Musicians have often called on this music to say, at a time of mourning, what words could not: it stands as a fitting memorial to Samuel Barber himself, he who touched our lives with *Knoxville, Summer of 1915* and *Andromache's Farewell;* stirred us with his evocation of Medea's fury; excited us with his Sonata and his Concerto for piano; the man who gave us *Sure on this Shining Night* (and who, having heard the song, can imagine James Agee's poem otherwise?); and whose *Souvenirs* and *Promiscuity* and of course the cameo of Pangur, white Pangur the cat, made us smile.

When he was about nine, the future inventor of these gifts to Eleanor Steber, Martha Graham, Vladimir Horowitz, Leontyne Price, and their colleagues—and thus to all of us—left this message on his desk one morning before he took off for school:

> *Notice* to *Mother* and *nobody else*—Dear Mother: I have written this to tell you my worrying secret. Now don't cry when you read this because it is neither yours nor my fault. I suppose I will have to tell it now without any nonsense. To begin with, I was not meant to be an athlet. I was meant to be a composer, and will be I'm sure. I'll ask you one more thing.—Don't ask me to try to forget this unpleasant thing and go and play football.—*Please*—Sometimes I've been worrying about this so much that it makes me mad (not very).
>
> Love, SAM BARBER II.

His father hoped he would become a physician like himself, but there was music in the family, too, embodied most famously in the person of Sam's maternal aunt, Louise Homer, the eminent contralto of the Metropolitan and San Francisco operas. (Her husband, Sidney Homer, was a songwriter of some celebrity, and their daughter, Louise



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Homer Stires, also had a modest career as a singer.) The author of the letter quoted above was in fact taking lessons on the piano and cello, and he had already finished a few compositions, the first of them a piano piece in C minor called *Sadness.* A year later he wrote one act of an opera, *The Rose Tree,* on a libretto by the family's Irish cook, later performed by himself and his sister Sara. At fourteen, he was in the first group of students to attend the just opened Curtis Institute in Philadelphia, working at piano with George Boyle and then Isabelle Vengerova (among her other pupils were Leonard Bernstein and Lukas Foss), conducting with Fritz Reiner, and composition with the demanding Rosario Scalero.* He also studied voice with the splendid baritone Emilio de Gogorza: one of the classic monuments in the history of the phonograph is the twenty-five-year-old Barber's recording with the Curtis Quartet of his setting of Matthew Arnold's *Dover Beach* (now on New World 229). At sixteen, he gave a concert at home of his own songs, but his studies with Scalero gave him the confidence and technique to try his hand at the larger instrumental forms. As the 1930s went along, Barber emerged as a considerable figure on the musical scene, winning prizes and fellowships, landing a contract with the publishing firm of G. Schirmer, and having his music performed by such eminences as Bernardino Molinari and Artur Rodzinski (First Symphony, which

*Barber did little conducting; he was, however, a fine pianist. He was one of four composers—the others were Aaron Copland, Lukas Foss, and Roger Sessions—to play in Stravinsky's 1962 recording of *Les Noces* (Columbia, currently out of print), and he accompanies Leontyne Price on her recording of his *Hermit Songs* (Odyssey). Price sang these songs with Barber at her New York debut recital in 1954, and the composer later recalled that "such was the power of our combined names that only the second-string critics bothered to come. We had rehearsed a whole concert program as well (I think I remember thirty-six rehearsals), and after having performed it at the Library of Congress in Washington we offered ourselves for further engagements as a duo team. There was one offer from Pittsfield, Massachusetts, which we accepted, but no others were forthcoming, and this was the end of our proposed joint tour."



Gian Carlo Menotti and Samuel Barber in 1937

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under Rodzinski was the first American work ever played at the Salzburg Festival), the Pro Arte Quartet, Toscanini, and, a little later, Bruno Walter (Second Essay for Orchestra).

While Rodzinski, Molinari, Ormandy, and Koussevitzky, all early supporters of Barber, were champions of the new in most of its manifestations, Toscanini and Walter were notable non-friends of new music, as is Horowitz, who took up Barber's 1948 Piano Sonata with enthusiasm and remarkable flair. This points to the deep-rooted conservatism of Barber's musical language, an orientation that consorts well with his lyric bent. His idiom grew richer and his ways with it more complex (on the whole most evident in the works of the forties and early fifties like the Violin Concerto, the Cello Concerto, the Piano Sonata, and his Rilke cycle for Pierre Bernac and Francis Poulenc, *Mêlodies passagères),* but in its essence it did not change.

He was a literary sort of composer, one who even admitted to having "sometimes thought I'd rather write words than music." Many composers begin with songs because a text provides guidelines in expression and form, but Barber's teenage songwriting was the beginning of a lifelong preoccupation with wedding music to words. (In 1967 he even arranged the Adagio for Strings as an *Agnus Dei* for chorus and organ, not one of his happier ideas.) He set, among others, Arnold, Joyce, Euripides, Stephen Spender, Agee, Gerard Manley Hopkins, Rilke, Pablo Neruda, Shakespeare, and Kierkegaard. His nature was perhaps a bit mild for some of these craggy writers (that parenthetical "not very" in the note to his mother is altogether characteristic) and he sometimes drowned a reticent text in musical gorgeousness *(Knoxville, Summer of 1915,* a setting of evocative prose paragraphs of Agee's, is open to that criticism), but most often he was a noble illuminator of words.

Opera defeated him. His charming miniature, *A Hand of Bridge,* is a standby for schools and workshops, but his efforts in the grand manner, *Vanessa* and *Antony and Cleopatra,* failed to convince in spite of many beautiful pages in both. The failure of *Antony and Cleopatra,* which was chosen to open the new Metropolitan Opera House in 1966, depressed him, and in the last years of his life he wrote little music at all and virtually none that was representative of him at his sensuous and intelligent best.*

Samuel Barber was not one of those to whom it was given to change the world of music or our perception of it, but, working within the terms of the definitions and standards he inherited, and working there with craft and generous sentiment, he made that world a more civilized place with his finely executed monuments and ornaments. Some of what he left us is already and clearly indispensable—and how few, after all, of his contemporaries could claim that—and some of his accomplishments that are not just now so clearly in view, for example the First Essay for Orchestra and the three concertos (for violin, cello, and piano), await our delighted rediscovery.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on the Barber Adagio for Strings appeared originally in the program book of the San Francisco Symphony copyright ©1983 and is printed here with the kind permission of that orchestra.

*With the dramaturgic help of Gian Carlo Menotti, his closest friend since Curtis days and his librettist for *Vanessa,* Barber made a thoroughly revised version of *Antony and Cleopatra* that was produced with modest success at the Juilliard School in 1975.

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Richard Strauss
Don Juan, Tone poem after Lenau, Opus 20

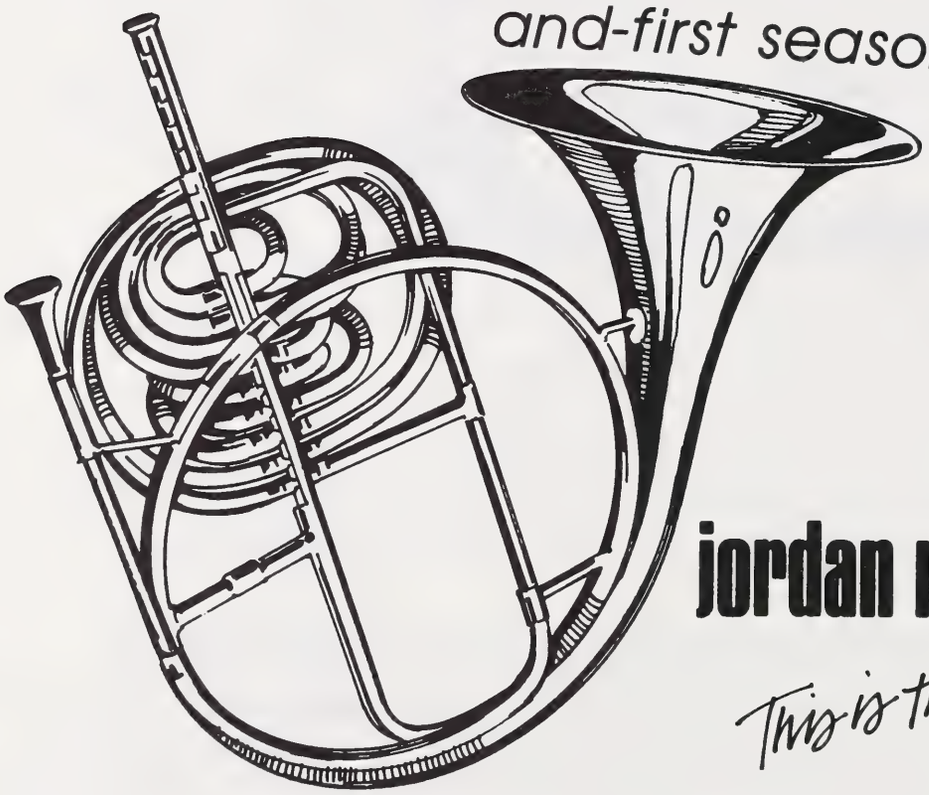


Richard Strauss was born in Munich, Germany, on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He began work on Don Juan *in 1888 and completed it the following year, dedicating it to "my dear friend Ludwig Thuille" and conducting the first performance with the Court Orchestra in the Grand Ducal Theater of Weimar on 11 November 1889. The Boston Symphony Orchestra gave the first American performance on 30 October 1891 under the direction of Arthur Nikisch. Two Boston Symphony Orchestra program annotators-to-be reviewed that first performance; neither liked the music very much. In the "Boston Transcript," William Foster Apthorp observed that Strauss "out-Wagnered Wagner in the fullness of his scoring. Yet we are much mistaken if he has not overshot the mark. The single pair of trumpets in a Mozart score has more brilliancy of effect than all Strauss' seven brass instruments together. When he wishes to put an extra cut edge to his orchestra, he has nothing for it but to take to the cymbals. There is a constant strenuousness of being at 90° in the shade at all times that overreaches itself." Philip Hale, in the "Boston Home Journal," wrote that "the work is labored, verbose, and incoherent. It is weak in invention and though the elaboration is often ingenious in instrumentation, the disciple borrows from his masters. It is 'made' music, the rhetorical contrivings of a man that has really little to say. The poem was played with spirit and favorably received by the audience."*

Of course, these opinions did nothing to dampen the work's popularity: it was taken up at later Boston Symphony concerts by Wilhelm Gericke, Richard Strauss, Karl Muck, Max Fiedler, Pierre Monteux, Georg Schnéevoigt, Henry Hadley, Serge Koussevitzky, Sir Henry Wood, Richard Burgin, Bruno Walter, Charles Munch, Jean Morel, Eugene Ormandy, Erich Leinsdorf, Josef Krips (who led the most recent Tanglewood performance in 1968), Charles Wilson (who led the most recent subscription performances in 1969), and William Steinberg (who led a tour performance in 1972). Don Juan *is scored for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bells, cymbals, triangle, harp, and strings.*

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885-86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony"—*Aus Italien,* and a "Tone Poem"—*Macbeth.* He had ready for his Weimar audience at the second concert of the season a new tone poem, *Don Juan,* which

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in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan*, two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick* remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L.A. Frankl): "Goethe's

*Eduard Hanslick (1825–1904), music critic and champion of Brahms—Ed.



Hans von Bülow in 1886

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great poem has not hurt me in the matter of *Faust* and Byron's *Don Juan* will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a women who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(To Diego)

O magic realm, unlimited, eternal,
Of glorified woman—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,
    Wherever beauty blooms, kneel down to each,
And—if for one brief moment—win delight.

(To Diego)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring.
    When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
    A different love has this to that one yonder—
Not up from ruins be my temple builded.
    Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
    And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chase! To victories new aspire!

(To Marcello)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
    Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
    And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labeled each. He even went so far as to forget Lenau, and to bring in Mozartian characters—Donna Anna and Zerlina, finding a place for the statue and the fatal supper—a cataclysm quite alien to Lenau's

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story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety"—a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines of the music—at first a portrait of the impulsive and fiery hero of Lenau—a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects important new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

—John N. Burk

John N. Burk, whose writings on music include biographies of Clara Schumann and Beethoven, was the Boston Symphony Orchestra's program annotator from 1934 until 1966.

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Johannes Brahms
Symphony No. 1 in C minor, Opus 68



Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance at Karlsruhe on 4 November 1876, and Leopold Damrosch introduced the symphony to America on 15 December 1877 in New York's Steinway Hall. Boston heard it for the first time when Carl Zerrahn conducted it at a Harvard Musical Association concert in the Music Hall on 3 January 1878, and the Boston Symphony played it during its first season on 9 and 10 December 1881, Georg Henschel conducting. It has also been played at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa, and Sir Georg Solti. Eugene Ormandy gave the most recent Tanglewood performance in July 1980; Erich Leinsdorf led the most recent subscription performances, as well as performances in Carnegie Hall, December that same year. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-two years old. (Beethoven was thirty, Schumann thirty-one, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine, but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on 22 February), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn, a piece too little performed today. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress, in the last-movement theme resembling the earlier composer's *Ode to Joy* (a relationship Brahms himself acknowledged as something that "any ass could see"), and, perhaps most strikingly, in the rhythmic thrust and tight,



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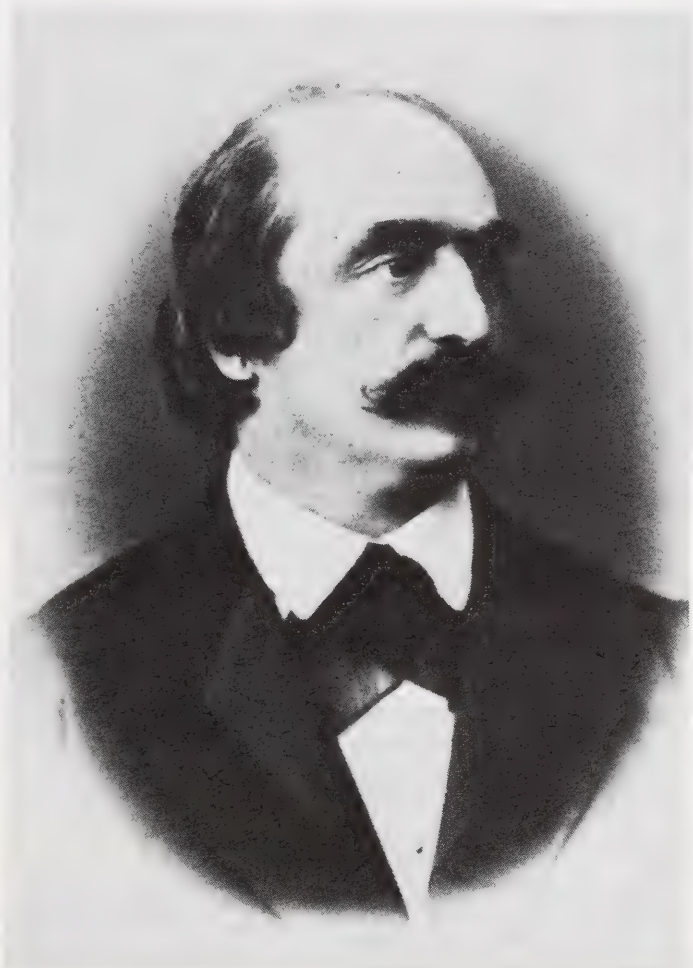
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motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we know from the later symphonies. But, at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally ninteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on 4 November 1876 and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat . . . merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different



Eduard Hanslick

from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft which binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent, across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly somber in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* colorings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the



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tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement which precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel

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Nathan Broder's biography of Samuel Barber, dating from 1954, is out of print. Aside from that, there is the entry by Richard Jackson in The New Grove Dictionary of Music and Musicians, which was published before the composer's death in January 1981. Eugene Ormandy has recorded Barber's Adagio for Strings with the Philadelphia Orchestra (with the Tchaikovsky Serenade for Strings and the Vaughan Williams Fantasia on a Theme of Thomas Tallis, or as part of a collection showing off "The Romantic Philadelphia Strings," both on Columbia). There is a very beautiful performance by Thomas Schippers and the New York Philharmonic on a budget-priced Odyssey disc also including Barber's Second Essay for Orchestra, the Overture to *The School for Scandal,* and *Medea's Meditation and Dance of Vengeance.* Charles Munch's Boston Symphony recording of the Adagio is available on RCA Gold Seal with the Elgar Introduction and Allegro and Tchaikovsky's String Serenade. Toscanini's 1942 broadcast performance of the Barber Adagio was included in an album of "Concert Favorites" on RCA LM-7032, but it is currently out of print. For a recording of the Adagio in its original string quartet scoring and context, Barber's Opus 11 String Quartet is available in a very good performance by the Cleveland Quartet (RCA, with the Second Quartet of Charles Ives.)

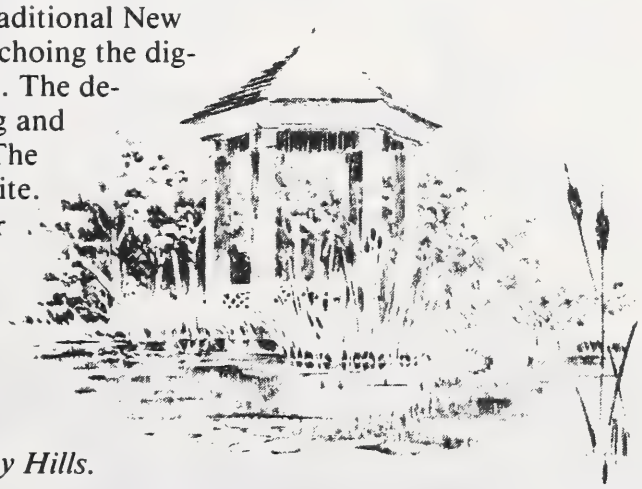
The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Barrie and Rockliff, London); *Don Juan* is given detailed consideration in Volume 1. Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Stauss: The Man and his Music,* edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy has also provided the Strauss article in The

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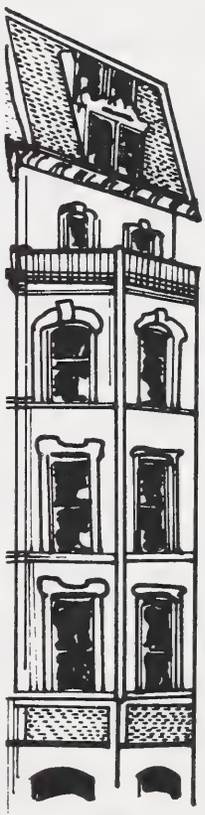
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New Grove. Eugene Ormandy has recorded *Don Juan* with the Philadelphia Orchestra (with *Till Eulenspiegel* and a suite of orchestral music from *Der Rosenkavalier;* RCA). Also recommended are the performances by Rudolf Kempe with the Dresden State Orchestra (with Strauss's early tone poem, *Macbeth;* Seraphim), Zubin Mehta with the Los Angeles Philharmonic (with Respighi's *Feste Romane;* RCA), and Clemens Krauss with the Vienna Philharmonic (with the *Bourgeois gentilhomme* Suite; London Stereo Treasury). If you chance upon William Steinberg's Boston Symphony performance in a store that sells out-of-print records, grab it (RCA). And finally, Arturo Toscanini's performance with the NBC Symphony is in a class by itself (Victrola, monaural, with *Till Eulenspiegel* and the *Queen Mab* Scherzo from Berlioz's *Romeo and Juliet).*

Florence May, an Englishwoman who knew Brahms and studied piano with him, produced a comprehensive two-volume biography of the composer which is available in an expensive reprint of the original 1905 edition (Scholarly). Karl Geiringer's *Brahms: His Life and Work* is a smaller but no less important biography (Oxford). Also useful are Peter Latham's *Brahms* in the Master Musicians series (Littlefield paperback); John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides (U. of Washington paperback); Julius Harrison's chapter on Brahms in *The Symphony: Vol. I, Haydn to Dvořák,* edited by Robert Simpson (Penguin paperback); and Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Donald Francis Tovey's program note on the Brahms First is in the first volume of his *Essays in Musical Analysis* (Oxford paperback). Of special interest are Arnold Schoenberg's essay "Brahms the Progressive" in *Style and Idea* (St. Martin's), and an interview with "Carlo Maria Giulini on Brahms" in Bernard Jacobson's *Conductors on Conducting* (Columbia Publishing Co.). Eugene Ormandy has recorded the Brahms First with the Philadelphia Orchestra (in a three-record set of the complete symphonies, on Columbia; also available separately). The Boston Symphony Orchestra has recorded the Brahms First under Seiji Ozawa's direction (DG). Also recommended are performances by Herbert von Karajan and the Berlin Philharmonic (DG), Kurt Masur and the Leipzig Gewandhaus (Philips), and Sir Georg Solti with the Chicago Symphony (London). Of significant historical interest—and each a very great performance in its own right—are the recordings by Wilhelm Furtwängler and the Berlin Philharmonic (DG), Guido Cantelli and the Philharmonia Orchestra (World Import), and Arturo Toscanini with the NBC Symphony (Victrola).

—M.M.



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At the end of the 1979–80 season, Eugene Ormandy became the Philadelphia Orchestra's conductor laureate, following forty-four years as the Philadelphians' music director, a record unequaled by any living conductor of any other major orchestra. Born in Budapest in 1899, Mr. Ormandy entered the Budapest Royal Academy of Music as a child prodigy violinist at five, received his professor's diploma at seventeen, taught at the State Conservatory between concert tours, and came to the United States in 1921 as a solo violinist. Having become an American citizen in 1927, and following engagements as violinist and conductor in New York, he directed his first concerts with the New York Philharmonic in 1930 and also conducted the Philadelphia Orchestra for three summer performances at Robin Hood Dell in Philadelphia's Fairmount Park. His first performance in that city's Academy of Music took place in October 1931, when he was called upon to substitute for ailing guest conductor Arturo Toscanini.

Music director of the Minneapolis Symphony Orchestra between 1931 and 1936, Mr. Ormandy was appointed music director and conductor of the Philadelphia Orchestra in 1936. His tours with that orchestra have taken him throughout the United States, to Western and Eastern Europe, Latin America, Japan, and mainland China, and as a guest conductor he has led every major European orchestra. Many of his nearly four hundred recordings with the Philadelphia Orchestra are currently available, and he is a recipient of the United States government's highest civilian award, the Presidential Medal of Freedom, presented to him by former President Richard Nixon in January 1970. Mr. Ormandy is a Commander of the French Legion of Honor; a Knight of the Order of Dannebrog, First Class; a Knight of the Order of the White Rose of Finland; a holder of the medals of the Mahler and Bruckner societies; and recipient of honorary doctoral degrees from numerous major universities and schools of music. He is a member of the American Philosophical Society, and the American Symphony Orchestra League has awarded him its Gold Baton award in recognition of his distinguished, record tenure as music director of the Philadelphia Orchestra. This past December he was presented with a ribbon and medallion by President Reagan at the Fifth Annual Kennedy Center Awards. Since his first appearance with the Boston Symphony Orchestra in March 1957, Mr. Ormandy has conducted the BSO in nearly thirty concerts in Symphony Hall and at Tanglewood. His most recent Symphony Hall appearance was in October 1980, his most recent Tanglewood appearance in July 1981.

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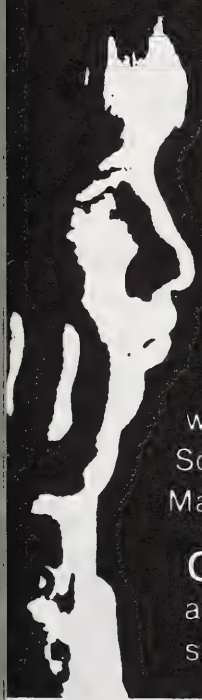


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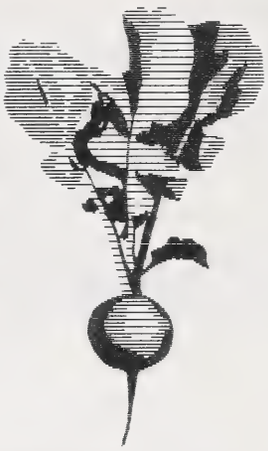
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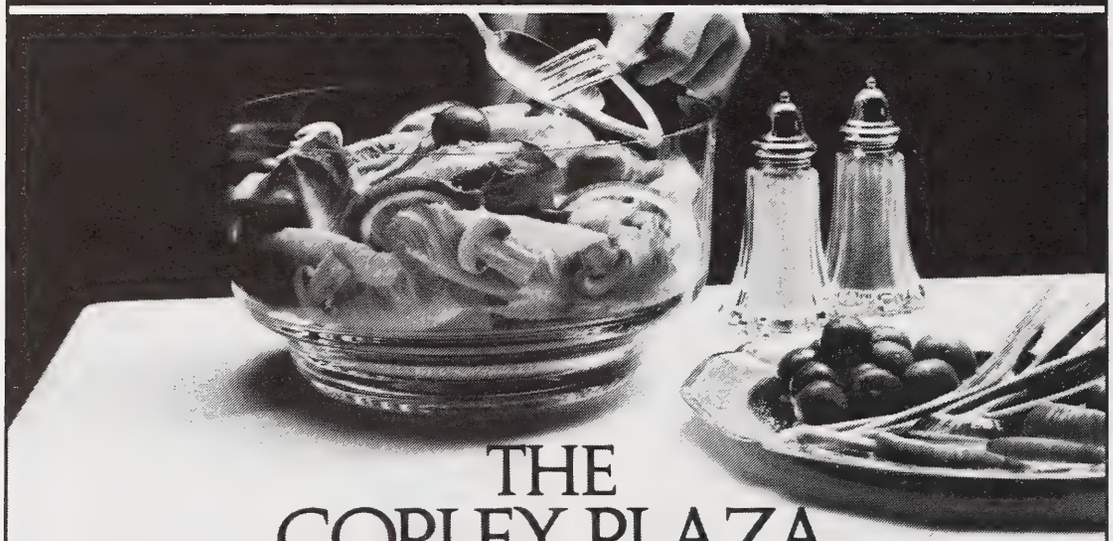
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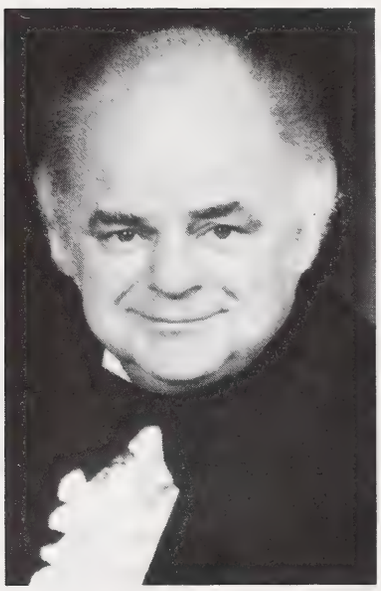
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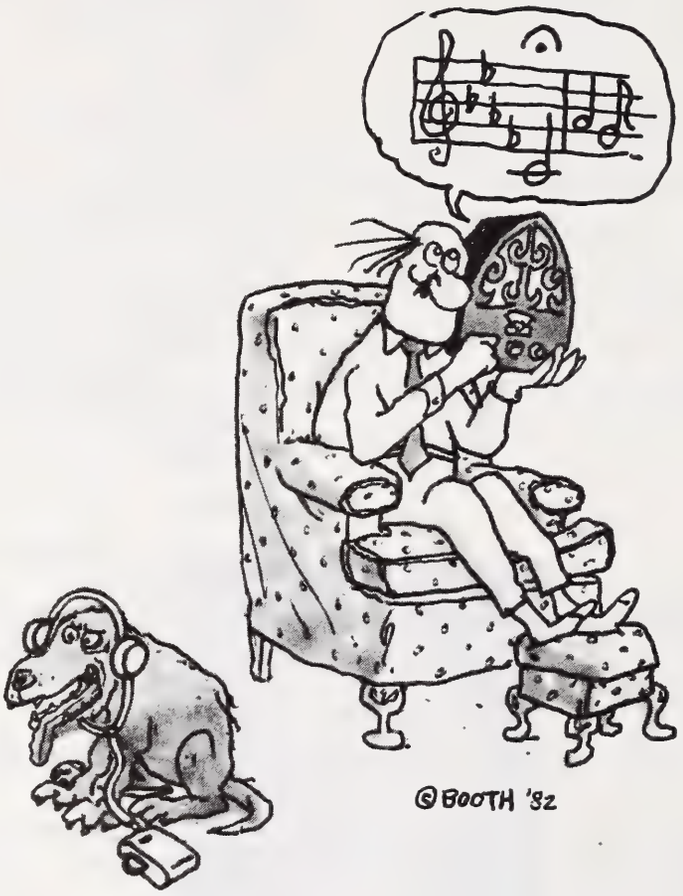
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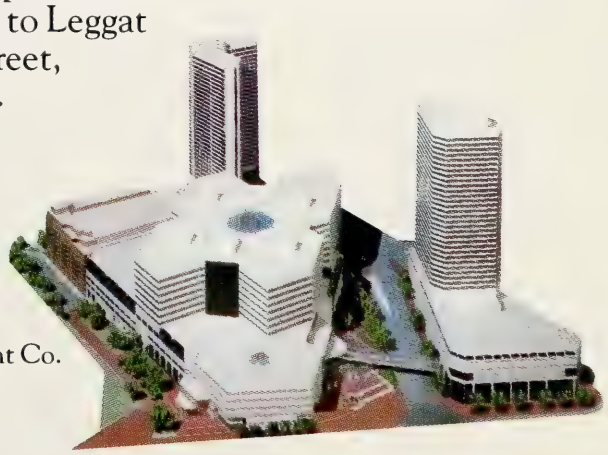
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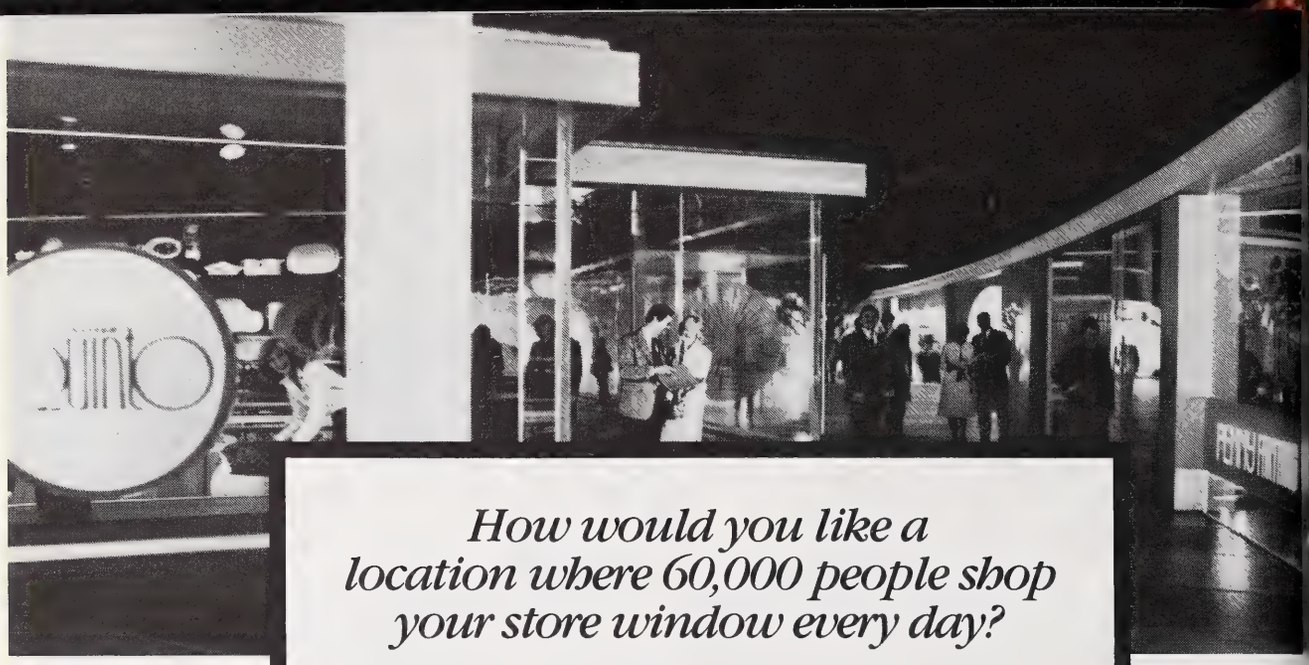
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Friday, 4 March—2-3:50
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SEIJI OZAWA conducting
Rossini — Overture to *La Cenerentola*
Kim — Violin Concerto
ITZHAK PERLMAN
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Thursday, 10 March—8-9:55
Thursday 'B' series
Friday, 11 March—2-3:55
Saturday, 12 March—8-9:55
SEIJI OZAWA conducting
Ives — Symphony No. 2
Brahms — Piano Concerto No. 2
MAURIZIO POLLINI

Thursday, 31 March—8-9:45
Thursday '10' series
Friday, 1 April—2-3:45
Saturday, 2 April—8-9:45
Tuesday, 5 April—8-9:45
Tuesday 'B' series
VITTORIO NEGRI conducting
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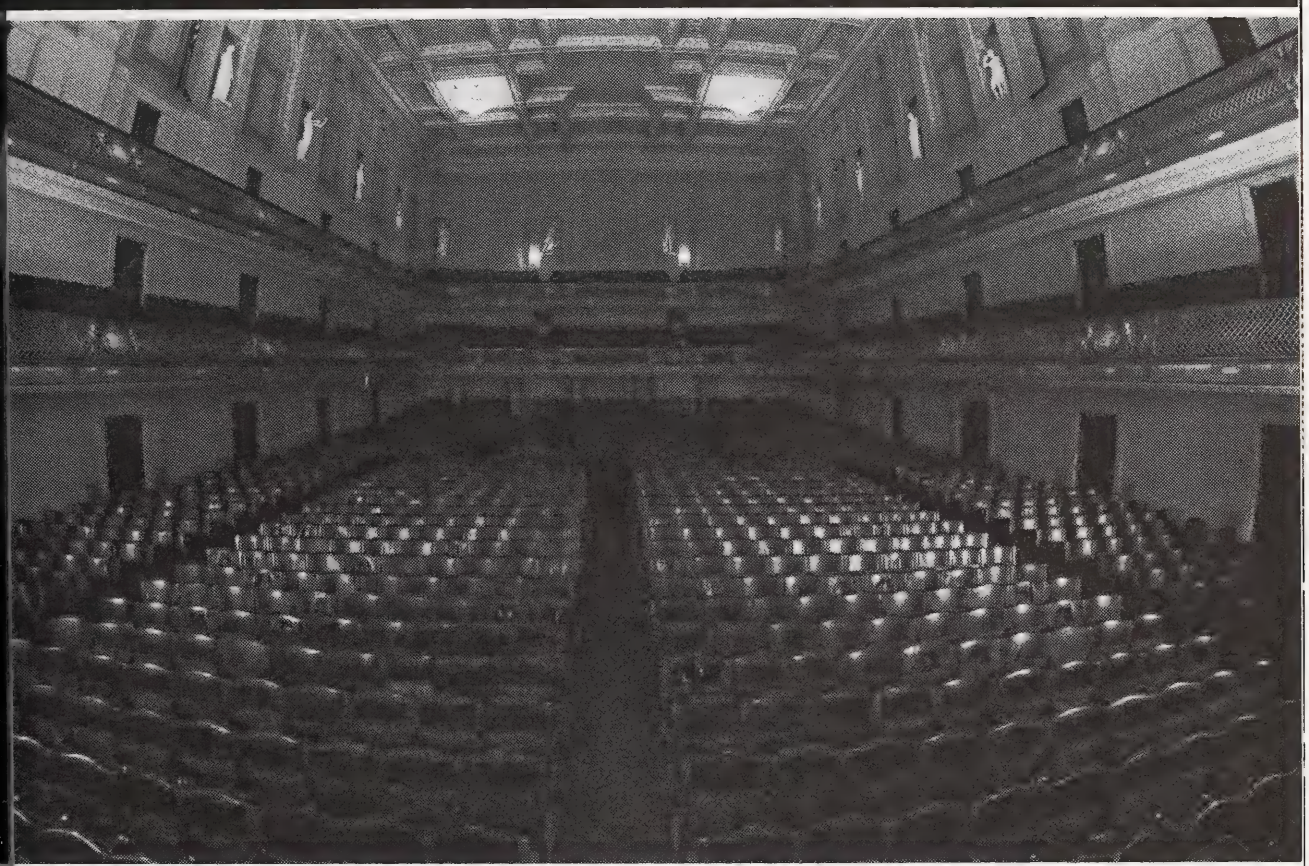
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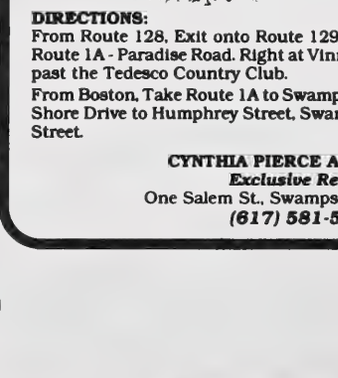
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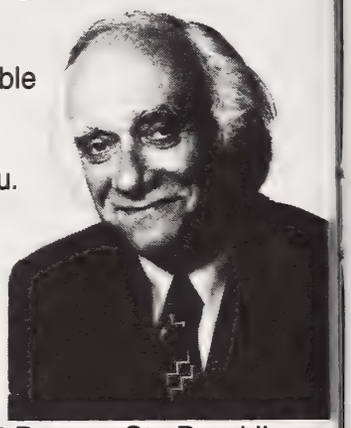
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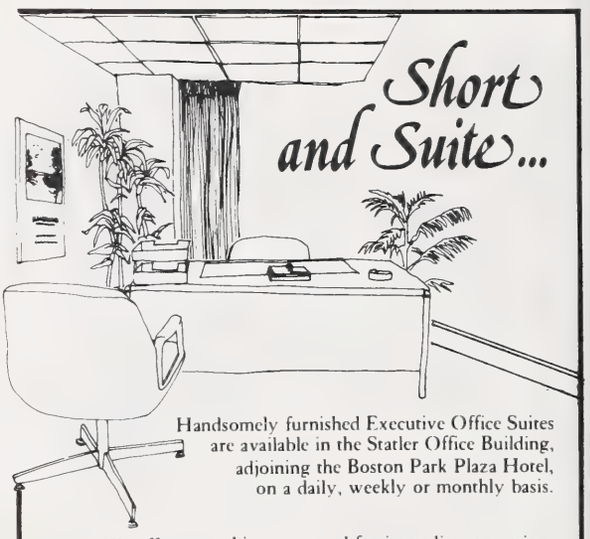
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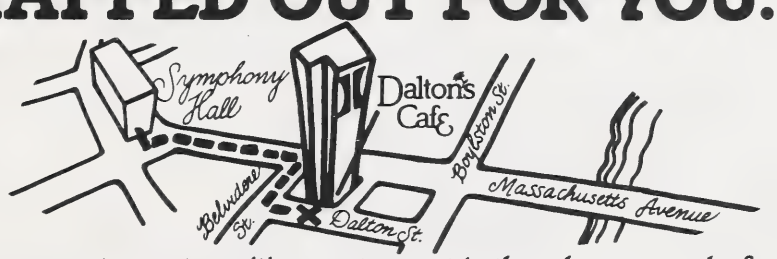
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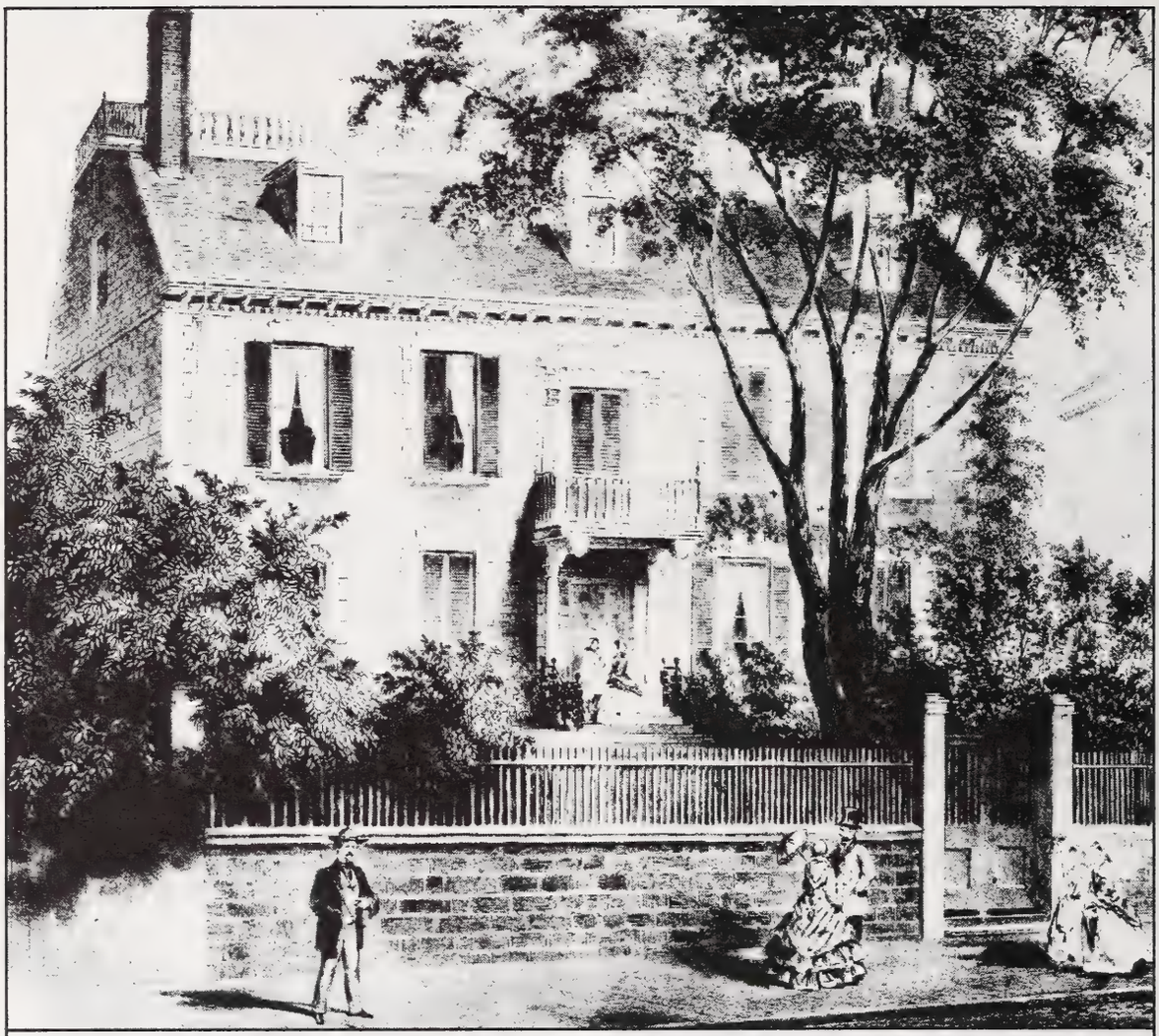
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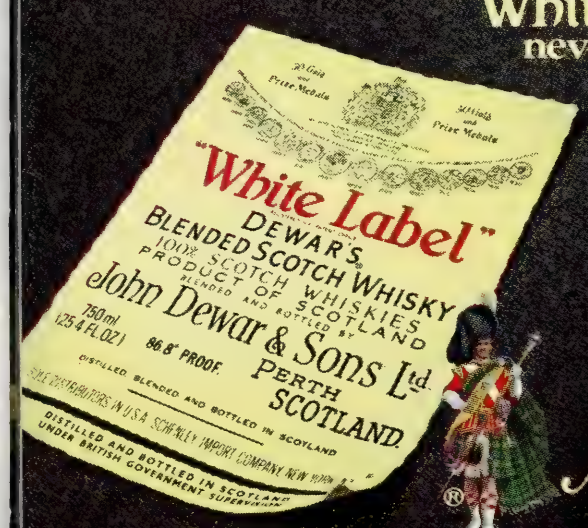
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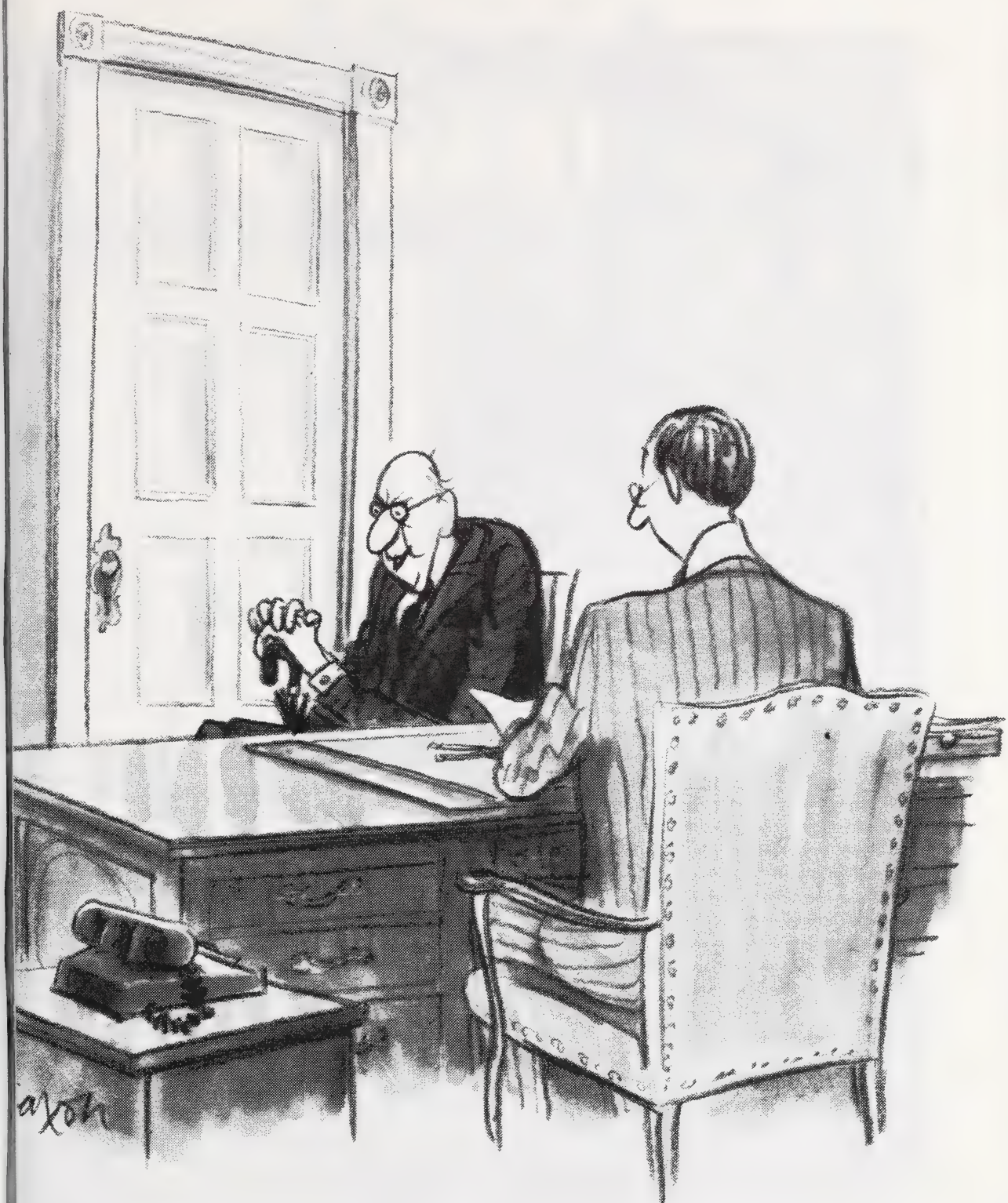
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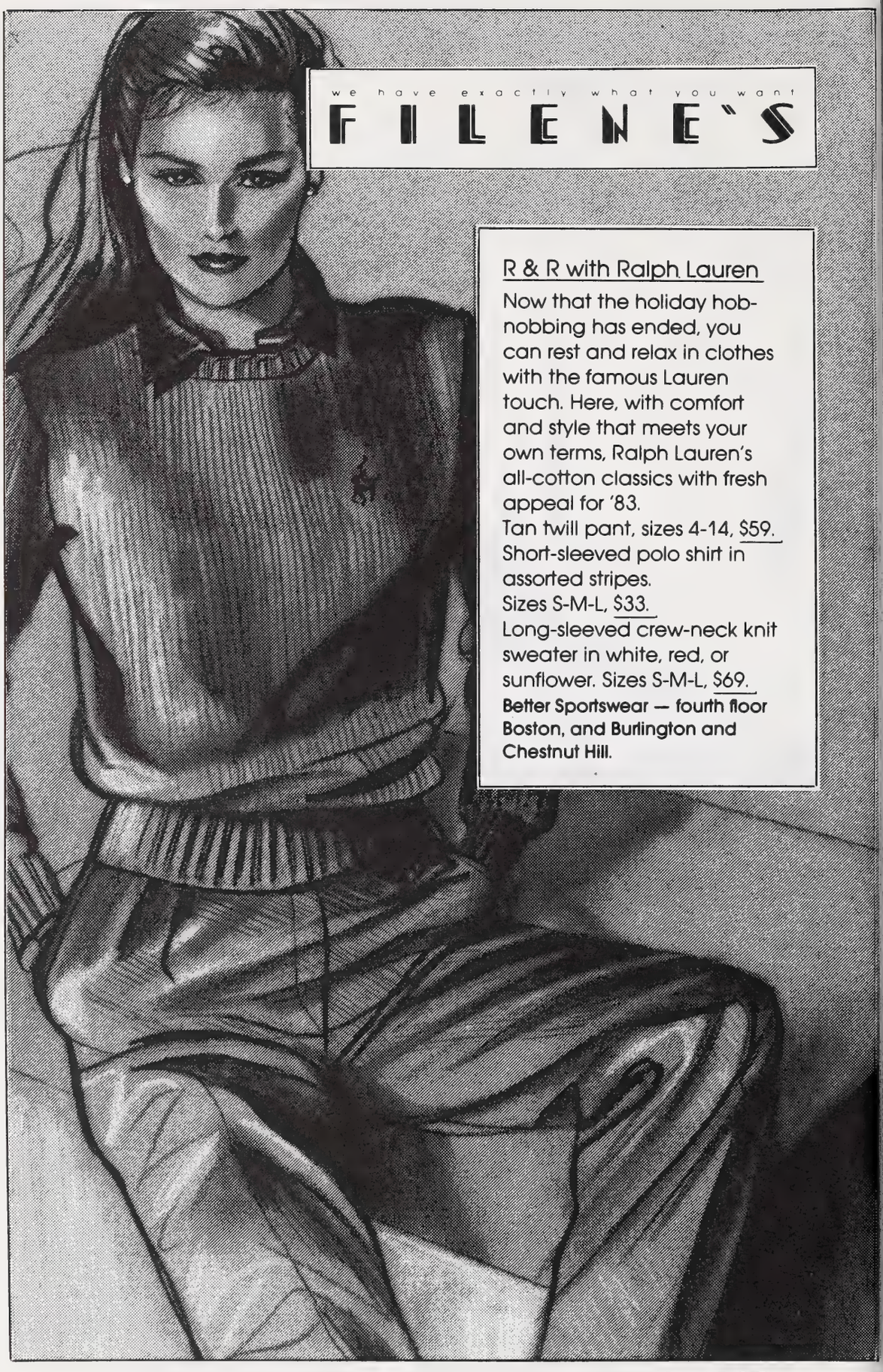
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BSO

Earl Kim Receives Horblit Award from the BSO

The Boston Symphony Orchestra has awarded Earl Kim the Mark M. Horblit Award for distinguished composition by an American composer. This prestigious award, consisting of a cash prize of $5,000, has been presented only fifteen times previously since its inception in 1947; past recipients have included Aaron Copland, Walter Piston, Leonard Bernstein, Gunther Schuller, Roger Sessions, and, most recently, in 1980, William Schuman. The Horblit Award was established by the late Boston attorney Mark M. Horblit "to foster and promote the writing of symphonic compositions by composers resident in the United States...in recognition of meritorious work in that field," in Horblit's own words. The Award Committee includes BSO Music Director Seiji Ozawa; BSO Board President Nelson J. Darling, Jr.; and Christoph Wolff, Chairman of the Harvard University Music Department. "This is a great honor," responded Kim, when notified of the award last week. "I'm happy to accept this award. I'm looking forward to working with the Boston Symphony, Seiji Ozawa, and the extraordinary violinist Itzhak Perlman." The concert version of Earl Kim's multi-media *Exercises en Route* will be featured on the Boston Symphony Chamber Players' program this Sunday afternoon, 6 March at 4 p.m. in Jordan Hall.

Coming Next Week: THE 1983 BSO/WCRB MUSICAL MARATHON!!

DO YOU KNOW that the BSO/WCRB Musical Marathon is one of the most important fundraising events of the year for the Boston Symphony Orchestra? And that this year's BSO/WCRB Musical Marathon will take place Friday through Sunday, 11-12-13 March?

This is the thirteenth annual BSO/WCRB Musical Marathon, sponsored by the Council of the Boston Symphony Orchestra, the BSO's major volunteer fundraising group, and WCRB-102.5-FM. Next weekend will bring three days of round-the-clock broadcasting anchored and produced by WCRB's Richard L. Kaye. Coverage includes live interviews with members of the Boston Symphony and celebrity guests interspersed with musical selections of historic Boston Symphony recordings. Co-hosts include William Pierce, the "radio voice" of the BSO; Robert Conrad, the voice of the Cleveland Orchestra; and WCRB personalities Dave MacNeill, Dave Tucker, Peter Ross, and Janice Gray. WCRB-102.5-FM will broadcast the entire event live from Symphony Hall and Quincy Market, where a Musical Marathon Pledge Booth will be located in the Quincy Market rotunda at Faneuil Hall Marketplace, and where a series of jazz and classical performances and appearances by special guest celebrities will take place. A highlight of this year's Marathon will be a live televised performance featuring the Boston Symphony Orchestra, Seiji Ozawa, Music Director, and the Boston Pops, John Williams, Conductor, from 5:30 to 8 p.m. on WCVB-TV-Channel 5. Hosts for this broadcast will be Channel 5's Natalie Jacobson, Chet Curtis, and Frank Avruch. Gene Shalit of the "Today" Show will be a special guest.

The Boston Symphony Orchestra is offering hundreds of unusual gift premiums this year, ranging from a $15 Teddy Bear wearing a hand-knit BSO sweater to a $5,000 ninety-

minute chamber music concert by the Empire Brass Quintet. Many of this year's premiums are musical gifts from BSO members. Concertmaster Joseph Silverstein offers a recital of violin music to benefit your favorite charity. Principal flute Doriot Anthony Dwyer offers a repeat performance of her gala recital program celebrating her thirtieth anniversary with the orchestra. Principal bass Edwin Barker and BSO violinists Joel Smirnoff and Jerome Rosen are among the other orchestra members offering a wide variety of live appearances. Again this year, the opportunity to conduct the Boston Pops in *The Stars and Stripes Forever* will go to the highest bidder above $2,500.

More than 600 volunteers under the sponsorship of the Council of the Boston Symphony Orchestra participate in the planning and production of the BSO/WCRB Musical Marathon. If you have not already received your Marathon Premium Catalog in the mail, please call Symphony Hall, (617) 266-1492. Throughout the three-day event, pledges for premiums can be made at Symphony Hall, at Faneuil Hall Marketplace, or by calling (617) 262-8700. The toll-free number for Cape Cod and Western Massachusetts is 1-800-952-7410. The toll-free number for New Hampshire, Vermont, Rhode Island, Connecticut, New York, and New Jersey is 1-800-225-7660.

Help us reach this year's Marathon goal of $300,000. LISTEN to WCRB-102.5-FM Friday, Saturday, and Sunday, 11-12-13 March. WATCH WCVB-TV-Channel 5 on Sunday, 13 March, from 5:30 to 8 p.m. TELL YOUR FRIENDS to call (617) 262-8700 and PLEDGE, PLEDGE, PLEDGE!!

The 1983 BSO/WCRB Musical Marathon has been partially funded by New England Telephone.

BSO and Pops Recording Honors

The Hollywood Foreign Press Association has presented its annual Golden Globe Award in the category of Best Original Musical Score to John Williams for his film score for "E.T. (the Extra-Terrestrial)." Mr. Williams has also been nominated for four Grammy awards for the same score, in the categories of Best Album of an Original Score Written for a Motion Picture or Television Special, Best Instrumental Composition (the "Flying Theme"), Best Arrangement (again for the "Flying Theme"), and Best Pop Instrumental Performance.

Two Boston Symphony recordings have been nominated for Grammy awards in the category of Best Classical Performance by an Instrumental Soloist or Soloists with Orchestra: pianist Rudolf Serkin has been nominated for his performance of Beethoven's Fourth Piano Concerto with Seiji Ozawa and the BSO on Telarc, and concertmaster Joseph Silverstein has been nominated for his performance in Vivaldi's *Four Seasons* also under the direction of Seiji Ozawa on Telarc.

BSO Members in Concert

The Civic Symphony Orchestra of Boston, under its Music Director Max Hobart, will perform music of Mozart, Hovhaness, Mendelssohn, and Berlioz in Jordan Hall on Friday, 4 March at 8:30 p.m. Included on the program are the Mendelssohn Violin Concerto with Alexander Romanul and the Berlioz *Symphonie fantastique.* For ticket information, please call the Jordan Hall box office at 536-2412.

Conductor Ronald Knudsen leads the Newton Symphony Orchestra on Tuesday, 8 March at 8 p.m. at the Boston College Theater Arts Center. BSO principal clarinetist

Harold Wright will perform the Mozart Clarinet Concerto, and the concert will close with Tchaikovsky's *Pathétique* Symphony. For additional information, please call 965-2555.

The North Shore Philharmonic, Max Hobart Music Director and Conductor, performs at Salem High School Auditorium on Sunday, 13 March at 2:30 p.m. The program includes Cimarosa's Concerto for two oboes, the Schumann *Conzertstück* for four horns and orchestra, and Tchaikovsky's *Pathêtique* Symphony. Soloists in the Schumann are BSO horn players Charles Kavalovski, Richard Sebring, Daniel Katzen, and Richard Mackey.

BSO cellist Luis Leguia, who gave a recital at the Library of Congress on 7 January, will tour Portugal and Spain between 20 February and 1 March. His itinerary includes trio and solo performances in Lisbon, unaccompanied recitals in Porto and Madrid, and master classes. Featured on his program will be the *Poème* for cello and piano by the American composer Charles Martin Loeffler, who was assistant concertmaster of the Boston Symphony Orchestra from 1882 until 1903.

Gelbloom Scholarship Fund Concert

A gala concert will be held on Friday, 4 March 1983 at 8 p.m. at the Longy School of Music in Cambridge to benefit the Gerald Gelbloom Scholarship Fund. Gerald Gelbloom was a violinist with the Boston Symphony Orchestra and the Boston Pops for twenty-one years until his unexpected death last June. Featured will be performances by Joseph Silverstein, Roman Totenberg, and members of the Boston Symphony Orchestra in music by Bach, Vivaldi, Mozart, and Beethoven. The performance will be followed by a wine-tasting and a reception. Tickets for this gala may be obtained by sending a tax-deductible contribution of $50 to the Gerald Gelbloom Scholarship Fund, Development Office, Symphony Hall, Boston, MA 02115.

BSO on WGBH

Live interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica*. Coming up on Monday, 4 April at 11, conductor Vittorio Negri, who leads an all-Vivaldi program with the BSO in late March/early April; and on Friday, 15 April at 11, composer Peter Lieberson, whose Piano Concerto written for the BSO's hundredth birthday will have its world premiere with soloist Peter Serkin next month.

Silverstein Named to Utah Symphony Post

The Board of the Utah Symphony has recently announced the appointment of BSO concertmaster Joseph Silverstein as artistic director of that orchestra effective 29 August 1983. The one-year appointment, which will not affect his BSO commitments for 1983-84, is renewable upon mutual consent, with the possibility that Silverstein will be named music director of the Utah Symphony beginning with the 1984-85 season. Silverstein has been a member of the BSO since 1955; he became concertmaster in 1962 and was named assistant conductor in 1971. He is also first violinist and music director of the Boston Symphony Chamber Players, chairman of the faculty of the Berkshire Music Center, and adjunct professor of music at Boston University. He also serves as music director of the Worcester Symphony and as principal guest conductor of the Baltimore Symphony Orchestra.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

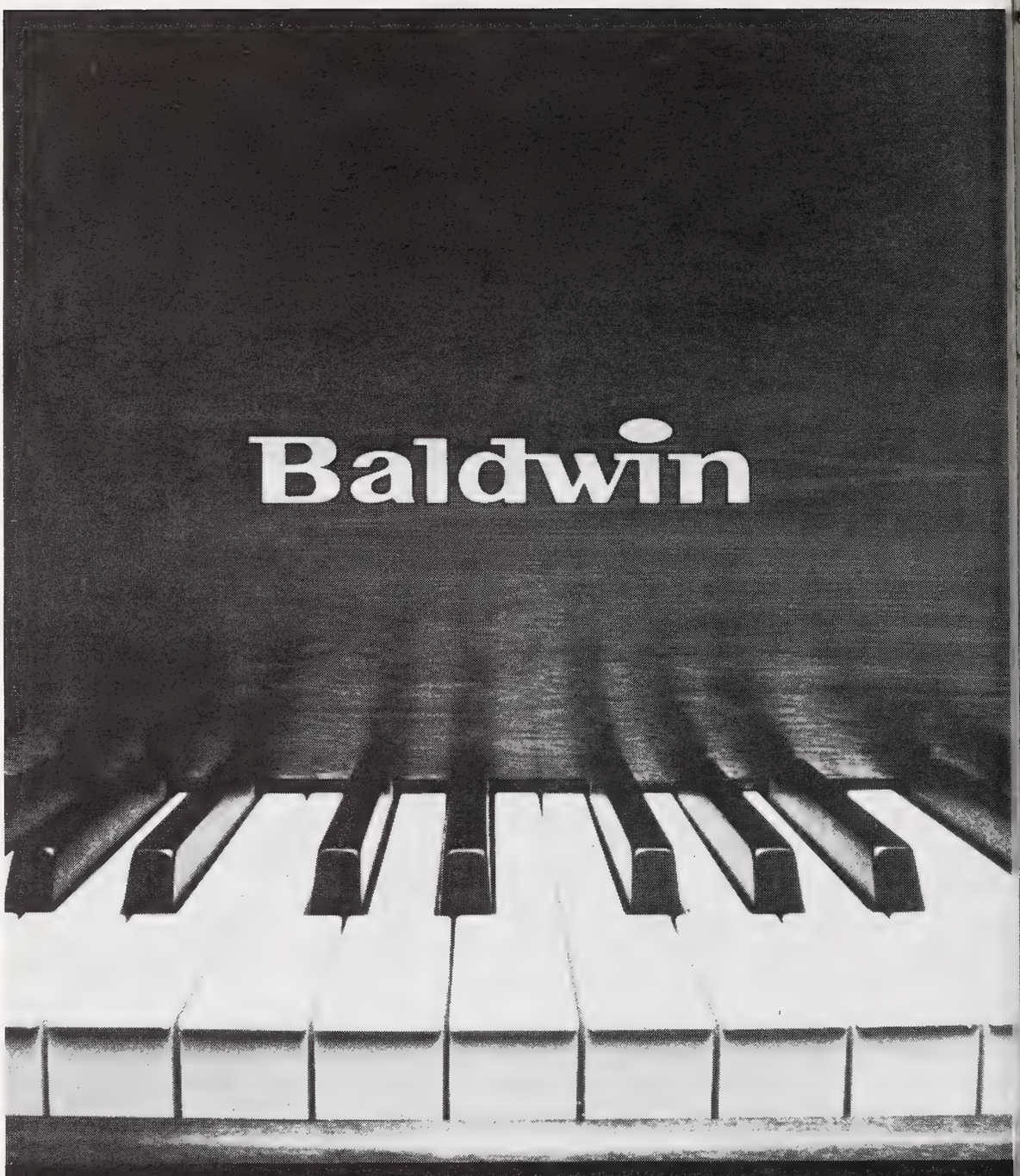
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

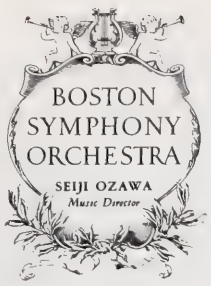
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen

Joseph McGauley

Leonard Moss

Laszlo Nagy

Michael Vitale

Harvey Seigel

Jerome Rosen

Sheila Fiekowsky

Gerald Elias

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Charles S. Dana chair

Patricia McCarty
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Robert Barnes

Jerome Lipson

Bernard Kadinoff

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

* Betty Benthin

* Lila Brown

* Mark Ludwig

Cellos

Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson

Robert Ripley

Luis Leguia

Carol Procter

* Ronald Feldman

* Joel Moerschel

* Jonathan Miller

Basses

Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

Robert Olson

Flutes

Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo

Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes

Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier

Alfred Genovese

English Horn

Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets

Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo

Peter Hadcock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom

Bassoons

Sherman Walt
Edward A. Taft chair

Roland Small

Matthew Ruggiero

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring

Daniel Katzen

Richard Mackey

Jay Wadenpfuhl

Charles Yancich

Trumpets

Charles Schlueter
Roger Louis Voisin chair

Andre Côme

Timothy Morrison

Trombones

Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter

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Chester Schmitz
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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

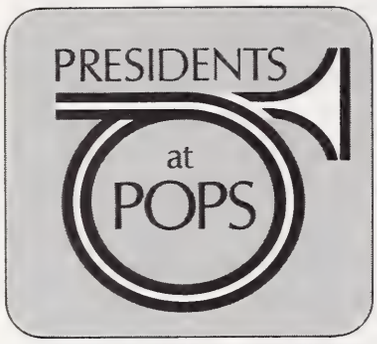
Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

THE BSO SALUTES BUSINESS:



Presidents Dinner
Monday, May 9, 1983

Presidents at Pops Concert
Tuesday, June 21, 1983
conducted by John Williams

SOUVENIR

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
One Hundred and Second Season, 1982-83

Thursday, 3 March at 8

SEIJI OZAWA conducting

ROSSINI — Overture to *La Cenerentola*

STARER — Concerto for Violin and Orchestra
(world premiere given by the Boston Symphony Orchestra on 15 October 1981)

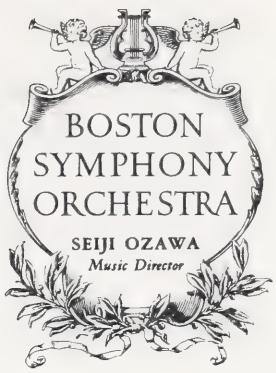
Allegro
Lento—Andante—Lento
Allegro moderato—Presto leggiero

ITZHAK PERLMAN

The Boston Symphony Orchestra and Itzhak Perlman will record Robert Starer's Concerto for Violin and Orchestra for Angel/EMI records. This recording has been funded in part by generous grants from the National Endowment for the Arts and the American Express Foundation.

INTERMISSION

Tonight's concert will end about 9:50.
Philips, Telarc, CBS, Deutsche Grammophon, and RCA records
Baldwin piano



STRAVINSKY *The Firebird* (complete score of 1911)

Introduction
Scene I:
Kashchei's Enchanted Garden
Appearance of the Firebird Pursued by Ivan Tsarevich
Dance of the Firebird
Ivan Tsarevich Captures the Firebird
Supplication of the Firebird
Appearance of Thirteen Enchanted Princesses
The Princesses' Game with the Golden Apples (Scherzo)
Sudden Appearance of Ivan Tsarevich
The Princesses' Khorovod (Round Dance)
Daybreak
Ivan Tsarevich Penetrates the Palace of Kashchei
Magic Carillon; Appearance of Kashchei's Guardian Monsters; Capture of Ivan Tsarevich
Arrival of Kashchei the Immortal; His Dialogue with Ivan Tsarevich; Intercession of the Princesses
Appearance of the Firebird
Dance of Kashchei's Retinue under the Firebird's Spell
Infernal Dance of all Kashchei's Subjects
Lullaby (Firebird)
Kashchei's Death

Scene II:
Disappearance of the Palace and Dissolution of Kashchei's Enchantments; Animation of the Petrified Warriors
General Thanksgiving

Please be sure the electronic signal on your watch or pager is switched off during the concert.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
One Hundred and Second Season, 1982-83

Friday, 4 March at 2
Saturday, 5 March at 8

SEIJI OZAWA conducting

ROSSINI — Overture to *La Cenerentola*

KIM — Violin Concerto

Part I
Introduction: Adagio molto sostenuto
Variation 1: Con forza
Variation 2: Poco scherzando
Episode 1: Lento assai, cantante e tranquillo
Episode 2 (Cadenza): Allegro

Part II
Introduction: Andante
Episode: Adagio ma non troppo, con affetto
Finale: Allegro molto

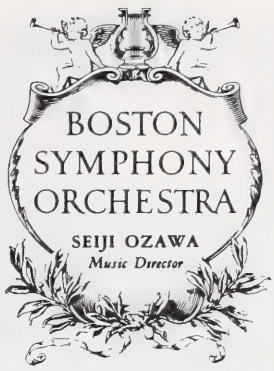
(played without pause)

ITZHAK PERLMAN

The Boston Symphony Orchestra and Itzhak Perlman will record Earl Kim's Violin Concerto for Angel/EMI records. This recording has been funded in part by generous grants from the National Endowment for the Arts and the American Express Foundation.

INTERMISSION

Friday's concert will end about 3:50 and Saturday's about 9:50.
Philips, Telarc, CBS, Deutsche Grammophon, and RCA records
Baldwin piano



STRAVINSKY *The Firebird* (complete score of 1911)

Introduction
Scene I:
Kashchei's Enchanted Garden
Appearance of the Firebird Pursued by Ivan Tsarevich
Dance of the Firebird
Ivan Tsarevich Captures the Firebird
Supplication of the Firebird
Appearance of Thirteen Enchanted Princesses
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Infernal Dance of all Kashchei's Subjects
Lullaby (Firebird)
Kashchei's Death

Scene II:
Disappearance of the Palace and Dissolution of Kashchei's Enchantments; Animation of the Petrified Warriors
General Thanksgiving

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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.



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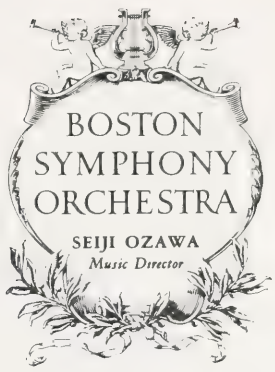
BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

Sir Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

One Hundred and Second Season, 1982-83



Thursday, 3 March at 8
Friday, 4 March at 2
Saturday, 5 March at 8

Seiji Ozawa is ill and Joseph Silverstein will conduct these concerts. The program at each of these concerts remains unchanged.

Joseph Silverstein

This year, Joseph Silverstein celebrates his twentieth anniversary as concertmaster of the Boston Symphony Orchestra. He joined the BSO in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elizabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestra of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He appears regularly as soloist with the Boston Symphony, and he conducts the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980 and their recent fifteen-city American tour. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish, and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recently recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. Mr. Silverstein is music director of the Worcester Symphony and principal guest conductor of the Baltimore Symphony Orchestra. Next season, while still maintaining his BSO commitments, he becomes artistic director of the Utah Symphony Orchestra.

Gioacchino Rossini
Overture to *La Cenerentola*



Gioacchino Antonio Rossini was born in Pesaro, Italy, on 29 February 1792 and died at Passy, near Paris, on 13 November 1868. He began his opera buffa La Cenerentola, ossia La bontà in trionfo ("Cinderella, or Goodness Triumphant") *on 25 December 1816; it was first performed in Rome at the Teatro Valle one month later, on 25 January 1817. The opera received its first American performance in Philadelphia on 26 June 1826, when it was given by the Garcia Troupe and an orchestra of twenty-two instruments conducted by one N. de Luce; the following night the same forces performed the work at the Park Theatre in New York. The present performances of the overture are the first by the Boston Symphony Orchestra. The score calls for two flutes and piccolo, two each of oboes, clarinets, bassoons, horns, and trumpets, one trombone, timpani, bass drum, and strings.*

How many Rossini operas there are that the average music-lover knows today only by their overtures! And how ironic Rossini would have found that fact! First of all, because his overtures were sometimes shuffled from one opera to another, so slight was their connection with the drama to follow. And in any case, he soon gave up writing overtures altogether, choosing instead to begin many of his operas only with an "*Introduzione*," an extended orchestral prelude leading directly to the first scene, but not in any sense self-sufficient. There are even spurious overtures cooked up by third-rate hacks at the behest of operatic managements determined to begin the evening with an overture, regardless of the composer's wishes. (In such cases, the "overture" was usually a potpourri of music, generally drawn from the finale and other big moments of the score.) It is well known that *The Barber of Seville*, one of the greatest of comic operas, is performed all over the world with an overture that had already served Rossini twice for serious operas. *La Cenerentola*, too, has a borrowed overture, though one that at least comes from another *opera buffa*.

The Barber of Seville had premiered at the Teatro Valle in Rome in February 1816, and despite the ambivalence with which it was at first greeted by audiences, the theater management promptly offered Rossini a contract for another *opera buffa*, which was to be ready for the opening night of that year's Carnival season (the period running from the day after Christmas to the beginning of Lent). He would be required to accept whatever libretto was handed him, and, in the custom of the day, might be called upon to recompose any portion of his score to suit the whims of prima donnas or the theater management's casting choices (which usually meant that secondary roles could not be too difficult, because the manager did not want to have to hire expensive singers to play them).

In the meantime, Rossini went to Naples, where he produced two operas in the fall of 1816: *La gazzetta* in the Teatro dei Fiorentini on 26 September and *Otello* in the Teatro

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del Fondo on 4 December. This latter production detained him in Naples so long that he only arrived in Rome by the middle of December, clearly unready to produce an opera on the 26th. But delays would have come in any case. His chosen librettist, Jacopo Ferretti, had written a comedy based on a French farce; the Roman censors found it obscene and demanded changes (Rome was still under the direct rule of the Pope, and Church censorship was, if anything, more potent on questions of theatrical "morality" than the political censorship that bedeviled Milan—under Austrian control—or Naples—under the Spanish-dominated Kingdom of the Two Sicilies). The changes seemed impossible to make, and the subject was abandoned.

Rossini and Ferretti tried to come up with a new subject and somehow hit upon Cinderella. Ferretti wrote the words to the opening on Christmas Day, and Rossini set to work at once on the music, composing each scene as it arrived from the hands of his librettist. (Two minor musical numbers and quite possibly the recitative as well were composed by someone other than Rossini.) The entire opera was finished within three weeks and put on the stage just a month after the first notion had occurred to the collaborators.

Naturally, with so much work to do just finishing the opera, Rossini saw no reason to write an overture, too. After all he could simply draw from the works performed a few months earlier in Naples and still unknown in Rome. Thus it was that the overture originally composed for *La gazzetta* became firmly connected to an opera that proved a much greater hit, *La Cenerentola*. Rossini's autograph manuscript of the score (now in the Accademia Filarmonica in Bologna) shows this clearly: the overture is not even copied out in full. A copyist had simply written out the bass line of the entire overture



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onto a sheet that precedes the rest of the score. That was enough to allow Rossini to play along while directing from the keyboard, as his contract required him to do for the first three performances.

Since the overture bears no connection, musically or dramatically, with the opera to follow, there is no need to expand here upon the ways that Ferretti's libretto diverges from the traditional fairy tale or to discuss the opera as a kind of midpoint between the early *buffo* farces (such as *L'italiana in Algieri*) and later works which begin to take on the elements of romantic comedy. It is, nonetheless, a typically brilliant example of the Rossini overture, with its slow introduction to establish the tonality (here beginning softly with fortissimo punctuations from the full orchestra). The main part of the overture, in a fast tempo, begins with a little fanfare-like theme in the strings; a pensive answer in the minor mode is followed by a lightning return to the major and a dynamic move to the dominant key hammered out by the full orchestra. A little hesitant song in the clarinet soon returns with a little more confidence and bravura and leads into the extended crescendo that is one of Rossini's trademarks. A very short modulation leads back to the home key and a restatement of the opening passage. A sudden harmonic leap seems about to take us far from home, but it is only a momentary jolt by way of compensation for remaining in the home key. The little hesitant song (now entrusted to the flute) and a return of the crescendo bring the overture to its brilliant end.

—Steven Ledbetter

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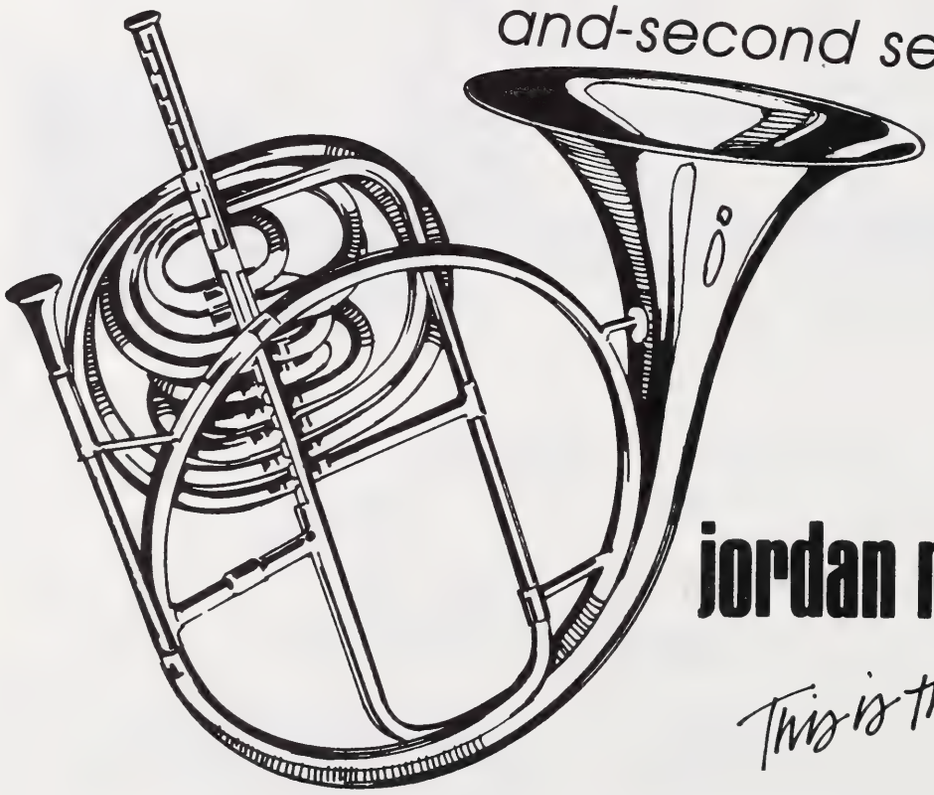
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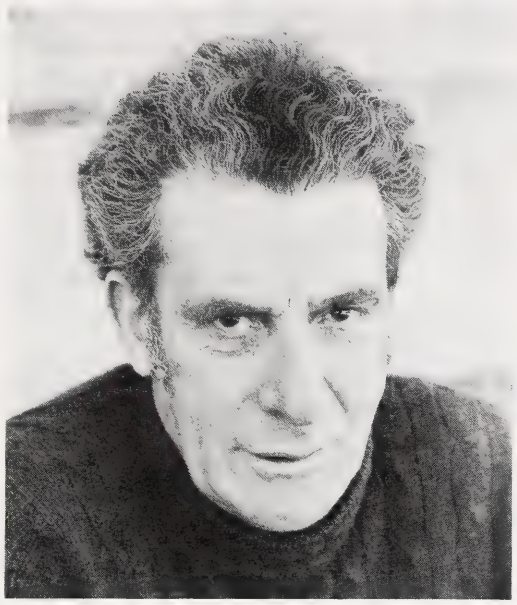
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Robert Starer
Concerto for Violin and Orchestra



Robert Starer was born in Vienna on 8 January 1924 and lives in Woodstock, New York. He composed his Concerto for Violin and Orchestra during the winter of 1979-80. Itzhak Perlman was the soloist in the world premiere performances, given in Symphony Hall on 15, 16, and 17 October 1981 with the Boston Symphony Orchestra directed by Seiji Ozawa. In addition to the violin soloist, the score of Starer's violin concerto calls for an orchestra of two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, snare drum, tenor drum, bass drum, three suspended cymbals, tambourine, triangle, gong, wood block, two temple blocks, three bongos, xylophone, vibraphone, and strings.

Robert Starer's musical life began with piano lessons in his native Vienna at the age of four; when he was thirteen he entered the State Academy of Music in Vienna, but a year later he moved to Jerusalem, where he continued his studies at the Jerusalem Conservatory. Following wartime service in the British Royal Air Force, Starer came to the United States in 1947 to study at the Juilliard School on a post-graduate fellowship. He spent the summer of 1948 as a composition student of Aaron Copland at Tanglewood, and he was awarded his diploma from Juilliard in 1949. Thereafter he remained in the United States, becoming an American citizen in 1957. He taught at Brooklyn College of the City University of New York and is now a Professor of Music there. He has written music in virtually every medium, including three operas, ballets for Martha Graham, Herbert Ross, and Anna Sokolov, choral works with and without orchestra, symphonies and concertos, and a wide variety of chamber music. Robert Starer's music is directly expressive and dramatic in quality, with melodic lines that are poignantly lyrical. He composed his violin concerto expressly for Itzhak Perlman.

—S.L.

The composer has supplied the following note on his score:

Every composer should write at least one violin concerto in his lifetime, and he should write it for a violinist whose playing he truly admires. For me that violinist is Itzhak Perlman, whose sound seems to emanate directly from his soul. Itzhak Perlman was born in a place in which I spent my formative years (1938-47), and in writing this work for him I tried to draw on that in myself which is part of our heritage in common.

The concerto opens with some straightforward chords. The main theme has a slight near-Eastern flavor with its grace notes, as does the more lyrical second idea. After a brief return to the opening music, the violin breaks into a rhapsodic passage, more in the improvisatory manner of the Eastern European fiddler. It is accompanied only by drums and sharp interjectory chords of the orchestra. A similar section occurs near the end of the movement.

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In the second movement the violin is at first accompanied only by timpani and the gentler percussion instruments, various cymbals and the vibraphone. This grows into a long melody, the kind one should only write for the violin. It is accompanied by solo strings. In the middle there is a dialogue between the soloist and the brass section. The movement fades into gentle clusters.

The last movement has a recurring main theme and a number of different interposed sections. The first of those is quite martial, the next is in very fast five-time with a repetitive accompanying figure. There is also an interlude, somewhat slower, with a touch of Viennese elegance, and after a brief cadenza the concerto comes to a virtuoso close.

—Robert Starer



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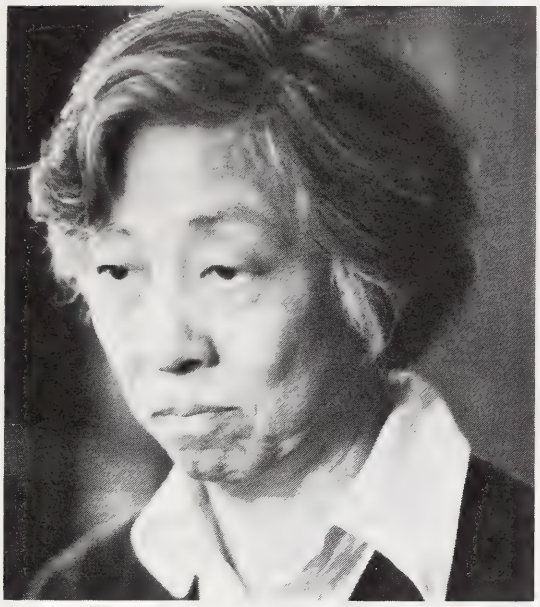
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Earl Kim
Violin Concerto



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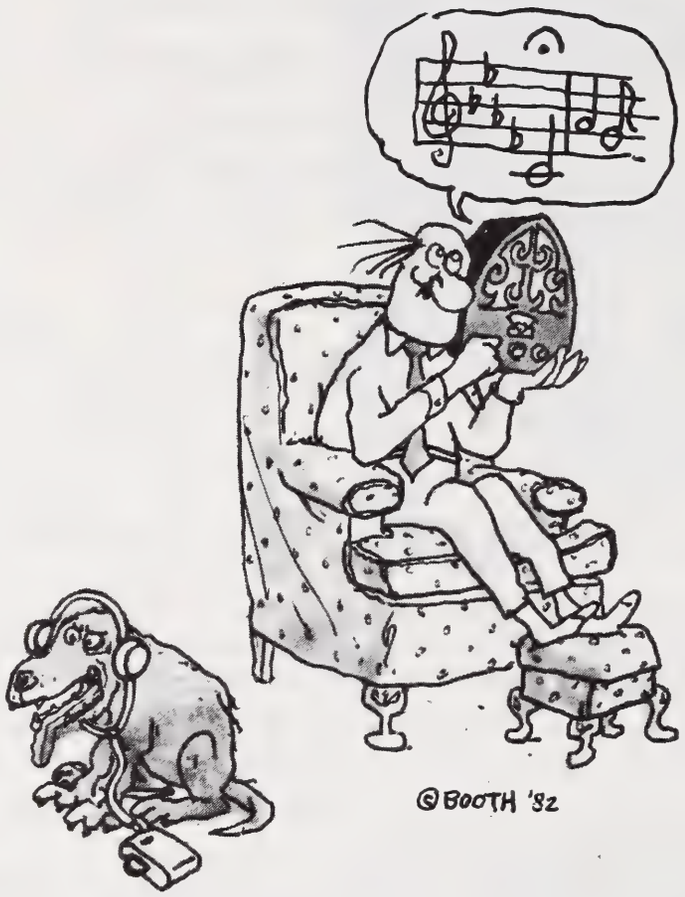
Earl Kim was born in Dinuba, California, on 6 January 1920; he is living in Cambridge, Massachusetts. He began sketching the Violin Concerto in mid-1978 and completed the score on 4 October 1979. Its composition was supported in part by a grant from the National Endowment for the Arts. The work is dedicated to Itzhak Perlman, who played the world premiere with the New York Philharmonic, Zubin Mehta conducting, on 25 October 1979. The present performances are the first by the Boston Symphony Orchestra, and the first in Boston. In addition to the solo violin, the score calls for three flutes (third doubling piccolo), two oboes, three clarinets (third doubling bass clarinet), two bassoons, three horns, three trumpets, three trombones, suspended cymbals, high conga drum, small bass drum, covered drum, bells, glockenspiel, tam-tam, high claves, celesta, harp, and strings.

Earl Kim is a Californian by birth and training. He studied composition with two of this century's greatest teachers, both of whom happened then to be in his home state: Arnold Schoenberg at UCLA (in 1940-41), and Roger Sessions at Berkeley (from 1947 to 1952). Of his teachers, Kim has commented:

> It was not only their music but their attitude to music that had a profound effect on me, especially their utter dedication to the idea of music as an extraordinarily important human expression and the responsibility they inspired one to feel toward one's materials.

Following his student years, Earl Kim taught at Princeton University from 1952 to 1967, in which year he moved to Harvard, where he is now the James Edward Ditson Professor of Music. In addition to being active as a conductor and ensemble pianist (especially with singers), he has received numerous grants and awards for his work as a composer. These have included commissions from the Fromm, Guggenheim, Koussevitzky, and Naumburg foundations as well as the University of Chicago, the Hartford Symphony, and Boston University (for the Empire Brass Quintet). Awards have included the Prix de Paris, the National Institute of Arts and Letters Award, and the Brandeis Creative Arts Award. Last week, the Boston Symphony announced that Earl Kim will receive, at the time of these concerts, the Mark Horblit Award given by the BSO from time to time to an American composer for lifetime achievement.

Many of Earl Kim's works are music/theater pieces, often settings of texts by Samuel Beckett, to whom he is particularly drawn, and whose words he has expressed in particularly evocative music. One such work, involving mixed media (film, dancers, and three actresses, as well as a singer and instrumentalists), is *Exercises en Route* of 1970; a concert version, introduced at the Marlboro Festival last summer, will be performed by Benita Valente and the Boston Symphony Chamber Players this Sunday afternoon at Jordan Hall. Another elaborate work of this type, *Narratives*, performed in Cambridge in



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1979, also draws its texts from Beckett; it calls for an actress, a high soprano, a televised actor, chamber ensemble, and lights. The last section of the piece, *Earthlight*, has received a number of performances and has been recorded. Its premiere fell in the period when Kim was composing the Violin Concerto.

The concerto itself has led to a further work for Itzhak Perlman, Caprices for solo violin, composed in 1980 and performed at Avery Fisher Hall last December. And following the Caprices, Kim returned to Beckett to write a short opera, *Footfalls*, based on a play of the same title. It had a workshop performance in Cambridge in 1981.

August 1981 saw the composition of the most recent work of Earl Kim's to be performed in Symphony Hall. It was a deeply felt, though long-delayed, outgrowth of his experiences in the Second World War, in which he served as a combat intelligence officer with the U.S. Army Air Force. As such, he was assigned to fly over Nagasaki on 10 August 1945—twenty-four hours after the atomic bomb was dropped on the city—to observe the damage. That experience could not fail to have a powerful effect on him, one that was to express itself specifically in a musical composition thirty-six years later in a song cycle entitled *Now and Then* for soprano, viola, flute, and harp, with texts by Beckett, Anton Chekhov, and William Butler Yeats. Given its world premiere in Chicago in January 1982, it was heard here in February and has since been performed in Tokyo and Nagasaki, at Tanglewood last August, and elsewhere. His most recent composition, just completed, is a song cycle for soprano, harp, and string orchestra entitled *Where Grief Slumbers*; it consists of settings from the poetry of Apollinaire and Rimbaud in English translation.





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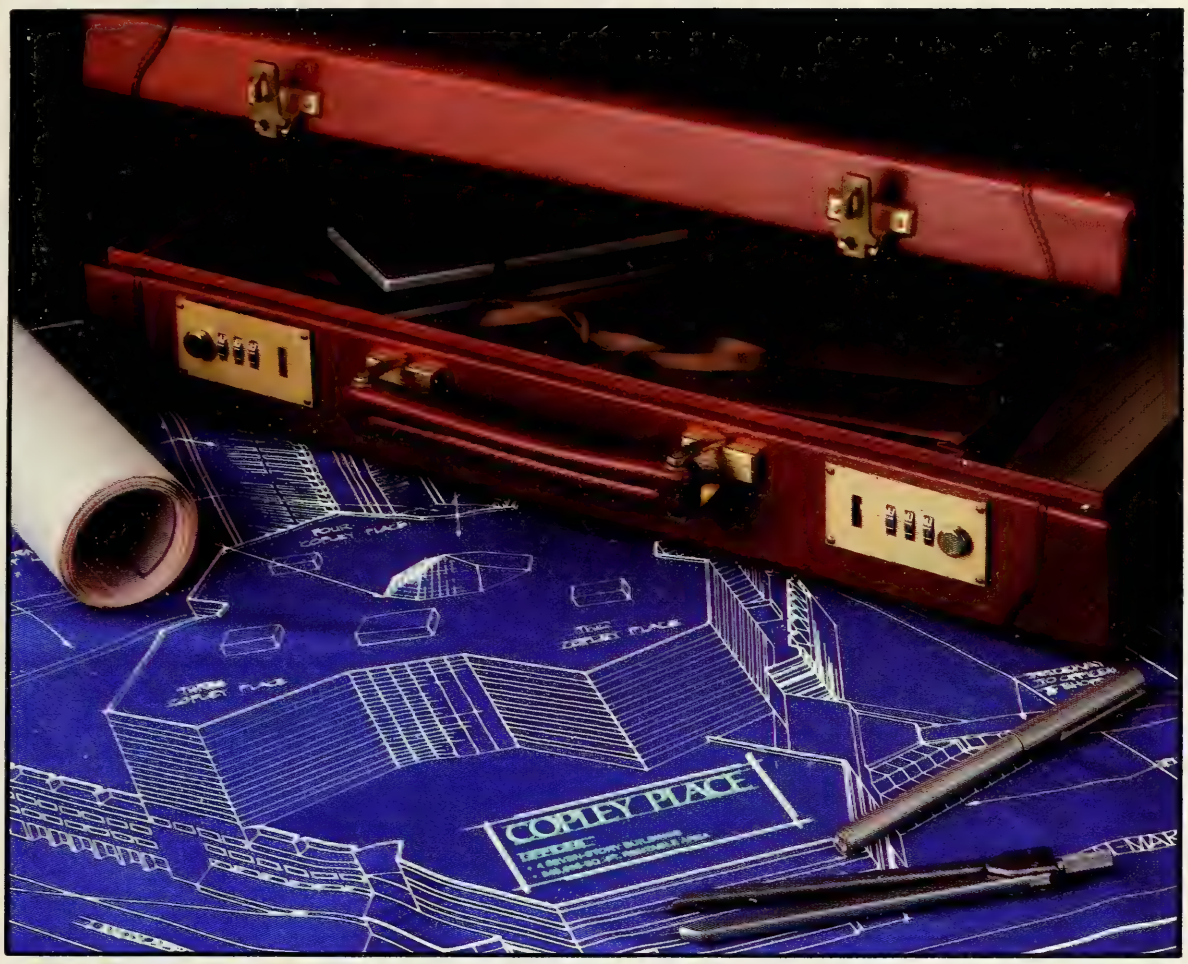
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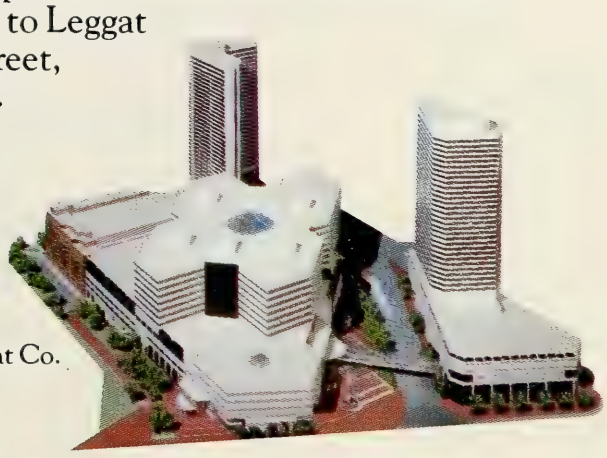
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Kim was a vocal coach for many years. He worked with soprano Bethany Beardslee and appeared with her in recital as her accompanist. Certainly his extensive experience with vocal music—as composer, performer, and coach—has played some role in his lyric conception of the solo part for his Violin Concerto. He has said that one of his most valuable early experiences was the opportunity to coach Susanna in a production of Mozart's *The Marriage of Figaro*. "I'm always studying Mozart. He's been a constant source of inspiration to me: in his music everything is critical, everything counts, nothing is wasted." His own music is notable for its carefully refined finish, for the sense that every note, every sound is somehow tangible. An extended section of a composition—such as *Earthlight* or the opening pages of the Violin Concerto—may be based on only three pitches (in the case of the concerto, C, D, and F-sharp), a tiny cell that somehow comes to life in its imaginatively varied presentations, through changes in register, orchestral color, rhythmic placement, and type of attack. As Kim himself explains below, he is dubious about the usefulness of descriptive program notes to a listener who is about to encounter a new composition. For the world premiere, he allowed himself to be persuaded to write a fairly extensive description of the events in the score, but second thoughts have supervened. He would rather that you concentrate totally on the music itself, and not divide your attention in any attempt to follow printed verbal cues during the performance.

—S.L.

The composer has supplied the following remarks for these performances:

Much of my music belongs within the vocal/dramatic tradition, not only because of its connection with the human voice, but also because of its connection with words and narratives. This concerto is no exception—the violin replaces the voice, and the scenario derives from Joyce and Beckett.

I am reluctant to attempt a specific description of the concerto, since it may be more misleading than helpful. So often, I find program notes, especially those for contemporary music, to be intimidatingly complex or so technical that they are boring; and certainly a compilation of musical signposts which, if recognized, are cause for celebration and mutual congratulation is hardly a justification for program notes—or, for that matter, musical performances.

Why not just listen? Perhaps we may be surprised, puzzled, moved, alarmed, rewarded, offended, excited, or whatever; but we will have *listened*, and *that* is a compliment that every composer hopes for. The rest is the rest.

The concerto was written for Itzhak Perlman, whose performances are for me a continuing source of joy and inspiration.

—Earl Kim

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Igor Stravinsky
The Firebird



Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. He began composition of The Firebird *in early November 1909 at a "dacha" of the Rimsky-Korsakov family near St. Petersburg. He completed the score in the city, finishing the actual composition in March and the full score a month later; following some further retouching, the final score bears the date 18 May 1910. Commissioned by Diaghilev as a ballet in two scenes, the work was first performed by the Ballets Russes at the Paris Opéra on 25 June 1910, with a cast including Tamara Karsavina (the Firebird), Michel Fokine (Prince Ivan), Vera Fokina (the Tsarevna), and Alexis Bulgakov (Kashchei); Gabriel Pierné conducted. The scenario was by Fokine in collaboration with Diaghilev and his staff; Fokine also created the choreography. Alexandre Golovine designed the settings, Golovine and Léon Bakst the costumes. The score is dedicated to Andrei Rimsky-Korsakov, the son of the composer Nikolay, who had been Stravinsky's teacher. The American premiere of the ballet was given by the Ballets Russes at the Century Theatre in New York on 17 January 1916. Stravinsky made suites from the ballet on three separate occasions, the first in 1911 (employing virtually the original orchestration), the second in 1919 (for a much smaller orchestra), and the third in 1945 (using the same orchestra as the second but containing more music). Pierre Monteux led the first Boston Symphony Orchestra performance of the 1911 suite on 31 October 1919, and Stravinsky himself conducted the first BSO performance of the second suite on 14 March 1935. Other conductors to have performed one or another of the suites here include Serge Koussevitzky, André Kostelanetz, Leonard Bernstein, Jean Martinon, Thomas Schippers, Robert Shaw, William Steinberg, Erich Leinsdorf, Eugene Ormandy, Max Rudolf, Seiji Ozawa, Josef Krips, and Daniel Barenboim. Michael Tilson Thomas led the most recent performance of one of the suites (the 1919 version) at Tanglewood in 1973. The first Boston Symphony performances of the complete score were given by Seiji Ozawa on 15 and 16 March 1974; he has also led all of the BSO's performances since then—at Tanglewood that same year, in February 1976 and on a European tour immediately afterward, and at Tanglewood in July 1982.*

Stravinsky's precise instrumentation of the original score (even specifying the exact number of string instruments) calls for two piccolos (second doubling as third flute) and two flutes, three oboes and English horn, three clarinets (third doubling a clarinet in D) and bass clarinet, three bassoons (third doubling a second contrabassoon) and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, cymbals, bass drum, tam-tam, bells, xylophone, celesta, piano, three harps, sixteen first violins, sixteen second violins, fourteen violas, eight celli, and six double basses, plus an ensemble behind the scenes consisting of three trumpets, two tenor tubas, two bass tubas, and bells.



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The Firebird may be the only case of a major Stravinsky ballet which was not the composer's own idea, at least in its original germ. The Russian legend of the Firebird had been discussed as a possible subject for a ballet by Diaghilev and his staff early in 1909, and Michel Fokine, who was to create the choreography, worked out the scenario combining several Russian fairy tales. The choice of composer was problematic; Diaghilev wanted his old harmony teacher Liadov, but the latter was notoriously slow about finishing scores. So in the fall of 1909, the impresario approached the twenty-seven-year-old Stravinsky, whose *Fireworks* he had heard earlier in the year. Stravinsky was then deeply engrossed in his opera *The Nightingale,* having just completed the first of two acts, but he naturally recognized at once the extraordinary opportunity that a Ballets Russes commission represented, and he was excited about the possibility of writing the big, formal dance numbers. He did have reservations about the necessity of writing gestural music to fit the dramatic passages of mime that related the story (in the style derided as "Mickey Mousing" when used to reflect the action in animated cartoons). In fact, much later, in *Expositions and Developments,* one of his series of published "conversations" with Robert Craft, he claimed, "*The Firebird* did not attract me as a subject. Like all story ballets, it demanded descriptive music of a kind I did not want to write." Nonetheless, given the likely boost to his career from such a commission, he was prepared to drop

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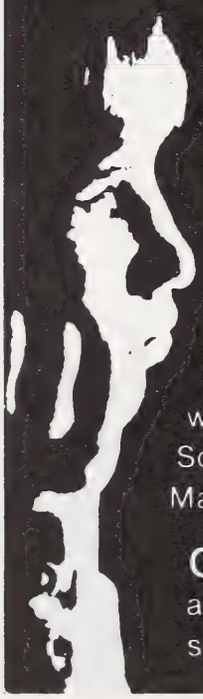
work on the opera and take up *The Firebird* at once. So willing was he, in fact, that he began the composition in November, six weeks before Diaghilev was able to offer a definite commission. He composed the opening pages at a *dacha* belonging to the Rimsky-Korsakov family about seventy miles south of St. Petersburg. Returning to the city in December, he continued quickly with his work, finishing the composition by March and the full score by the following month. The final date on the manuscript, 18 May 1910, reflects a last period of refinements of detail.

The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev could hardly wait to get another work from him, and in the ensuing years he quickly turned out *Petrushka* and finally the epoch-making *Rite of Spring*—all this before having time to return to his unfinished opera! When he finally did get back to *The Nightingale,* Stravinsky was already among the most famous and influential composers of the century, but he was a vastly different composer from the one who had written the first act of that oddly divergent work.

For much of the rest of his life Stravinsky claimed a cordial dislike for *The Firebird,* calling it "too long and patchy in quality." But even if we acknowledge that there is some truth in his self-criticism, we must also recognize that his irritation stems partly from the fact that one of his most popular scores remained completely unprotected by copyright in the United States (this cost him a fortune in potential royalties) and partly from his frustration with listeners who were willing to follow him through *Firebird* to *Petrushka* and perhaps even to *The Rite of Spring*—but no farther. Stravinsky is by no means the first composer to denigrate a popular early work in the hope of attracting attention to his more recent music.

The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird, a sort of good fairy, and the evil sorcerer

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Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul, which is preserved in a casket in the form of an egg. Stravinsky needed to find a way to distinguish musically between the human and the supernatural elements of the story, and he used the same means employed by Rimsky-Korsakov in his last (and best-known) opera, *The Golden Cockerel* (which had not yet been performed when Stravinsky started work, though he certainly knew it in score): the humans are represented by diatonic, often folk-like, melodies, the supernatural figures by chromatic ideas, slithery for Kashchei and his realm or shimmering arabesques for the Firebird (whose music is largely derived from a single motive).

The Firebird is most often heard in one or another of Stravinsky's suites. But this narrative ballet is really a danced opera, with "recitative" (the gestural music) and "arias" (the set pieces). Stravinsky claimed—late in life—that he had not wanted to write gestural music, yet there is no question that while he was actually composing, he shaped his music to follow Fokine's scenario in elaborate and effective detail. Thus, hearing only the suite is like listening to a record of the favorite arias from a popular opera without ever hearing the dramatic links. The full score allows the set dances a chance to "breathe," to grow out of something and find their motivation. The full score of the



Michel Fokine and Tamara Karsavina in the first performance of "The Firebird," Paris, 1910

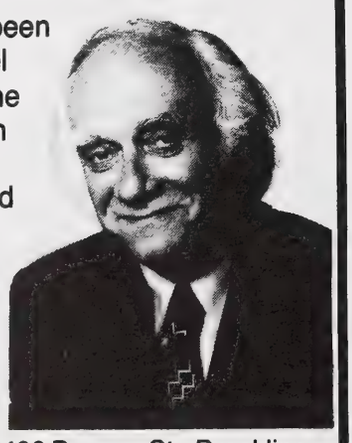
ballet is thus a much more satisfying artistic experience than simply hearing the suite of popular dances. Only in a hearing of the complete music is it possible to appreciate the confidence and imagination of the young composer writing his first ballet score, which showed at once that he was born to the field. His music reflects—and creates—the motion and the emotions of the characters on the stage in all their color and variety.

A short, hushed prologue creates a mood of magical awe. The double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the Firebird. Following a culminating shower of brilliant harmonics on the violins (played with a new technique discovered by Stravinsky for this passage), a muted horn call signals the rise of the curtain on a nocturnal scene in the "Enchanted Garden of Kashchei," which continues the mysterious music of the opening (a chromatic bassoon phrase foreshadows the sorcerer). Suddenly the Firebird appears (shimmering strings and woodwinds), pursued by a young prince, Ivan Tsarevich. The Firebird performs a lively dance, all shot through with brilliant high interjections from the upper woodwinds. But Ivan Tsarevich captures the magic bird (horn chords *sforzando*) as it flutters around a tree bearing golden apples. The Firebird appears to be freed in an extended solo dance, but Ivan takes one of its feathers—a magic feather—before allowing it to depart. Ivan is left alone in the garden, though the unseen presence of Kashchei is still recalled by the bassoon.

Thirteen enchanted princesses, the captives of Kashchei, are allowed into the garden only at night. They appear—tentatively at first—and shake the apple tree. At the second try some golden apples come tumbling down (this is evident in the music), and they begin to play a game of catch. Ivan Tsarevich rudely interrupts the lively game they are playing, for he has fallen in love with one of them. They dance a *khorovod* (a stately slow round dance) to one of the favorite passages of the score, a melody first introduced by the solo oboe (this is an actual folk song). As day breaks (cock-crow being represented by solo trumpets with an augmented fourth), he learns that they are under the ogre's spell and must return to his castle. In pursuit of them, Ivan Tsarevich penetrates into the palace, but a magic carillon (a masterfully scored series of superimposed ostinatos) warns the monsters that serve as Kashchei's guards of the stranger's approach, and they capture the prince.

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All the tintinnabulation brings the immortal Kashchei himself for a fierce encounter with the prince. He begins an interrogation of ever-changing moods (bringing back several themes from earlier in the ballet). The princesses attempt to intercede, but in vain. Kashchei begins to turn Ivan into stone, making a series of magic gestures: one—two—. . . But before he can make the third and final gesture, Ivan Tsarevich remembers the Firebird's feather; he waves it, summoning the Firebird to his aid. Kashchei's followers are enchanted by the magic bird, who sets them dancing to an "infernal dance" of wild syncopation and striking energy. The Firebird, in a slow gentle dance like a lullaby, reveals Kashchei's secret to the prince who, as the ogre wakes up from his enchantment, finds the casket and smashes the egg, destroying the monster's soul. A profound darkness yields to the dawn of a new day; the palace and the followers of Kashchei have disappeared. All the knights that had been turned to stone before come back to life (in a sweetly descending phrase of folklike character) and all take part in a dance of general happiness (a more energetic version of the same phrase). The Firebird has disappeared, but her music, now rendered more "human" in triadic harmony, sounds in the orchestra as the curtain falls.

Though much of the matter is of a piece with Rimsky-Korsakov's fairy tale opera composed only a short time previously, there are things in the manner of *The Firebird* that already foreshadow the revolutionary composer to come: the inventive ear for new and striking sounds, the love of rhythmic irregularities (though there is much less of it here than in the ballets to come!), and the predilection for using ostinatos—repeated fragments of a melodic and rhythmic idea—to build up passages of great excitement, a procedure that will reach the utmost in visceral force with *The Rite of Spring*. As seen from the vantage point of today, *The Firebird* is almost a romantic work of the last century, but the dancers at the first performance found the music demanding, challenging them to the utmost. If, in listening to this familiar score, we can cast our minds back into the framework of 1910, we may be able to sense afresh the excitement of being on the verge of a revolution.

—S.L.



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More . . .

Philip Gossett's magnificent Rossini article in The New Grove is the very best place to start for information about this composer, who has been the subject of all too many half-scholarly (or worse!) discussions. The popular biographies by Francis Toye (*Rossini: A Study in Tragi-Comedy* [Norton paperback]) and Herbert Weinstock (*Rossini* [Knopf]) need to be reconsidered in the light of Gossett's work. He is at present finishing a full-length study of Rossini which will surely be the standard work for some time to come. Meanwhile, Gossett's articles "Gioacchino Rossini and the Conventions of Composition" (*Acta musicologica*, 1970) and "The Overtures of Rossini" (*19th Century Music*, 1979) are very useful. At long last Rossini's operas are being published and recorded in authentic editions based on the best scholarship. *La Cenerentola* is among the first to benefit from the fruits of this new Rossini work; Claudio Abbado has recorded the score in the new critical edition with the London Symphony Orchestra and a cast including Teresa Berganza, Renato Capecchi, and Luigi Alva (DG). For a recording of the overture alone, fine performances are available in single-disc Rossini overture collections by Claudio Abbado and the London Symphony (DG), Carlo Maria Giulini and the Philharmonia Orchestra (Seraphim), Neville Marriner with the Academy of St. Martin-in-the-Fields (Philips), and Arturo Toscanini with the NBC Symphony (Victrola, mono, in a collection of overtures by Rossini and Verdi).

Itzhak Perlman will record Robert Starer's Concerto for Violin and Orchestra with Seiji Ozawa and the Boston Symphony Orchestra following this performance (for Angel/EMI, coupled with Earl Kim's Violin Concerto). Those wishing to hear more of Robert Starer's music will find a number of recordings of pieces in various genres covering most aspects of his output. The most recent recording is a dramatic monologue for soprano and four instruments, *Anna Margarita's Will* (text by Gail Godwin), recorded by soprano Phyllis Bryn-Julson (CRI). Starer's Concerto for viola, strings, and percussion has been recorded by Melvin Berger with the English Chamber Orchestra under John Snashall (Turnabout). One of his few serial works, *Mutabili, Variations for Orchestra*, has been recorded by Jorge Mester and the Louisville Orchestra (Louisville). A nicely varied selection of choral and instrumental works has been collected on a Desto disc that contains *On the Nature of*

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Things for unaccompanied chorus (the Collegiate Chorale directed by Abraham Kaplan), *Variants* for violin and piano (James Oliver Buswell IV and David Garvey), Piano Sonata No. 2 (Paul Schoenfield), and *Dialogues* for clarinet and piano (David Glazer and David Garvey).

Earl Kim's Violin Concerto will be recorded by Itzhak Perlman and the Boston Symphony Orchestra with Seiji Ozawa conducting following the present performances; it will be coupled with Robert Starer's Violin Concerto (Angel/EMI). *Earthlight*, the final section of Kim's *Narratives*, is available on New World 237 with soprano Merja Sargon, the composer at the piano, and his wife Martha Potter, violin (coupled with music by Paul Chihara, Chou Wen-Chung, and Roger Reynolds). The only other pieces by Earl Kim currently available are two bagatelles for piano—rather early works, dating from 1948 and 1950—played by Robert Helps on CRI 288 (a two-disk set also containing piano music by Arthur Berger, Milton Babbitt, Miriam Gideon, Ben Weber, Leo Kraft, Morton Gould, Vivian Fine, George Perle, and others).

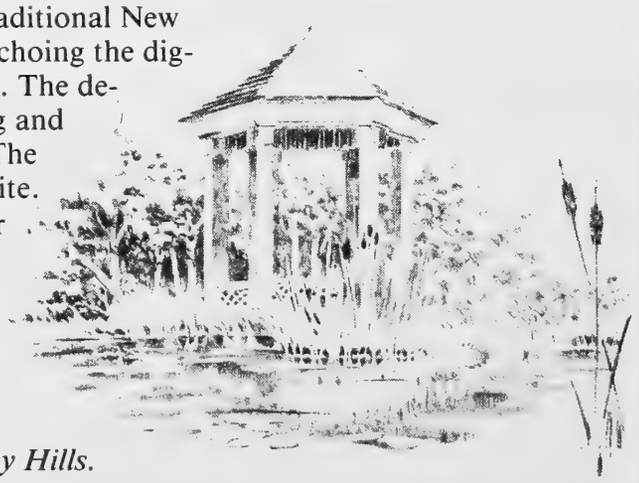
Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and His Works* (University of California). The most convenient brief survey of his life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), though it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. The most recent and large-scale study is an indispensable, incomplete, undigested, fascinating volume by Vera Stravinsky and

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Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). It is a cornucopia of material, but confusingly organized, with a wealth of detail about the composition of some works (often more than one can usefully assimilate) while skimming over others. The most thorough and enlightening discussion of Stravinsky's work is both the newest and one of the oldest books about the composer: Boris Asaf'yev's *A Book about Stravinsky*, written in Russian (under the pseudonym Igor Glebov) and published in Leningrad in 1929. It has only just been translated into English by Richard F. French and published in this country (UMI Research Press, 300 N. Zeeb Road, Ann Arbor, MI 48106). Though the book obviously cannot deal with any of Stravinsky's later works, it is full of enlightening analytical commentary on all of the works up to the instrumental compositions of the mid-1920s, to which is appended a short added chapter dealing with Stravinsky's return to the theater in *Oedipus Rex*, *Apollo*, and *The Fairy's Kiss*. Since Stravinsky's style had a very distinct and recognizable personality throughout his life, despite the frequent surface changes evident in his music, the richness of observation in this book explains a good deal about the composer and his work even beyond its cutoff date. Stravinsky's own recording of the complete *Firebird* score is still available (Columbia). Other recordings of the full score include readings by Seiji Ozawa with the Orchestre de Paris (Angel) and by Sir Colin Davis with the Concertgebouw Orchestra (Philips). There are many recordings of the *Firebird* Suite; perhaps the finest of them all is Carlo Maria Giulini's with the Philharmonia Orchestra (Seraphim, coupled with Bizet's *Jeux d'Enfants* and Ravel's *Ma Mère L'Oye*).

—S.L.



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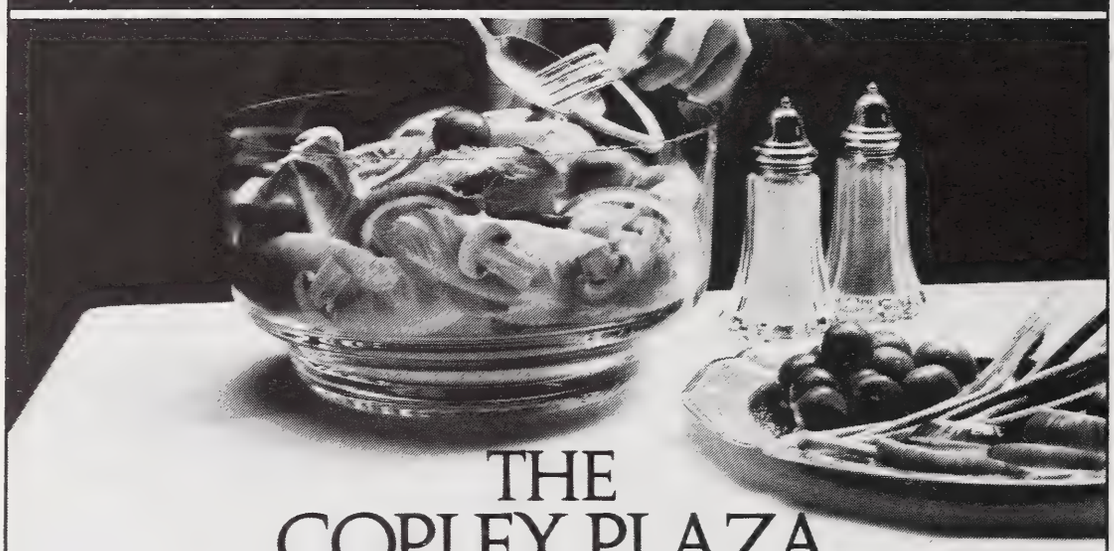
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Itzhak Perlman's hold on the public imagination stems from a unique combination of talent, charm, and humanity quite unrivaled in our time. The young Israeli-born violinist's artistic credentials are supreme, but since his initial appearance on the famed Ed Sullivan Show in 1958, his personality has combined with his technique in such a manner as to create an artistic force of unique and compelling nature. Mr. Perlman has been heard with every major orchestra in the world, on most of the great concert stages either alone or in close collaboration with great artists, on countless national television shows, and in recording studios here and abroad. On every occasion, he has displayed not only the gifts that make him a great musician, but also those that make him a great man. In 1981, the International Year of the Disabled Person, Mr. Perlman's presence on stage, on camera, and in personal appearances of all kinds spoke eloquently for the cause of the handicapped and disabled. He champions this cause, and his devotion to it is an integral part of his life.

Born in Israel in 1945, Itzhak Perlman completed his initial training at the Academy of Music in Tel Aviv. Following study at the Juilliard School in New York with Ivan Galamian and Dorothy Delay, he won the prestigious Leventritt Competition and began his international career. After a return to Israel, which *Time* magazine hailed as "the return of the prodigy," Mr. Perlman joined the ranks of superstar performers known throughout the world. It is not just his flawless technique that commands this position; it is his communication of the sheer joy of making music that is evident in his appearance, whether alone, or with distinguished colleagues in chamber music or orchestral repertoire. Mr. Perlman has won numerous Grammy awards for his recordings, and his records appear regularly on the best-seller charts. His recordings are on EMI, Angel, CBS Masterworks, London/Decca, RCA, and Deutsche Grammophon. His repertoire is vast, encompassing all the standard violin literature, as well as many works by new composers, whose efforts he has championed. Among the works written expressly for him are the Robert Starer and Earl Kim violin concertos being performed and recorded this week with Seiji Ozawa and the Boston Symphony Orchestra. Mr. Perlman was selected as "Musician of the Year" and appeared on the cover of Musical America's Annual Directory of Music and Musicians for 1981. He lives in New York with his wife Toby and their four children.

Mr. Perlman's association with the Boston Symphony Orchestra dates back to 1966 and 1967, when he performed and recorded the Tchaikovsky, Sibelius, and Prokofiev Second violin concertos with Erich Leinsdorf. These recordings, and the Dvořák Opus 11 Romance, have recently been reissued on RCA Gold Seal. In recent seasons he has performed music of Beethoven, Bach, Stravinsky, Berg, Starer, and Saint-Saëns with the orchestra, giving the October 1981 world premiere of the Starer Concerto being repeated this week, and participating in the Gala Centennial Concert celebrating the BSO's hundredth birthday that same month. His recording of the Alban Berg and Igor Stravinsky violin concertos with Seiji Ozawa and the Boston Symphony for Deutsche Grammophon won the 1981 Grammy award for Best Classical Performance by an Instrumental Soloist with Orchestra.



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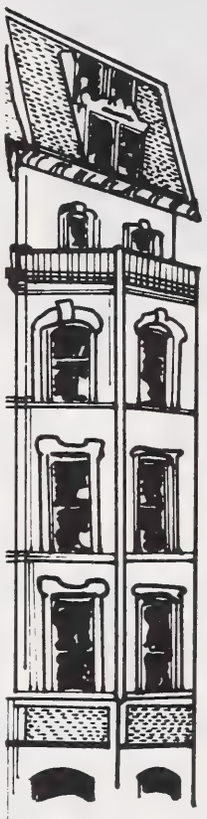
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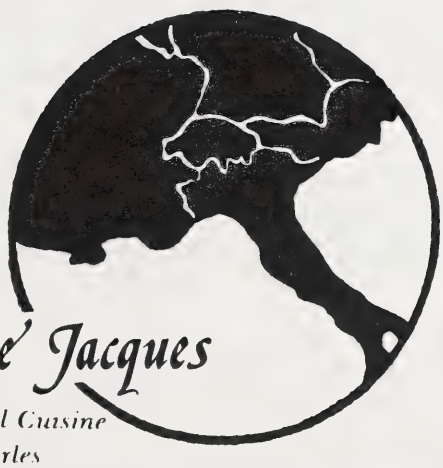
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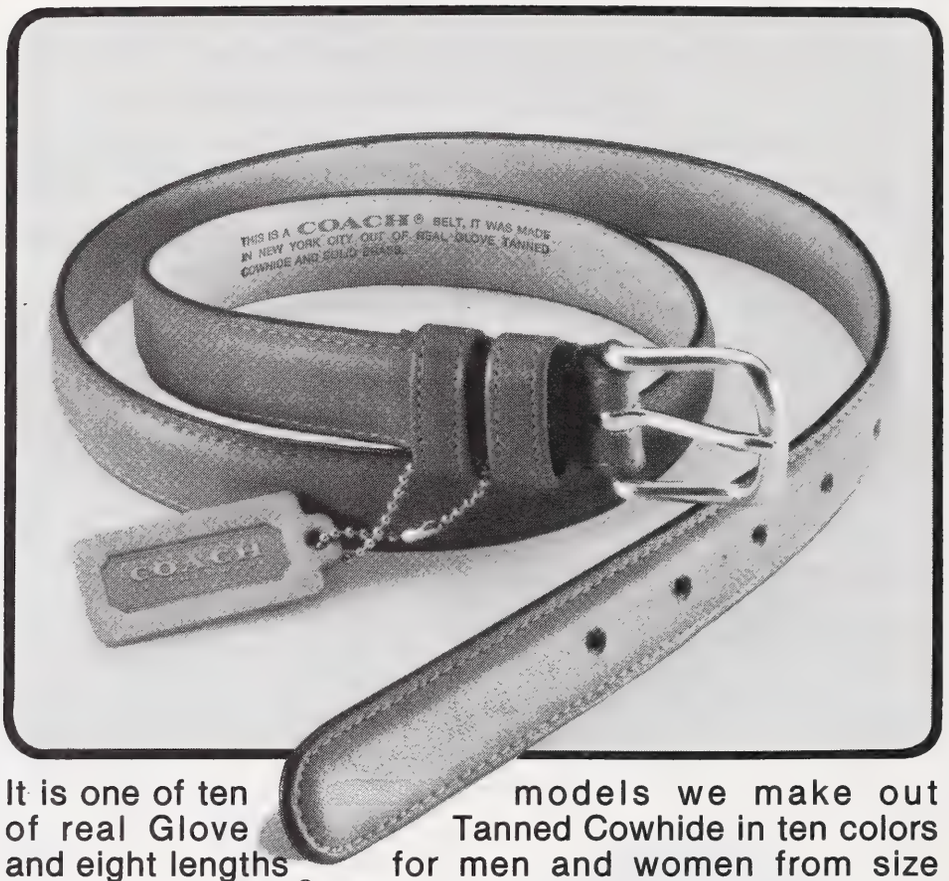
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Thursday '10' series
Friday, 1 April—2–3:45
Saturday, 2 April—8–9:45
Tuesday, 5 April—8–9:45
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VITTORIO NEGRI conducting

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	Introduction to *"Dixit"*
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Thursday, 7 April—8–9:40
Thursday 'A' series
Friday, 8 April—2–3:40
Saturday, 9 April—8–9:40
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Mozart	Symphony No. 31, *Paris*
Mozart	*"Come scoglio,"* from *Così fan tutte*

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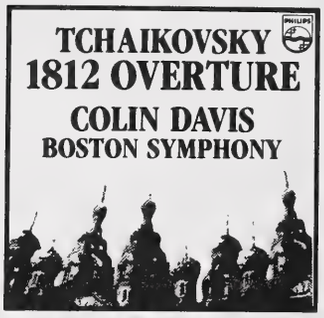
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

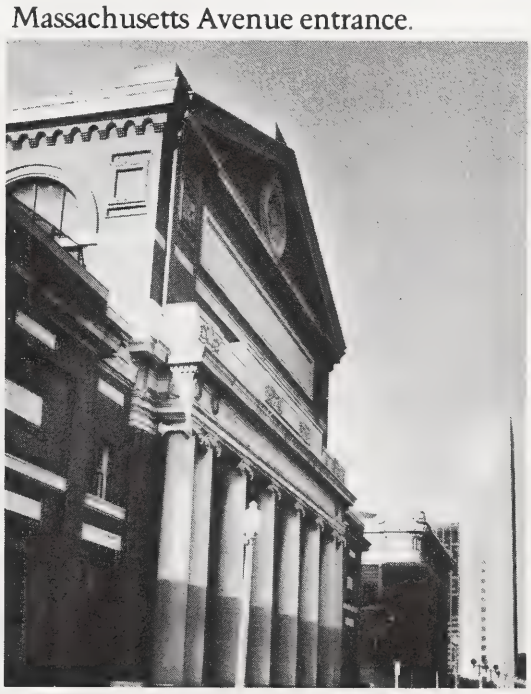
RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

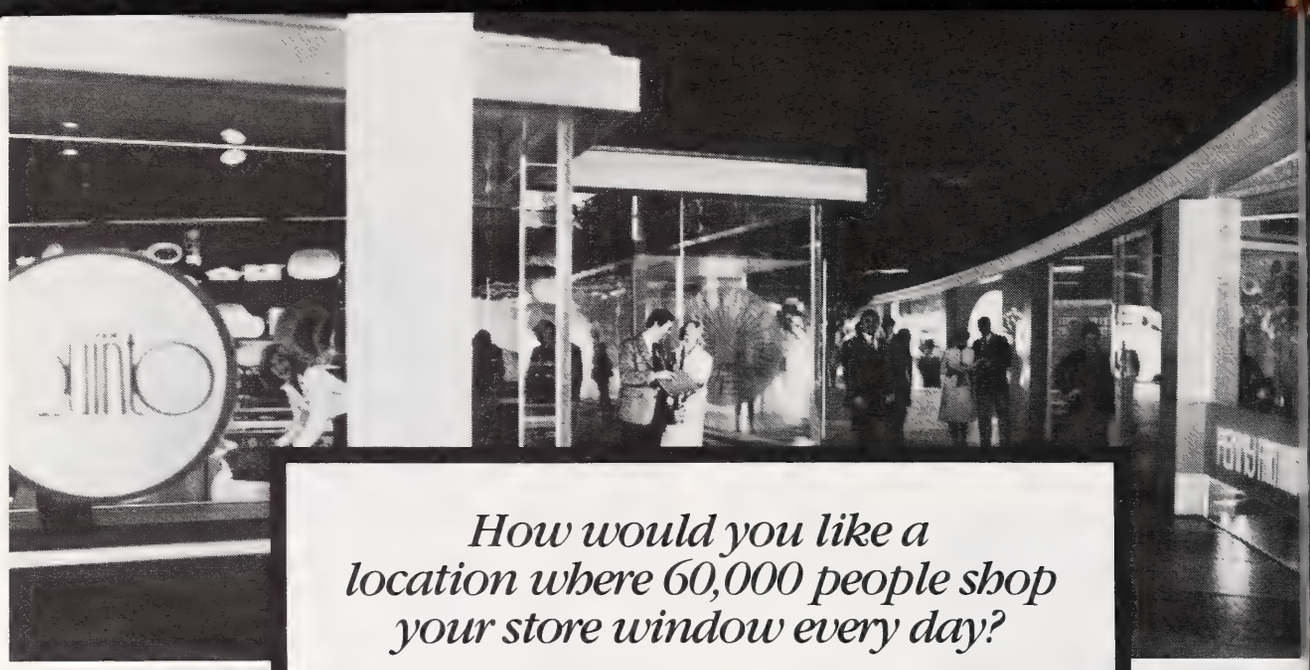
LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.





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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are supporters of the Boston Symphony, active in all of its endeavors. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information. For information, please call the Friends' Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and would like to change your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

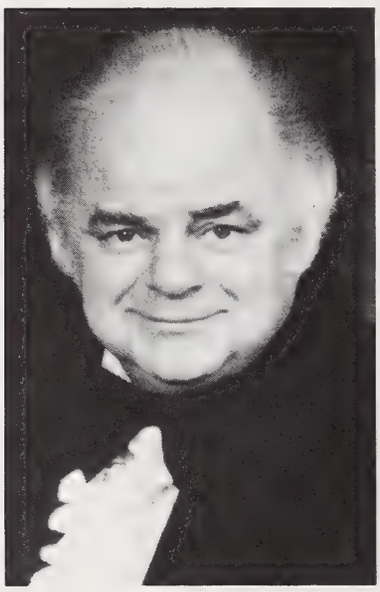


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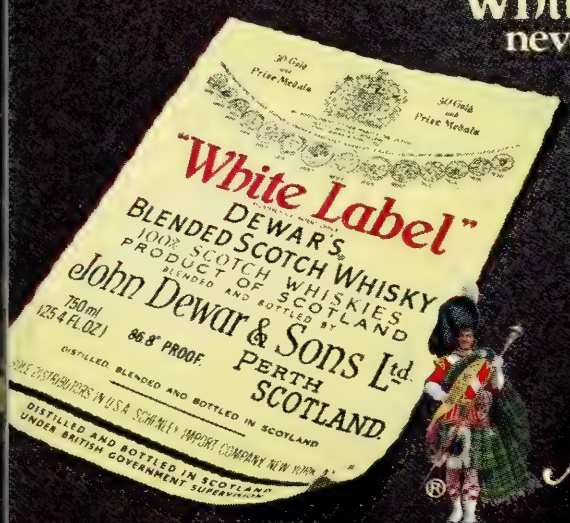


Morning pro musica is broadcast coast to coast on stations of the Public Radio Cooperative and is heard in the Boston area on WGBH (89.7 fm) every morning from seven until noon.



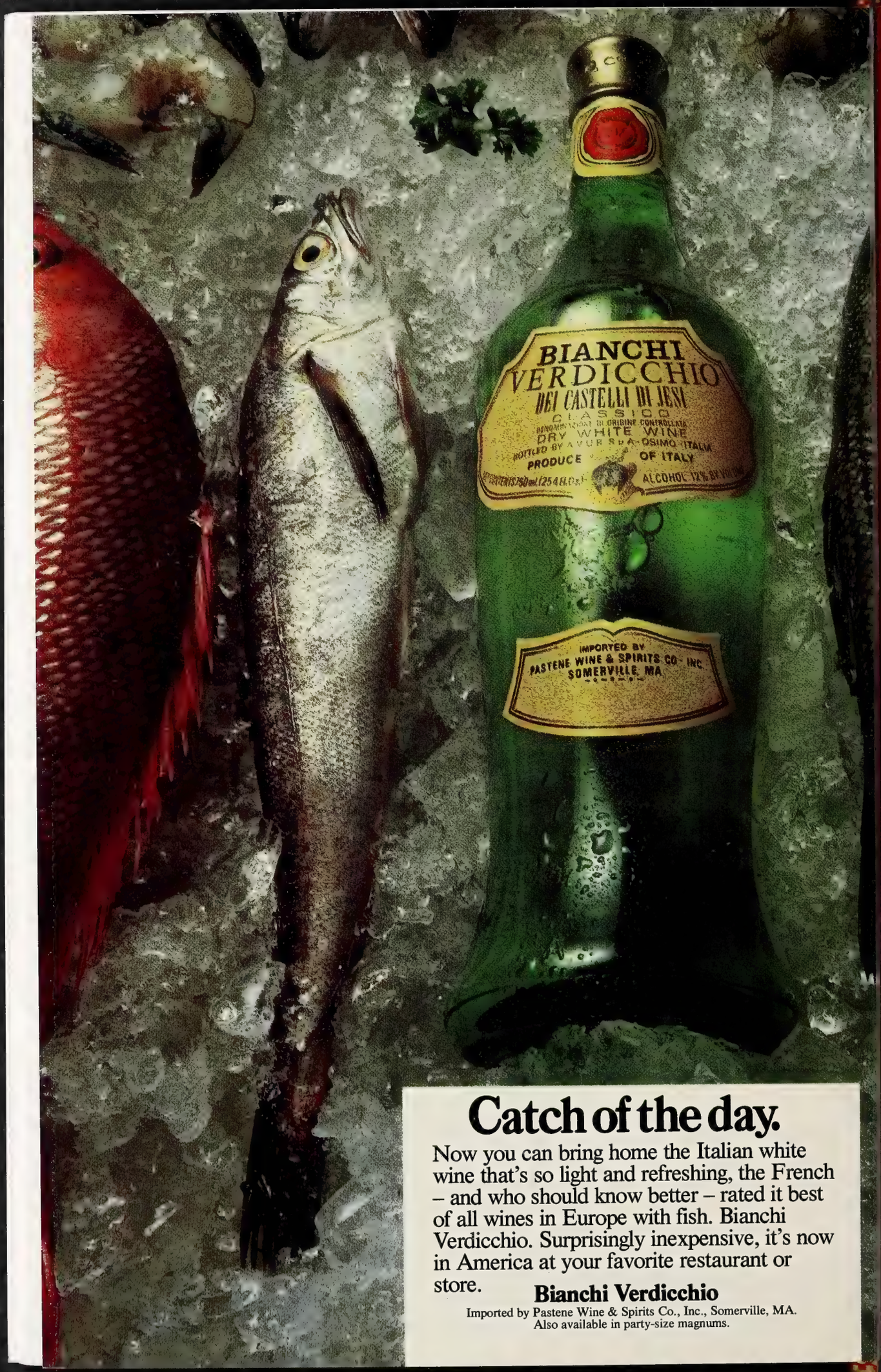
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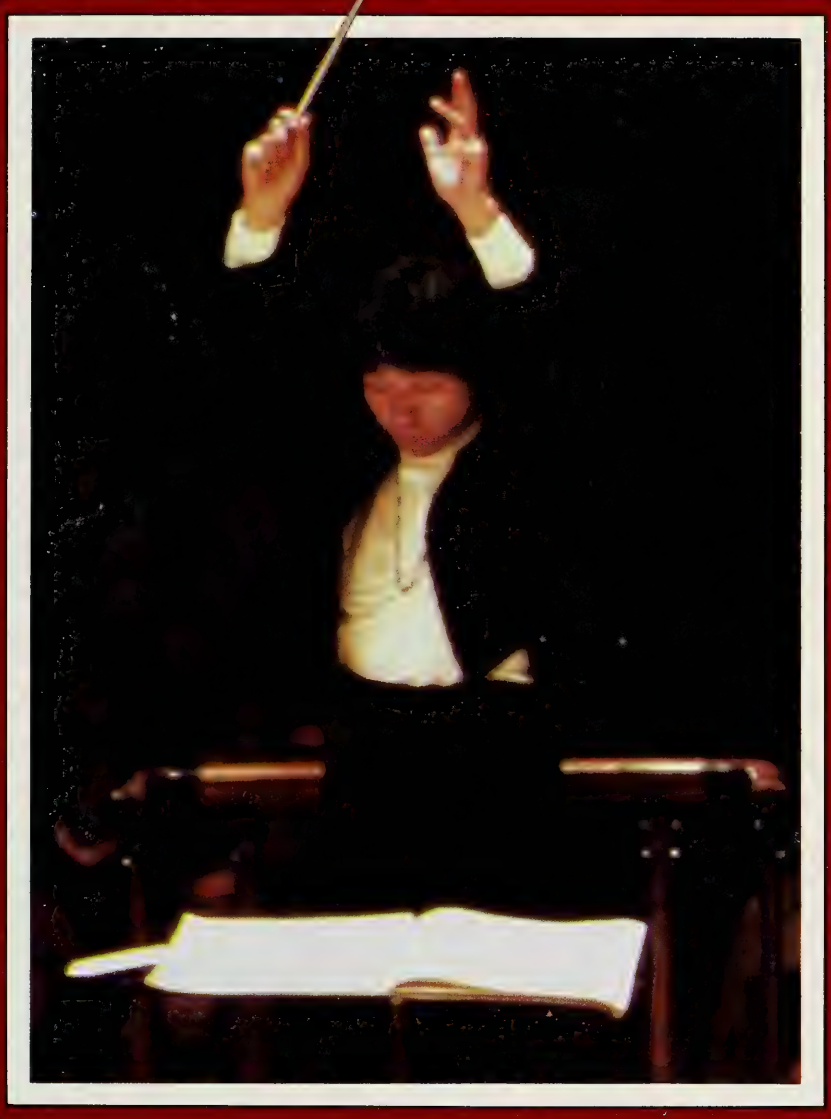
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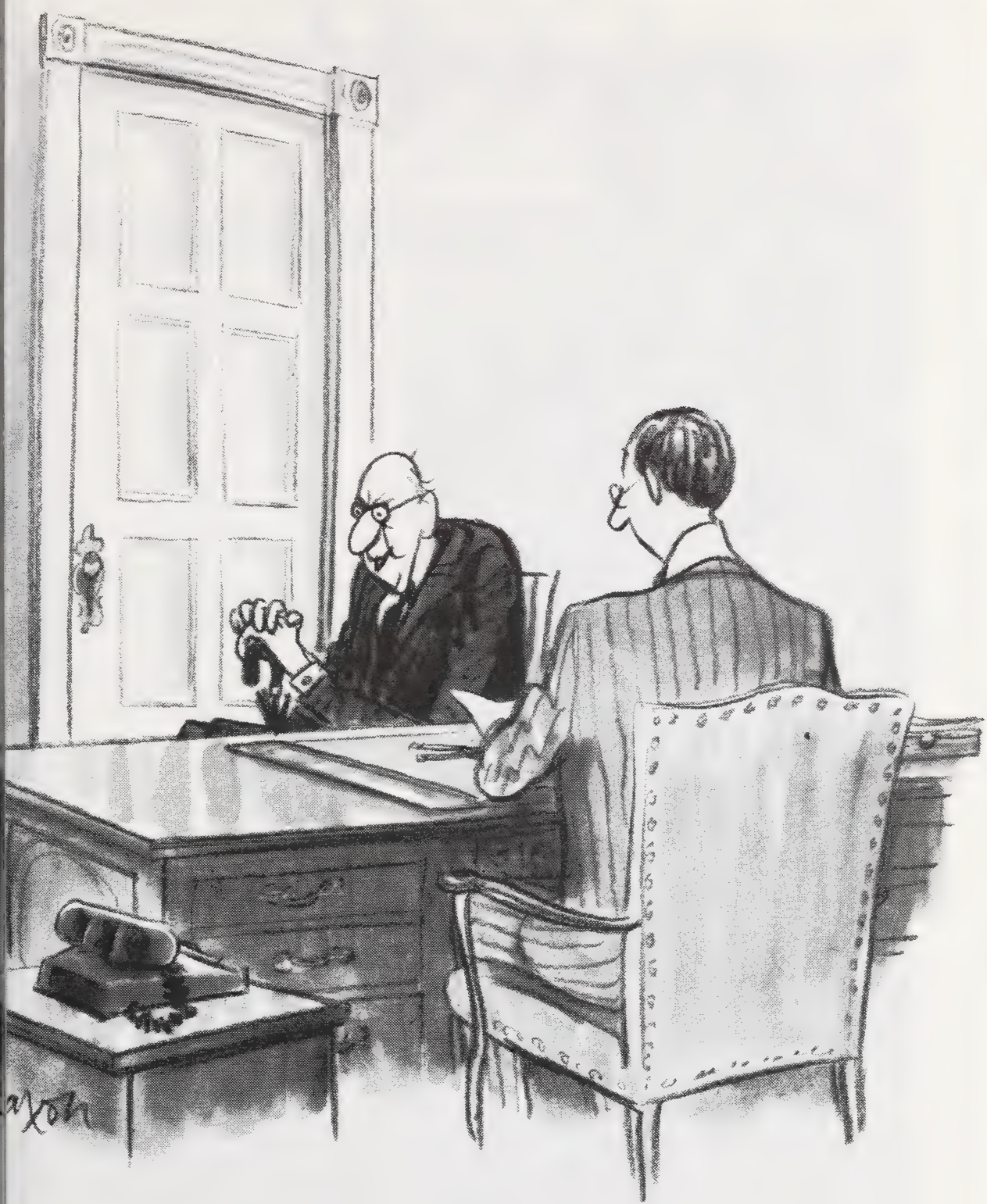
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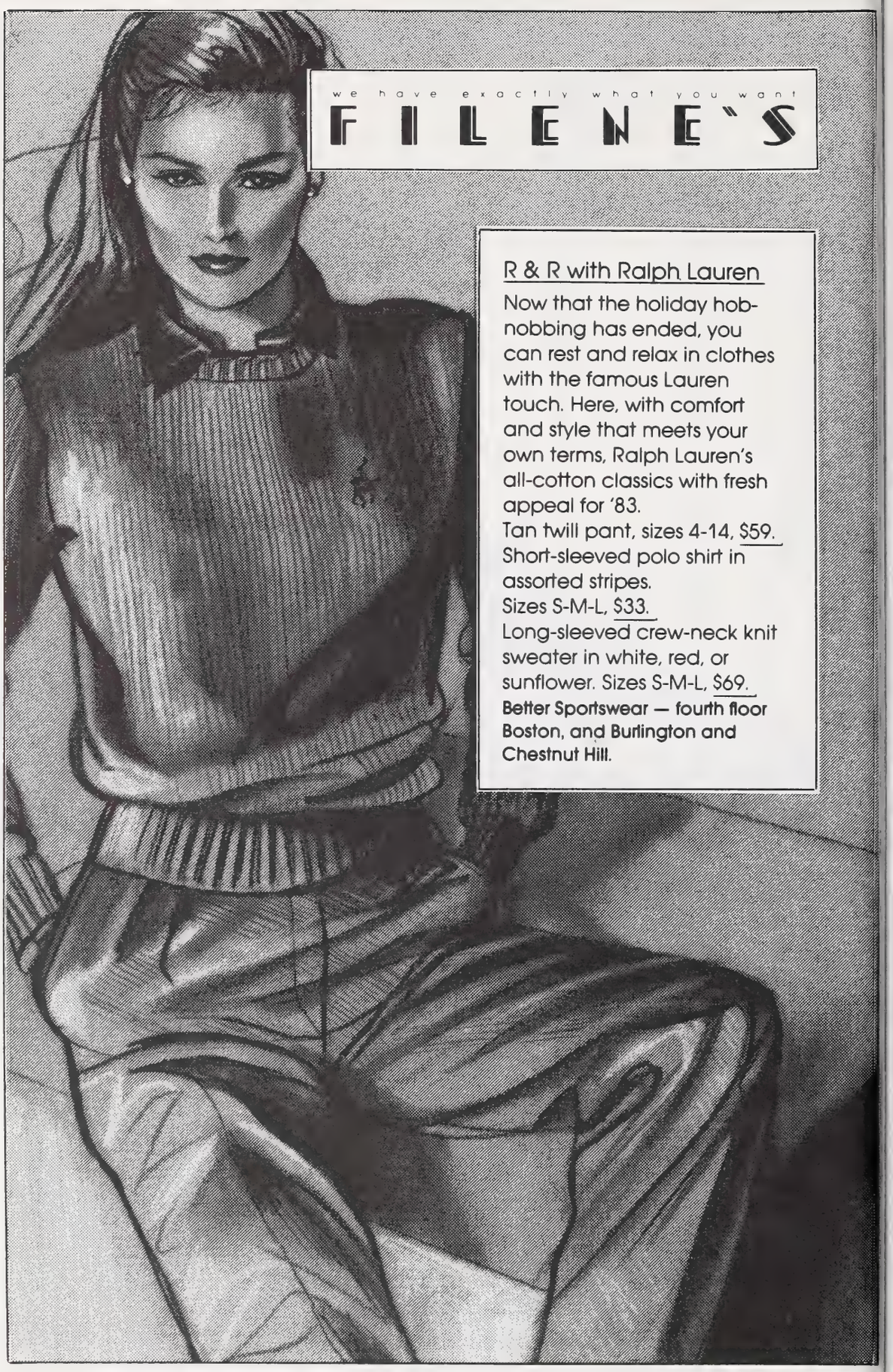
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This weekend brings the thirteenth annual BSO/WCRB Musical Marathon, sponsored by the Council of the Boston Symphony Orchestra and WCRB-FM-102.5. The Musical Marathon means three days of round-the-clock broadcasting anchored and produced by WCRB's Richard L. Kaye. Coverage includes live interviews with members of the Boston Symphony and celebrity guests interspersed with musical selections of historic Boston Symphony recordings. Co-hosts include William Pierce, the "radio voice" of the BSO; Robert Conrad, the voice of the Cleveland Orchestra; and WCRB personalities Dave MacNeill, Dave Tucker, Peter Ross, and Janice Gray. WCRB-102.5-FM will broadcast the entire event live from Symphony Hall and Quincy Market, where a Musical Marathon Pledge Booth will be located in the Quincy Market rotunda at Faneuil Hall Marketplace, and where a series of jazz and classical performances and appearances by special guest celebrities will take place. A highlight of this year's Marathon will be a live televised performance featuring the Boston Symphony Orchestra, Seiji Ozawa, Music Director, and the Boston Pops, John Williams, Conductor, from 5:30 to 8 p.m. on WCVB-TV-Channel 5. Hosts for this broadcast will be Channel 5's Natalie Jacobson, Chet Curtis, and Frank Avruch. Gene Shalit of the "Today" Show will be a special guest.

The Boston Symphony Orchestra is offering hundreds of unusual gift premiums this year, ranging from a $15 Teddy Bear wearing a hand-knit BSO sweater to a $5,000 ninety-minute chamber music concert by the Empire Brass Quintet. Many of this year's premiums are musical gifts from BSO members. Concertmaster Joseph Silverstein offers a recital of violin music to benefit your favorite charity. Principal flute Doriot Anthony Dwyer offers a repeat performance of her gala recital program celebrating her thirtieth anniversary with the orchestra. Again this year, the opportunity to conduct the Boston Pops in *The Stars and Stripes Forever* will go to the highest bidder above $2,500.

More than 600 volunteers under the sponsorship of the Council of the Boston Symphony Orchestra participate in the planning and production of the BSO/WCRB Musical Marathon. Throughout the three-day event, pledges for premiums can be made at Symphony Hall, at Faneuil Hall Marketplace, or by calling (617) 262-8700. The toll-free number for Cape Cod and Western Massachusetts is 1-800-952-7410. The toll-free number for New Hampshire, Vermont, Rhode Island, Connecticut, New York, and New Jersey is 1-800-225-7660.

Help us reach this year's Marathon goal of $300,000. LISTEN to WCRB-102.5-FM Friday, Saturday, and Sunday, 11-12-13 March. WATCH WCVB-TV-Channel 5 on Sunday, 13 March, from 5:30 to 8 p.m. TELL YOUR FRIENDS to call (617) 262-8700 and PLEDGE, PLEDGE, PLEDGE!!

The 1983 BSO/WCRB Musical Marathon has been partially funded by New England Telephone.

Three More Grammy Awards for John Williams!

At this year's Grammy award presentations by the National Academy of Recording Arts and Sciences in Los Angeles last month, Boston Pops Conductor John Williams won his twelfth, thirteenth, and fourteenth Grammy awards: for the Best Album of an Original Score Written for a Motion Picture or Television Special (for his score to *E.T.*); for Best Instrumental Composition (the "Flying Theme" from *E.T.*); and for the Best Arrangement on an Instrumental Recording (again for the "Flying Theme"). In addition, the Hollywood Foreign Press Association recently presented its Golden Globe Award in the category of Best Original Musical Score to John Williams for his film score to *E.T.*

BSO Members in Concert

The North Shore Philharmonic, Max Hobart Music Director and Conductor, performs at Salem High School Auditorium on Sunday, 13 March at 2:30 p.m. The program includes Cimarosa's Concerto for two oboes, the Schumann *Conzertstück* for four horns and orchestra, and Tchaikovsky's *Pathétique* Symphony. Soloists in the Schumann are BSO horn players Charles Kavalovski, Richard Sebring, Daniel Katzen, and Richard Mackey.

The contemporary chamber music ensemble *Collage* presents the fourth concert of its Tenth Anniversary Season at Sanders Theater in Cambridge on Monday, 4 April at 8 p.m. The program includes music of Consoli, Coban, Wyner, and Rands. BSO members of *Collage* are Joel Moerschel, cello, Ann Hobson Pilot, harp, Joel Smirnoff, violin, and Frank Epstein, percussion, who is also music director. For further information, call 232-1359. The concert will be preceded by a discussion with composer Yehudi Wyner.

The Boston Artists' Ensemble will close its 1982-83 subscription season at the Longy School of Music, 27 Garden Street, Cambridge, on Tuesday, 12 April at 8 p.m. The program will include Beethoven's *Archduke* Trio and Dvořák's Trio in F minor. The performers are Arturo Delmoni, violin, Jonathan Miller, cello, and Andrew Wolf, piano. Single tickets at $6 will be available at the door; all seats are unreserved. For additional information, call 277-2705 or 367-1380.

BSO cellist Luis Leguia, who gave a recital at the Library of Congress on 7 January, toured Portugal and Spain between 20 February and 1 March. His itinerary included trio and solo performances in Lisbon, unaccompanied recitals in Porto and Madrid, and master classes. Featured on his programs was the *Poème* for cello and piano by the American composer Charles Martin Loeffler, who was assistant concertmaster of the Boston Symphony Orchestra from 1882 until 1903.

BSO on WGBH

Live interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica*. Coming up on Monday, 4 April at 11, conductor Vittorio Negri, who leads an all-Vivaldi program with the BSO in late March/early April; and on Friday, 15 April at 11, composer Peter Lieberson, whose Piano Concerto written for the BSO's hundredth birthday will have its world premiere with soloist Peter Serkin next month.

Art Exhibits in the Cabot-Cahners Room

Once again, a variety of Boston-area schools, museums, non-profit artists' organizations, and commercial galleries are displaying their work in the Cabot-Cahners Room. During the next several months, the following organizations will be represented:

17 January—14 February	Depot Square Artists
14 February—6 March	Danforth Museum
7 March—13 March	BSO/WCRB Musical Marathon
14 March—11 April	Clark Gallery
11 April—9 May	Wenniger Graphics

Symphony Hall Tours

Guided tours of Symphony Hall are available weekdays until the end of the Pops season in mid-July. The tours are conducted for a minimum of ten and a maximum of fifty people. For information, please call the Friends' Office in Symphony Hall at (617) 266-1492.

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We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

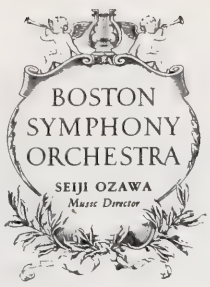
as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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BOSTON SYMPHONY ORCHESTRA 1982/83

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Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
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Charles S. Dana chair

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Jerome Lipson
Bernard Kadinoff
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Michael Zaretsky
Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos

Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller

Basses

Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes

Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo

Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes

Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn

Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets

Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom

Bassoons

Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets

Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones

Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Charles Smith

Arthur Press
Assistant Timpanist

Thomas Gauger
Frank Epstein

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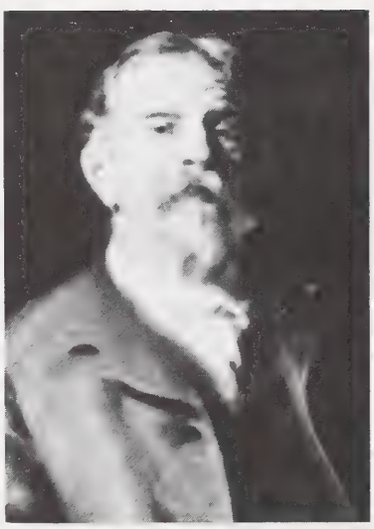
Stage Coordinator

Cleveland Morrison

A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

THE BSO SALUTES BUSINESS:



Presidents Dinner
Monday, May 9, 1983

Presidents at Pops Concert
Tuesday, June 21, 1983
conducted by John Williams

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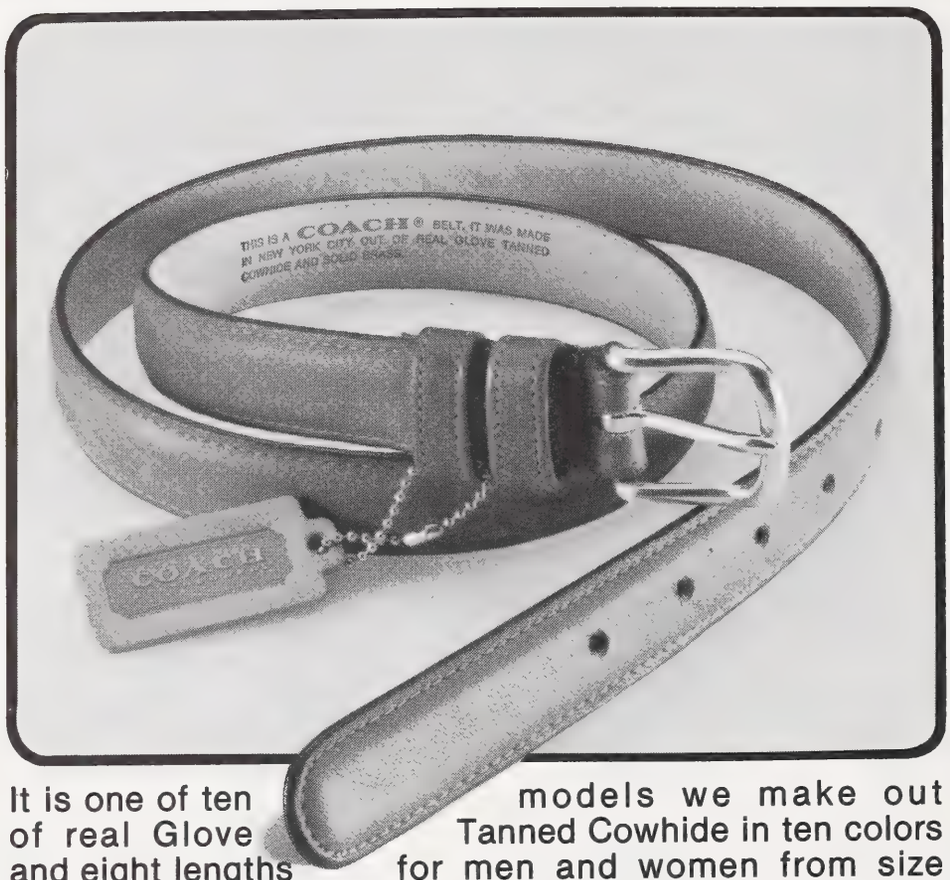
'Presidents at Pops', The BSO's program designed to broaden the base of business and corporate support for the orchestra, has inaugurated its second successful year with an early sell out! There is still time, however, to place an advertisement in the Program Journal. For further information, contact Chet Krentzman, General Chairman, 332-3141; Vin O'Reilly, 574-5000 or Mal Sherman, 620-5000, Co-Chairmen; Lew Dabney, Program Journal, 542-8321; or Eric Sanders, Director of Corporate Development, Symphony Hall, 266-1492. The following companies will participate in this year's 'Presidents at Pops' Program.

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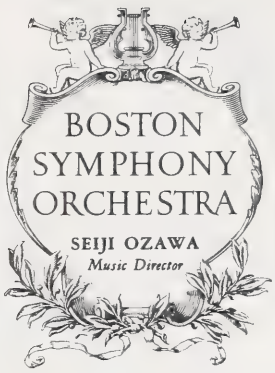
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
One Hundred and Second Season, 1982-83



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Friday, 11 March at 2
Saturday, 12 March at 8

SEIJI OZAWA conducting

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Andante moderato
Allegro
Adagio cantabile
Lento maestoso
Allegro molto vivace

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Charles Ives
Symphony No. 2



Charles Edward Ives was born in Danbury, Connecticut, on 20 October 1874 and died in New York on 19 May 1954. The Second Symphony has a complicated history discussed in detail below, but the principal work of composition took place between 1897 and 1901. Portions of the score were tried out by the Yale orchestra in New Haven in 1899, but the first full performance had to wait a half-century, until Leonard Bernstein conducted it with the New York Philharmonic on 22 February 1951. Richard Burgin introduced the work to the Boston Symphony Orchestra concerts on 2-3 November 1962; Michael Tilson Thomas conducted the only other performances here in December 1975. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones and tuba, timpani, snare drum, bass drum, and strings.

The music of Charles Ives is a reflection of nineteenth-century America. That statement sounds like one of those little truisms that fill music histories, but in this case it has a very literal sense: Charles Ives knew the many various kinds of music that were played in New England when he was growing up—ranging from the symphonies of Beethoven and Brahms to marches played by the band on the village green, hymn tunes, minstrel show numbers, revival meeting Gospel songs, sentimental parlor ballads, and the songs of the musical theater. All of this music can be found in his own, not simply quoted and certainly not plagiarized, but transmuted into something peculiarly Ivesian. For to Charles Ives, the various categories of music were not to be put into pigeonholes with the aim of preventing them from rubbing shoulders with the music from the next pigeonhole. Rather, the world of music was a single, transcendent entity; anything was possible. The everyday, real world itself could be heard as music. Ives recalled his father's attempts to notate the chords he heard in thunderclaps, and he wrote once, "Thoreau was a great musician, not because he played the flute, but because he did not have to go to Boston to hear 'the Symphony.' " The composer's goal was to find the authentic and the true in human experience and express it musically. This did not necessarily result in what Ives witheringly called "nice" music, the music composed by and for "old ladies of both sexes."

He sought "substance," which he prized far more than "manner." "Manner," to Ives, was roughly equivalent to "technique," that which can be learned and polished and finished academically, something that can be "right" or "wrong." But "substance" was another matter, more mysterious and indescribable; it "suggests the body of a conviction which has its birth in the spiritual consciousness, whose youth is nourished in the moral consciousness, and whose maturity as a result of all this growth is then represented in a mental image."

Ives had formal training as a composer at Yale, with Horatio Parker, then one of the



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leading composers of the big oratorio style (his best-known work, *Hora novissima*, was, of all large American choral works, the most widely played both here and in Europe)—in short, a master of "manner." But Parker was quite unable to take Ives's most original work seriously. Fugues with each voice entering in a different key only earned an indulgent chuckle from Parker, and a crack about "not hogging all the keys at once." Yet even in the academic world Ives found some slight encouragement. One day Parker's friend and teacher George W. Chadwick, director of the New England Conservatory, visited Ives's composition class at Yale when Parker was offering critiques of his student's essays at setting poems that had already served as the basis of famous songs by Schumann or Brahms. Ives noted in one of the many marginal annotations on his scores that Chadwick praised his *Feldeinsamkeit* (which Ives called "*Summerfields*") by saying "The melodic line has a natural continuity—it flows—and stops when [rounded out]—as only good songs do . . . In its way [it's] almost as good as Brahms." At which point Chadwick winked at Parker and added, "That's as good a song as you could write."*

But Ives had already received the most fundamental musical training long before going to Yale from his father, George E. Ives, whose independent mind and musical curiosity were legendary. George Ives led the town band, but his curiosity ranged far beyond the normal musical experiences of one in such a position.

> Father had a kind of natural interest in sounds of every kind, everywhere, known or unknown, measured "as such" or not, and this led him into positions or situations . . . that made some of the townspeople call him a crank whenever he appeared in public with some of his contraptions.

He tried inventing new tuning systems and original instruments. The attempt to notate a chord heard in a thunderclap led to work on a piano tuned in quarter-tones. And when he played songs such as Schubert's *Erlkönig* on his horn, the result was reputed to be as

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*This comment from an experienced teacher and administrator, seemingly undermining the authority of a friend and fellow teacher before his pupils, was surely indiscreet, though Chadwick, who had a lively sense of humor, may only have been teasing (the wink reported by Ives is significant). Parker and Chadwick had also apparently lingered over a beer at lunch in Heublein's Cafe before class, and their mellow state of post-prandial relaxation may have induced the indiscretion.

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expressive and powerful as readings by the greatest singers of the day. And for young Charles, the important thing was that

> Father was not against a reasonable amount of "boy's fooling," if it were done with some sense behind it (maybe not very much or too good a sense, but something more than just thoughtless fooling)—as playing left-handed accompaniment in one key and tune in right hand in another. . . . He made us stick to the end, and not stop when it got hard. . . . I had to practise right and know my lesson first, then he was willing to let us roam a little for fun. He somehow kept us in a good balance. It was good for our minds and our ears.

This extraordinary father, who encouraged young Charles to open his ears and his mind, to listen to everything in the world around him, made possible the kind of music that Charles Ives eventually composed, music that comes from him like entries in a diary, reactions to everything that happened in his world. In one manuscript of his First Piano Sonata, Ives wrote the following:

> What is it all about?—Dan S. asks. Mostly about the outdoor life in Conn. villages in the '80s & '90s—impressions, remembrances, & reflections of country farmers in Conn. farmland. . . . In the summer times, the hymns were sung outdoors. Folks sang (as *Old Black Joe*)—& the Bethel Band (quickstep street marches)—& the people like [d to say] things as they wanted to say, and to do things as they wanted to, in their own way—and many old times . . . there were feelings, and of spiritual fervency!



Charles Ives with his wife Harmony at their home in West Redding, Connecticut, about 1929

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Much the same might be said of his Second Symphony. It is full of reminiscences of events in his life, which were often associated with actual sounds, with particular pieces of music: hymn tunes and gospel songs, classical symphonic scores, marches and ragtime rhythms. All of these surrounded Ives, and all of them became part of his music.

Ives realized early on that there was no market for the kind of music he wanted to write. Yet he refused to compromise his artistic goals for financial success. So, in order to make a living, he decided to be a businessman, keeping the musical side of himself entirely separate from the everyday side. In fact, Ives was one of the great innovators in the field of life insurance and made his mark in that line as surely as he did in music. He began with the Mutual Life Insurance Company and by 1899 had met his business partner and lifelong friend Julian S. Myrick. The firm of Ives & Myrick produced a symbiotic relationship that suited both men ideally—Ives the writer-philosopher, Myrick the administrator of day-to-day office work. At the same time, he held down a job as organist-choirmaster at the Central Presbyterian Church, went to night school to learn some law, and pitched on his agency's baseball team.

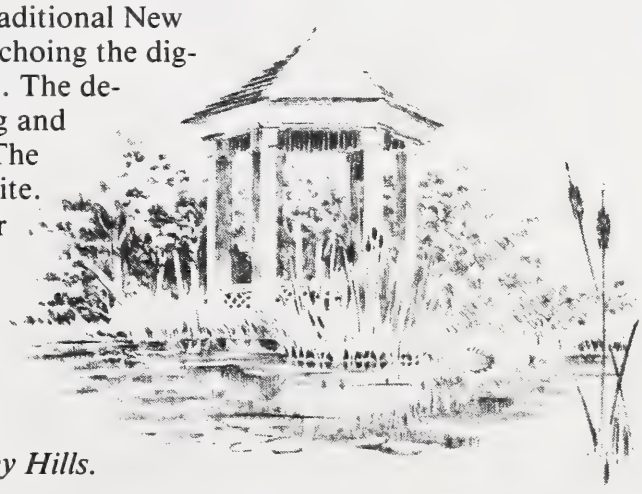
Somehow he found time to compose during those hectic years. Virtually all of his creative work was completed by the time he suffered a crippling heart attack in October 1918. Much of the rest of his long life was spent quietly in West Redding, Connecticut, publishing some of his music at his own expense and giving copies to anyone who expressed an interest in it. He waited decades to hear performances of his larger works, but before he died, he had the satisfaction of knowing that the world had, to some degree, caught up with his original musical mind—only about half-a-century late.

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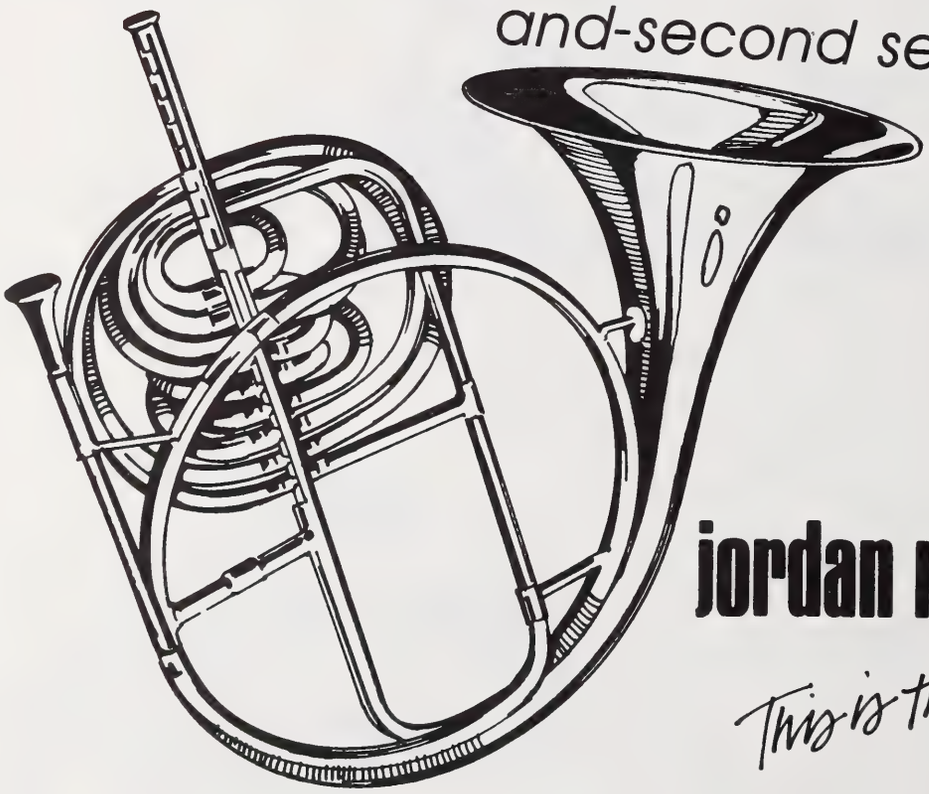
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Like so many of his works, the Second Symphony was composed over a number of years, and every time Ives went over it, he changed some details here and there. Much of the work grew from reworkings of much older compositions, some of them going back to his boyhood. One result is that this symphony is among the most accessible of Ives's compositions; it is perfectly possible to listen to it as a musical kaleidoscope of late-nineteenth-century New England. We have it on the authority of the composer's wife Harmony that the substance of much of the Second Symphony had been composed by 1894, though not orchestrated until later. The second and fourth movements come from overtures composed for the Hyperion Theater Orchestra in New Haven about 1896; the slow first movement was from an organ sonata, now lost; and the third movement had been an organ prelude, also lost, which Ives had briefly considered using in his First Symphony. The finale contains perhaps the oldest music in the work, in that it is derived from a lost overture called *The American Woods* which Ives had composed years before. As he explained in the preface to the published score, "The part suggesting a Steve Foster tune, while over it the old farmers fiddled a barn dance with all its jigs, gallops and reels, was played in Danbury on the Old Wooster House Bandstand in 1889."

About 1932 Ives wrote a "memo" on the Second Symphony. After describing the themes as being reminiscent of gospel and Stephen Foster songs, he remarked satirically on the expected reaction of "nice" concertgoers to this music:

> Some nice people, whenever they hear the words "Gospel Hymns" or "Stephen Foster", say "Mercy Me!", and a little high-brow smile creeps over their brow—"Can't you get something better than that in a symphony?" The same nice people, when they go to a properly dressed symphony concert under proper auspices, led by a name with foreign hair, and hear Dvořák's *New World Symphony*, in which they are told this famous passage was from a Negro spiritual, then they think that it must be quite proper, even artistic, and say "How delightful!" But when someone proves to them that the Gospel Hymns are fundamentally responsible for the negro spirituals, they say, "Ain't it awful!"—"You don't really mean that!"—"Why, only to think!"—"Do tell!"—"I tell you, you don't ever hear Gospel Hymns even mentioned up there to the New England Conservatory."

But Ives's symphony ranges far more widely—to include evident references to symphonies of Beethoven and Brahms, intermingled with fragments from Stephen Foster,

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original march tunes, such popular Gospel hymns as "Bringing in the sheaves," and one of Ives's very favorite tunes, "Columbia, the Gem of the Ocean" (which he always referred to as "The Red, White, and Blue"). Why do so many different kinds of music nestle cheek-by-jowl in this work? One writer has put forward a theory that Ives conceived the symphony as his formal farewell to the German classical tradition, an assertion of his artistic maturity, pointing out that Brahms died in 1897, the very year Ives claims (on the printed score) to have begun the symphony. According to this view, the quotation from a Dartmouth College song "Where, oh where are the pea-green freshmen?" is Ives's way of asserting his passage beyond the condition of the freshman (of whatever hue) to full ripeness; similarly, "Bringing in the sheaves" becomes a metaphor for the harvest of the fruits of his artistic labors.

On the whole, this view reflects a rather superficial understanding of Ives's outlook on music (quite aside from the fact that he almost certainly knew the tune identified as a college song in its original form as the Gospel hymn "Where, oh where are the Hebrew children?," so its quotation as an assertion of his artistic "graduation" into the "cold, cruel world" is unlikely at best!). More to the point, I think, is the fact that Ives frequently chose his themes from different musical worlds—camp meeting and concert hall, for example—in such a way that the melodies quoted bear a distinct musical relationship to one another—often so close that it is impossible to tell, for example, whether he means to refer to "O happy day . . . when Jesus washed my sins away" or the distinctly secular "How dry I am." In the Second Symphony, there is a motive that *might* be Beethoven's Fifth Symphony, or it might be a Gospel tune by Heinrich C. Zeuner called "Missionary Chant." Which does Ives intend? Probably both at once. Though the tunes he quotes may indeed have programmatic connotations (this is especially true of the patriotic songs), they also have a purely musical role to play, and in that sense they are part of the

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transcendental realm of abstract pitches and rhythms out of which Ives builds his own musical world. No composer before him, and few since, have managed to encompass so many levels of culture at once.

Though the Second Symphony is conservative and accessible by the standards of Ives's most advanced scores, it was still too much for conductors early in the century. There was once a "final" ink copy of the score to the symphony (as "final" as any of his works ever was) which the composer sent to Walter Damrosch, one of the leading conductors of the day, though one totally devoted to the Germanic tradition. Damrosch looked at the score and asked Ives if he could correct the mistakes; he thought it was just carelessly written. But Ives knew what he wanted. (He once wrote a note to the copyist of the score of *The Fourth of July* that said, "Mr. Price, please don't try to make things nice! All the wrong notes are *right*. Just copy as I have. I want it that way."). When Damrosch found out that the work really was intended to be performed as written, he simply put the score aside. Nearly forty years later, Bernard Herrmann, who was looking for Ives scores for possible performance, said that Damrosch pulled it out of the same cupboard where it had lain all those years. Somehow, though, it has completely disappeared. In 1951, Lou Harrison and Henry Cowell prepared a score for publication based on Ives's own pencil copy, which he still retained.

By that time, Ives had been awarded the 1948 Pulitzer Prize for his Third Symphony (which Lou Harrison had conducted in its premiere the year before, more than forty years after its composition). Suddenly everyone wanted to do the Third Symphony, but it was still difficult to find people willing to take a chance on any of the others. Still, there was a burst of new publications, including the newly prepared score of the Second.

Finally, in 1951, Leonard Bernstein led the first performance of the Second with the New York Philharmonic. Ives himself had long since grown used to neglect and misunderstanding, and as the time of the performance drew near, he became more and more upset at the idea of hearing the work. He could not bring himself to go to the first performance of his symphony, then a half-century old, even though Bernstein invited him to a closed private rehearsal at any time that would suit his convenience, when he could sit alone and invisible in Carnegie Hall. Mrs. Ives went to the performance, though, sharing a box with her daughter and son-in-law and Ives's biographers Henry and Sidney Cowell, who wrote:





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When many friends assured Ives that the work had received a fine performance and that the audience had really liked it, he finally managed to bring himself to listen to a broadcast of the concert. A neighbor, Luemily Ryder, recalled the day:

He came here to our place after the Second Symphony premiere with Mrs. Ives to listen to it rebroadcast on the radio [March 4, 1951]. It was Bernstein conducting. Mr. Ives sat in the front room and listened as quietly as could be, and I sat way behind him, because I didn't want him to think I was looking at him. After it was over, I'm sure he was very much moved. He stood up, walked over to the fireplace, and spat! And then he walked out into the kitchen. Not a word. And he never said anything about it. I think he was pleased, but he was silent.



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The opening movement (really an extended slow introduction, since it leads without pause into the ensuing Allegro) begins with abstract polyphony in the strings. The marching bass line and the imitation of the cello tune in the violas remind us that this movement derives from an early organ prelude. After a few measures the first violins enter with the phrase "Down in the cornfield [hear that mournful cry]" from Stephen Foster's song "Massa's in de cold, cold ground." The phrase is basically a descending scale, which soon becomes abstracted into the continuing polyphonic flow. The middle section is apparently derived from an early "Down East Overture," now lost. A slightly faster rhythmic motion introduces an evident suggestion of the finale of Brahms's First Symphony. The bassoons sing a phrase that just might be derived from Foster's "Old black Joe" (it recurs several times in the symphony). The opening phrase of "The Red, White, and Blue" in the horns begins an infusion of energy that leads to another treatment of the Brahmsian material culminating in a return to the opening key of B minor for a restatement of the first idea. A little recitative in the oboe ends poised on a note that is picked up by the other upper woodwinds to lead directly to the first Allegro.

The second movement began as an overture, "In These United States," for the Hyperion Theater in New Haven. Its first tunes are bright, rhythmic march ideas, with rather more syncopation than one would expect for the mid-1890s. A second idea, presented *marcato* in the strings, is a minor-key version of the main refrain to the Gospel song "Bringing in the sheaves," which goes its own way after a few bars, though the woodwinds take it up right away. The "second theme" of the movement is a soft passage played first by oboes, then by flutes, featuring the song that summons either the "pea-green freshmen" or the "Hebrew children," depending on which version you know. A

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spacious development introduces a rhythm that many listeners hear as a reference to Beethoven's Fifth Symphony (though its characteristic da-da-da-DUM rhythm has lost the first of its three pickup notes). That rhythmic motive continues against a broadly flowing statement (in the strings) of the movement's first tune, which forms part of an extended development climaxing in a very Brahmsian triplet passage that again recalls that composer's First Symphony. The remainder of this spacious movement involves further reworking of these varied, but interlocked, materials.

The Adagio cantabile first saw the light of day as an organ prelude before Ives converted it into an orchestral movement planned for his First Symphony and later transferred to its present position. In the First Symphony, Ives began it in G-flat, but Parker told him it should start in F (as it does today, though the pencil sketch shows a G-flat chord) and suggested some revisions "à la Brahms." Years later Ives insisted that "the first version was the best, 'when the boys got going'—but Parker [said it was] not dignified [enough] for a real symphony." The main theme seems to be original, but its climax quotes "America the Beautiful." This forms much of the material of the movement, though further references to "Down in the cornfield" link this movement to the first.

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original key. It is surprising to hear one slow movement immediately after another, but as this one progresses, it becomes clearer and clearer that we are really hearing a grandiose preparation based largely on ideas from the first movement—"The Red, White, and Blue" in the trombones, the material that might have come from Brahms's First Symphony, and the opening theme. The movement hovers on an expectant chord before exploding into the final Allegro.

The last movement suddenly takes us to the world of the barn dance and country fiddlers playing vigorous and sprightly rhythms. The horns begin to sing "Gwine to run all night" from Stephen Foster's "Camptown Races," but suddenly lead the tune off into unexpected paths. A quieter, more relaxed passage brings in the solo horn with an extended lyrical outpouring; we first heard the beginning of this tune in the opening movement (when it sounded as if it might perhaps be a derivation of "Old black Joe"), but now it appears to be a different melody entirely, though cut from the same cloth. It is hard to avoid the reference entirely when the woodwinds bring in the sequel with rhythmic hints of the song's closing phrase ("I hear their gentle voices calling, 'Old black Joe' "). This is developed at some length (while one soft interjection from the flute calls us to nostalgia with "Tell me the tales that to me were so dear, long, long ago . . .") before



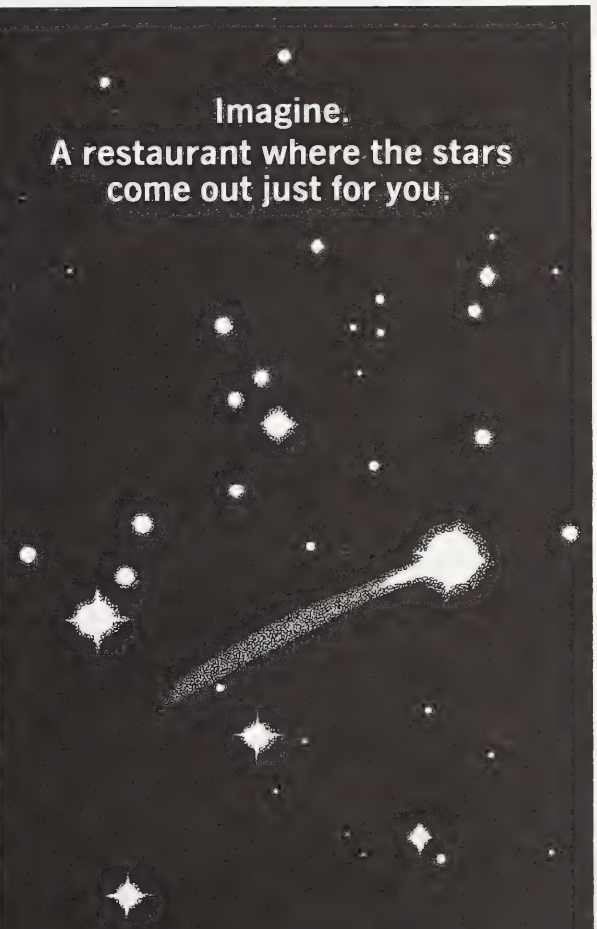
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the barn dance breaks in again in full swing. Suddenly the brass instruments break in with the first phrase of "The Red, White, and Blue," but just as suddenly we are transported to a gentler world, where a solo cello sings out the tune played by the horn early in the movement. Gradually all of these ideas begin to intertwine, to build up a busy and richly energetic texture spiked with more hints of "The Red, White, and Blue." Finally a trumpeter summons us to "Reveille" and the wonderfully brassy march brings in, for the first time, a full statement of Ives's favorite tune. Harmony Ives wrote to Elliott Carter in 1944 that this section captured "the stirring excitement the boys felt when the Danbury Cornet band of the '80s was marching down Main St. playing 'The Red, White, and Blue.' " This seems to be winding into a grand peroration when, with typically Ivesian unpredictability, the trombones start the tune again, the trumpets blare out "Reveille," and everything comes to a crashing end with a great nose-thumbing dissonance containing eleven of the twelve possible notes in the scale!

This final surprise has a certain sophomoric quality to it after what has gone before (nothing is easier than writing dissonant chords), yet it may actually be the very last change Ives made in the symphony, which originally ended with normal tonic chords; the final chord that now stands in the score was apparently added in the 1940s! John Kirkpatrick has recalled that, late in his life, when going over old scores, Ives sometimes rewrote octaves to make them major sevenths, a piercing dissonance, on the theory that dissonance *per se* was somehow more manly than consonance (this recalls his famous remark to someone expressing displeasure at a concert of modern music to "stand up and take a good dissonance like a man").

One of the best capsule summaries of Ives's personality came in passing from his wife, Harmony, when Henry and Sidney Cowell began working on a book about him and submitted a questionnaire to get certain kinds of information. Harmony Ives wrote to the Cowells in June 1947: "We are getting answers to Henry's questions. How he is going to get Charlie into a book I don't know—his outward life has been uneventful—so wide ranging inwardly. . . ." That "uneventful" outward life ended in 1954; but the "wide ranging" inner world is what Ives poured into his music, and that remains and will remain with us.

—Steven Ledbetter

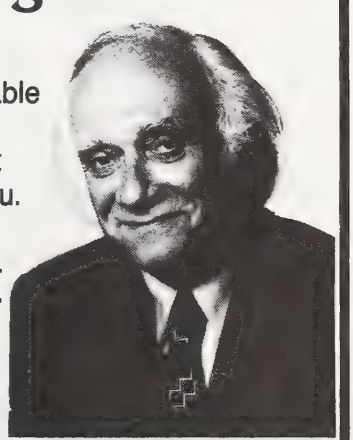
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Johannes Brahms
Piano Concerto No. 2 in B-flat, Opus 83



Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He made the first sketches for this work in the late spring of 1878 and completed the score at Pressbaum, near Vienna, on 7 July 1881. After a private tryout of the concerto with Hans von Bülow and the Meiningen Orchestra, Brahms gave the first performance on 9 November 1881 in Budapest, Alexander Erkel conducting the orchestra of the National Theater. Rafael Joseffy introduced the work in America at a New York Philharmonic concert on 13 December 1882, Theodore Thomas conducting. The first performances in Boston were given on 14 and 15 March 1884 at Boston Symphony concerts with B.J. Lang as soloist and with Georg Henschel conducting. The work has also been played with the Boston Symphony by Carl Baermann (Wilhelm Gericke conducting), Rafael Joseffy (Emil Paur, Gericke), Adele Aus der Hohe (Gericke), Ossip Gabrilowitsch (Karl Muck, Serge Koussevitzky), Ruth Deys (Muck), Harold Bauer (Muck, Pierre Monteux), Carl Friedberg (Muck), Felix Fox (Monteux); Moriz Rosenthal, Arthur Schnabel, Josefa Rosanska, Beveridge Webster, Myra Hess, Frank Glazer, and Leonard Shure (all with Koussevitzky); Arthur Rubinstein (Koussevitzky, Charles Munch, Michael Tilson Thomas), Nicole Henriot (Munch), Claudio Arrau (Munch), Rudolf Serkin (Munch, Erich Leinsdorf), Eugene Istomin (Munch), Sviatoslav Richter (Munch), Leon Fleisher (Monteux); Van Cliburn, Grant Johannesen, Eugene Indjic, Abbey Simon, and Gina Bachauer (all with Leinsdorf), Clifford Curzon (Henry Lewis), André Watts (Leinsdorf), Vladimir Ashkenazy (William Steinberg), Malcolm Frager (Thomas), Misha Dichter (Thomas), and Hans Richter-Haaser (Eugen Jochum). Peter Serkin was soloist for the orchestra's most recent performances, at the opening concerts of the 1978-79 season and at Tanglewood in August 1979; Seiji Ozawa was the conductor on both occasions. The orchestra consists of two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

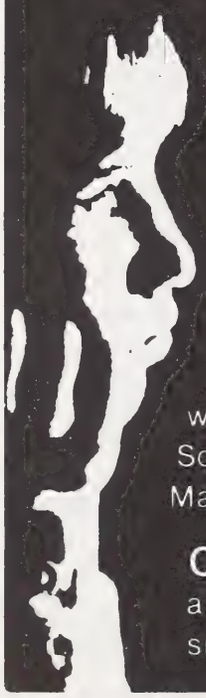
". . . and a second one will sound very different," wrote Brahms to Joseph Joachim, rendering a report on the disastrous reception in Leipzig of his First Piano Concerto. More than twenty years would pass before there was "a second one." They were full years. Brahms had settled in Vienna and given up conducting and playing the piano as regular activities and sources of livelihood. Belly and beard date from those years ("clean-shaven they take you for an actor or a priest," he said). The compositions of the two decades include the variations on themes by Handel, Paganini, and Haydn; the string quartets and piano quartets (three of each), as well as both string sextets, the Piano Quintet, and the Horn Trio; a cello sonata and one for violin; the first two symphonies and the Violin Concerto; and, along with over a hundred songs and shorter choral pieces, a series of large-scale vocal works including the *German Requiem*, the *Alto Rhapsody*, the *Song of Destiny*, and *Nänie*. He was resigned to bachelorhood and to never composing an opera.

He had even come to terms with the fact that at the beginning of the century there had been a giant called Beethoven whose thunderous footsteps made life terribly difficult for later composers. To the young Brahms, Beethoven had been inspiration and model, but also a source of daunting inhibition. Fully aware of what he was doing and what it meant, Brahms waited until his forties before he sent into the world any string quartets or a first symphony, both being genres peculiarly associated with Beethoven. In sum, the Brahms of the Second Piano Concerto was a master, confident and altogether mature. For the University of Breslau to call him *artis musicae severioris in Germania nunc princeps* in its honorary degree citation of 1879 was to take a firm anti-Bayreuth political stand, but at least in that central and northern European musical world where opera was thought of as either transalpine triviality or as the province of that dangerous vulgarian, Dr. Richard Wagner, the stature of Johannes Brahms was clearly perceived.

In April 1878, Brahms made what was to be the first of nine journeys to Italy and Sicily. His companion was another bearded and overweight North German who had settled in Vienna, Theodor Billroth, an accomplished and knowledgeable amateur musician, and by profession a surgeon, a field in which he was even more unambiguously *princeps* than Brahms in his. Brahms returned elated and full of energy. His chief task for that summer was to complete his Violin Concerto for Joseph Joachim. He planned to include a scherzo, but dropped the idea at Joachim's suggestion. He had, however, made sketches for such a movement after his return from the South, and he retrieved them three years later when they became the basis of the new piano concerto's second movement.

The year 1881 began with the first performances of the *Academic Festival* and *Tragic* overtures, and there were professional trips to Holland and Hungary as well as another Italian vacation. In memory of his friend, the painter Anselm Feuerbach, he made a setting of Schiller's *Nänie,* and then set to work on the sketches that had been accumulating for the piano concerto. (By this time, Brahms had established a regular pattern for his

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year: concentrated compositional work was done during the summers in various Austrian or Swiss villages and small towns, each visited for two or three years in a row and then dropped, while winters were the season of sketches, proofreading, and concerts.) On 7 July, he reported to his friend Elisabet von Herzogenberg, perhaps his closest musical confidante of those years, that he had finished a "tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo." Writing on the same day to the pianist Emma Engelmann, he is not quite so coy, though Billroth was sent his copy with a remark about "a bunch of little piano pieces." The measure of Brahms's sureness about the work is to be found in his singling it out for dedication "to his dear friend and teacher Eduard Marxsen." Marxsen, to whom Brahms had been sent by his first teacher, Otto Cossel, as a boy of seven, was born in 1806 and had studied with Carl Maria von Bocklet, the pianist who had played in the first performance of Schubert's E-flat trio, and his orchestral version of Beethoven's *Kreutzer* Sonata was widely performed in the nineteenth century. Brahms's devotion lasted until the end of Marxsen's life in 1887. The choice of the B-flat concerto as occasion for the long-delayed formal tribute to his master is surely significant: not only was the piano Marxsen's instrument as well as his own, but Brahms must have felt that he had at last achieved what had eluded him in the wonderful D minor concerto, namely the perfect fusion of inspirational fire with that encompassing technique whose foundations were laid in those long-ago lessons in Hamburg.

It was the last work Brahms added to his repertory as a pianist, and for someone who had long given up regular practising to get through it at all is amazing. After the premiere, Brahms took the work on an extensive tour of Germany with Hans von Bülow and the superb Meiningen Orchestra: Leipzig resisted once again, but elsewhere the



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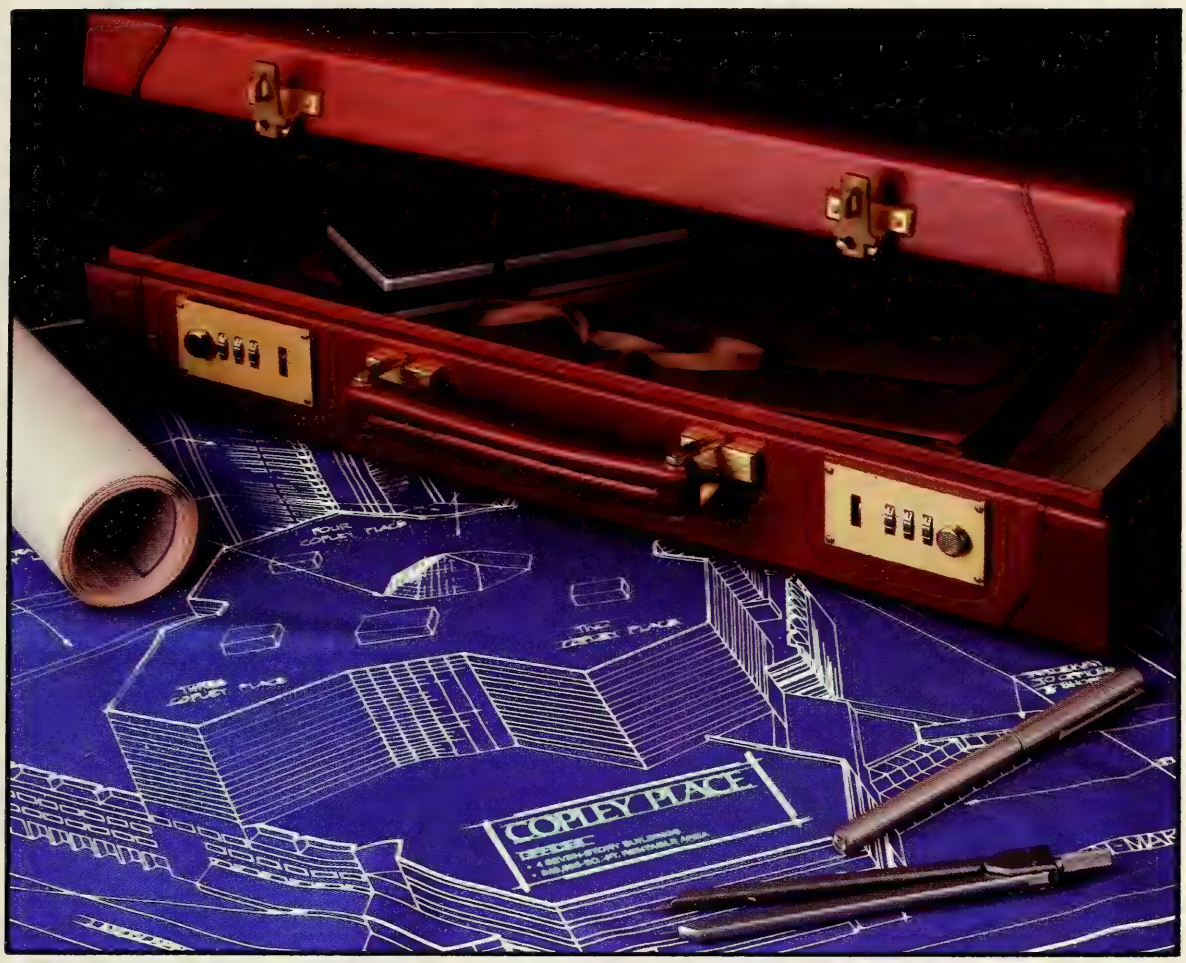
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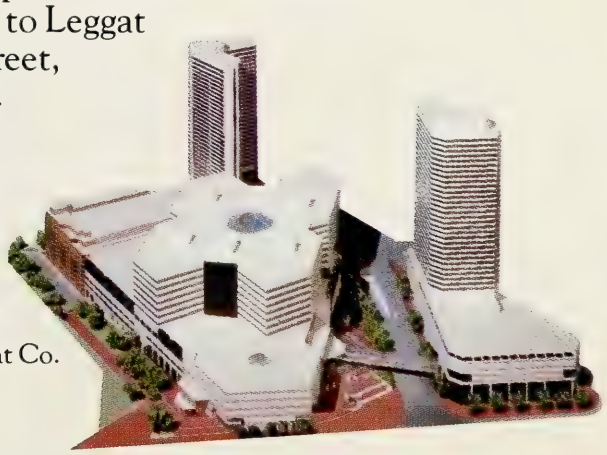
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reception was triumphant. People tended to find the first movement harder to grasp than the rest, and almost universally a new relationship between piano and orchestra was noted, phrases like "symphony with piano obbligato" being much bandied about. With respect to the latter question, it is mainly that Brahms knew the concertos of Mozart and Beethoven better than his critics and was prepared to draw more imaginative and far-reaching conclusions from the subtle solo-tutti relationship propounded in those masterpieces of the classical style.

Brahms begins by establishing the whole range of the solo's capabilities. The piano enters with rhythmically cunning comment on the theme sung by the horn. This is poetic and reticent, though there is also something quietly assertive in the way the piano at once takes possession of five-and-a-half octaves from the lowest B-flat on the keyboard to the F above the treble staff. When, however, the woodwinds and then the strings continue in this lyric vein, the piano responds with a cadenza that silences the orchestra altogether. But this cadenza, massive and almost violent though it is, settles on a long dominant pedal and demonstrates that its "real" function is to introduce, as dramatically as possible, an expansive and absolutely formal orchestral exposition. Perhaps the greatest moment, certainly the most mysterious and original, of this magisterial movement is the soft dawning of the recapitulation, the horn call and its extensions in the piano being now gently embedded in a continuous and flowing texture, an effect that suggests that the opening of the movement should be played not as an introduction in a slower tempo, but as the real and organic beginning. When all this occurs, you remember the piano's earlier eruption into the cadenza, and the contrast now of the entirely lyrical continuation is the more poignant for that memory. One tends to think of this concerto as essentially declamatory and as the quintessential blockbuster, but the expression mark that occurs more often than any other is "*dolce*" (followed in frequency by "*leggiero*"!).

Beethoven had to answer tiresome questions about why there were only two movements in his last piano sonata, and now Brahms was constantly asked to explain the presence of his "extra" *Scherzerl*. He told Billroth that the first movement appeared to him "too simple [and that] he required something strongly passionate before the equally simple Andante." The answer half convinces: simplicity is not the issue as much as



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urgency and speed. Long-range harmonic strategy, particularly with respect to the Andante to come, must have had a lot to do with Brahms's decision. The contrast, in any event, is welcome, and the movement, in which one can still sense the biting double-stops of Joachim's violin, goes brilliantly.

The first and second movements end in ways meant to produce the ovations they got at their early performances (and how priggish and anti-musical the present custom that indiscriminately forbids such demonstrations between movements). From here on, Brahms reduces the scale of his utterance, trumpets and drums falling silent for the remainder of the concerto. The Andante begins with a long and famous cello solo,* which, like its oboe counterpart in the Adagio of the Violin Concerto, becomes increasingly and ever more subtly enmeshed in its surroundings (and thus less obviously soloistic). The piano does not undertake to compete with the cello as a singer of that kind of song. Its own melodies stand on either side of that style, being more embellished or more skeletal. The key is B-flat, the home key of the concerto and thus an uncommon choice for a slow movement, the most famous precedent being Brahms's own earlier piano concerto, but the excursions within the piece are bold and remarkable in their effect. For an example, it is its placement in the distant key of F-sharp that gives the return of the cello solo its wonderfully soft radiance.

The finale moves gently in that not-quite-fast gait that is so characteristic of Brahms. A touch of gypsy music passes now and again, and just before the end, which occurs without much ado, Brahms spikes the texture with triplets.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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* Five years later Brahms found another beautiful continuation from the same melodic germ in the song *"Immer leiser wird mein Schlummer."*

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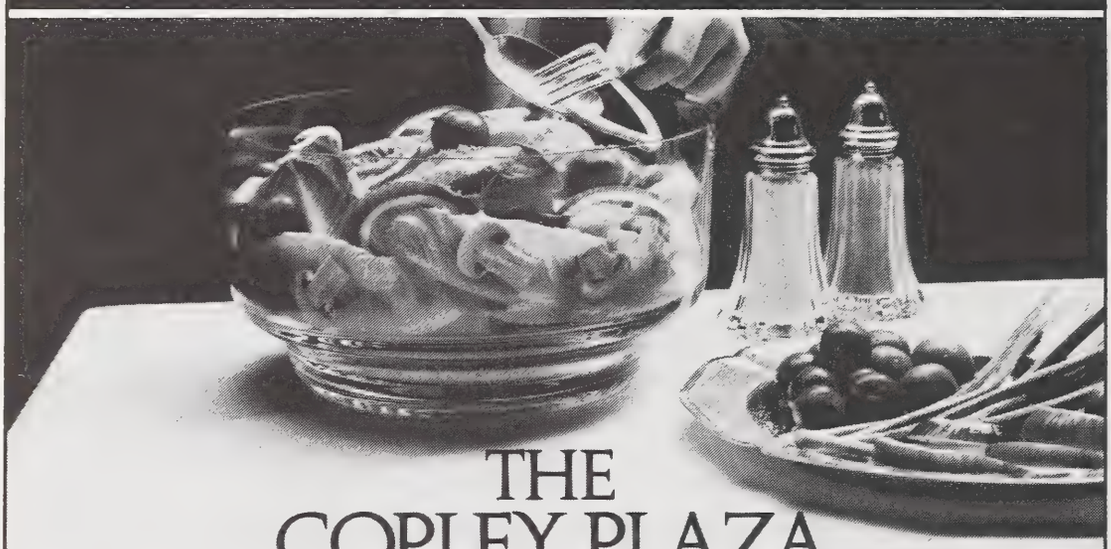
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The earliest full-scale study of Ives—and still one of the best—is *Charles Ives and his Music* by Henry and Sidney Cowell (Oxford paperback); a richly kaleidoscopic view of Ives from the viewpoints of friends, relatives, business associates, and musicians can be found in *Charles Ives Remembered: An Oral History*, by Vivian Perlis (Norton paperback), drawn from interviews with fifty-seven people who knew Ives over the years. The composer's own writings are fascinating, idiosyncratic, and colorful. Howard Boatwright has edited most of the more formal prose in *Essays Before a Sonata, The Majority, and Other Writings by Charles Ives* (Norton paperback), while John Kirkpatrick has made sense out of the voluminous collection of autobiographical scraps of paper that Ives wrote and rewrote over the years in a volume that uses Ives's characteristically understated term *Memos* as its title; as he put it, "no one but the President of a nice Bank or a Golf Club, or a dead Prime Minister, can write 'memoirs' " (Norton). For a most perceptive brief discussion of the musical style, see H. Wiley Hitchcock's *Ives* in the Oxford Composers Series (Oxford paperback); Hitchcock's *Music in the United States: A Historical Introduction* (Prentice-Hall, available in paperback) also devotes a full and informative chapter to Ives. A very valuable different kind of study comes from a non-musician, a specialist in American studies, Frank R. Rossiter, whose *Charles Ives and his America* helps place the composer in a cultural context (Liveright). Two quite different views of Ives's penchant for quotation may be compared in Colin Sterne's article "The Quotations in Charles Ives's Second Symphony" (*Music and Letters*, January 1971), which takes the biographical point of view, while Dennis Marshall's "Charles Ives' Quotations: Manner or Substance?" (reprinted in *Perspectives on American Composers*, edited by Benjamin Boretz and Edward T. Cone [Norton paperback]) emphasizes the analytical side. One of the best ways for a listener to pursue the music of Ives is to recreate (as far as possible) the breadth of his musical background and his catholicity of taste. This would have been impossible even a decade ago, but the number of recordings of earlier American music of all kinds has grown enormously, spearheaded by the Recorded Anthology of American Music put out by New World Records as a Bicentennial project sponsored by the Rockefeller Foundation. And as a guide to making sense of this extraordinarily wide-ranging body of music, there is a new book by Charles Hamm, *Music in the New World* (Norton), which is one of the most readable and stimulating histories of American music ever written, and the broadest in scope: from the music of the natives who were here when the Pilgrims landed to the latest popular music and the experiments of the avant-garde, all keyed to the hundred-plus discs of the recorded anthology (which are available in most university and many public libraries). The first recording ever made of the Ives Second—Leonard Bernstein's with the New York Philharmonic—is still available and still worth getting, though it is slightly abridged and the orchestration seems to be touched up here and there (Columbia). I have not yet been able to hear the new digital recording, based on the recently published critical edition, with Michael Tilson Thomas leading the Concertgebouw Orchestra. At the time of the Ives centennial in 1974, Columbia produced a four-disc album surveying the music of Charles Ives; this included old recordings of Ives himself at the piano, singing and playing. Though the recordings are dim and noisy in the technical sense (they were privately made in Ives's home), I know of no other performances that so thoroughly capture the spirit and character of the man, replete with crusty spoken asides. They also vividly illustrate his view that the composition is never finished—he never plays the same passage twice in exactly the same way.

The Life of Johannes Brahms by Florence May, a two-volume biography that came out

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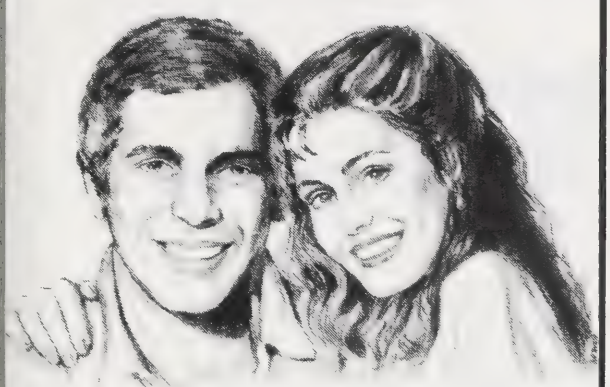
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in 1905, is still available, superb, and expensive (Scholarly). The most recent life-and-works on a more modest scale is Karl Geiringer's (Oxford). John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (U. of Washington paperback). Donald Francis Tovey's note on the Second Piano Concerto in the third volume of *Essays in Musical Analysis* is excellent (Oxford, available in paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Maurizio Pollini has recorded the B-flat concerto with Claudio Abbado and the Vienna Philharmonic (DG). Other recommended performances of this popular work include those of Leon Fleisher with the Cleveland Orchestra under George Szell (Odyssey) and of Sviatoslav Richter with the Chicago Symphony under Erich Leinsdorf (RCA).

—S.L.

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Maurizio Pollini



Pianist Maurizio Pollini is one of today's foremost musicians, equally renowned in recital, as soloist with orchestra, and as a recording artist. Mr. Pollini appears regularly with the major orchestras in his native Italy and with such world-renowned orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the London Symphony, the BBC Symphony, the Bavarian Radio Orchestra, the Hamburg Philharmonic, and the Orchestre National de France. Since his United States debut during the 1968-69 season he has appeared with the leading orchestras of North America, including the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Boston Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, the Pittsburgh Symphony, the Toronto Symphony, and others. Mr. Pollini's recent engagements have included solo appearances with the Los Angeles Philharmonic and recitals in Chicago, in New York at both Lincoln Center and Carnegie Hall, in Boston, Los Angeles, San Francisco, Ann Arbor, and Washington, D.C. European appearances have included London, Berlin, Paris, Vienna, Salzburg, Lucerne, and Edinburgh. Mr. Pollini conducted the Berlin Philhamonic for the first time at the 1979 Berlin Festival.

Maurizio Pollini's more than twenty-five recordings for Deutsche Grammophon include music of Bartók, Beethoven, Boulez, Brahms, Chopin, Mozart, Nono, Prokofiev, Schubert, Schumann, Schoenberg, Stravinsky, and Webern. His recording of the Bartók First and Second piano concertos with Claudio Abbado and the Chicago Symphony received the 1979 Grammy award for Best Classical Performance by an Instrumental Soloist with Orchestra. His recording of the Webern Piano Variations and Boulez's Second Piano Sonata won the 1979 Grand Prix International du Disque, and his recording of the late Beethoven sonatas has received the Deutscher Schallplattenpreis, the Prix Caecilia, Bruxelles, and "Gramophone" magazine's award for the Best Instrumental Record of 1977.

Born in Milan in 1942, Mr. Pollini studied piano and composition at the Giuseppe Verdi Conservatory; his teachers included Lonatti and Vidusso. At the age of eighteen he was first-prize winner at the prestigious Warsaw Chopin Competition, the first artist from the West to achieve that honor. Mr. Pollini made his first Boston Symphony appearances in November 1970 playing the Prokofiev Third Piano Concerto under the direction of Seiji Ozawa. He has since returned to perform Mozart's A major concerto, K.488, the Brahms First Piano Concerto, and, most recently, in March 1981, the Bartók Piano Concerto No. 1.

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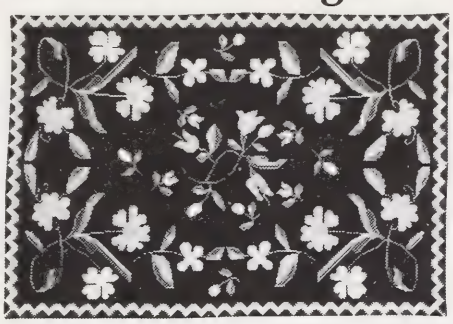
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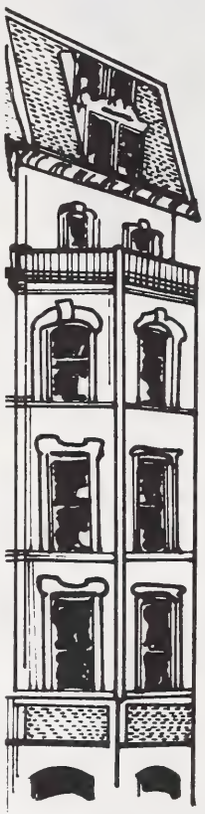
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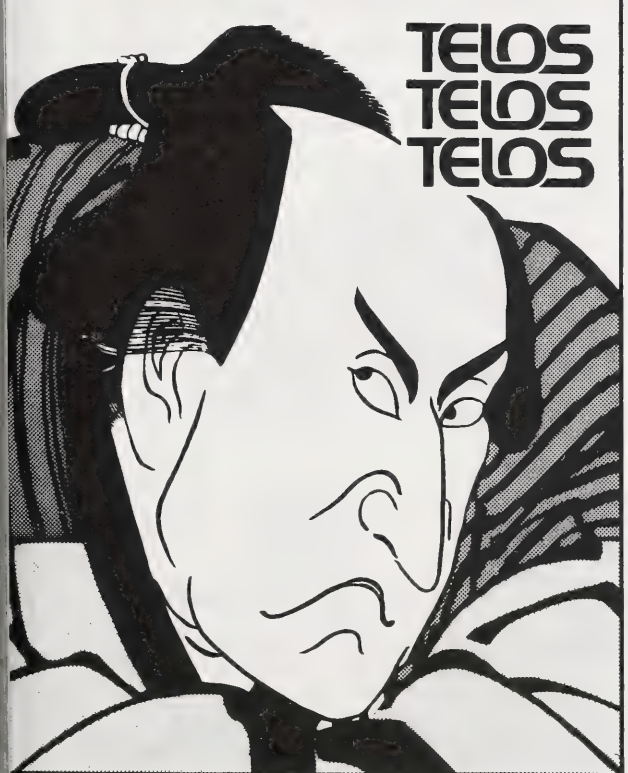


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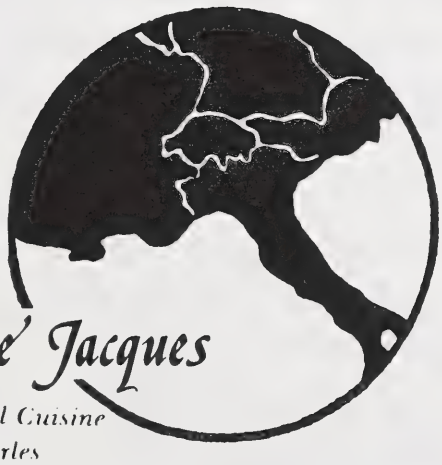
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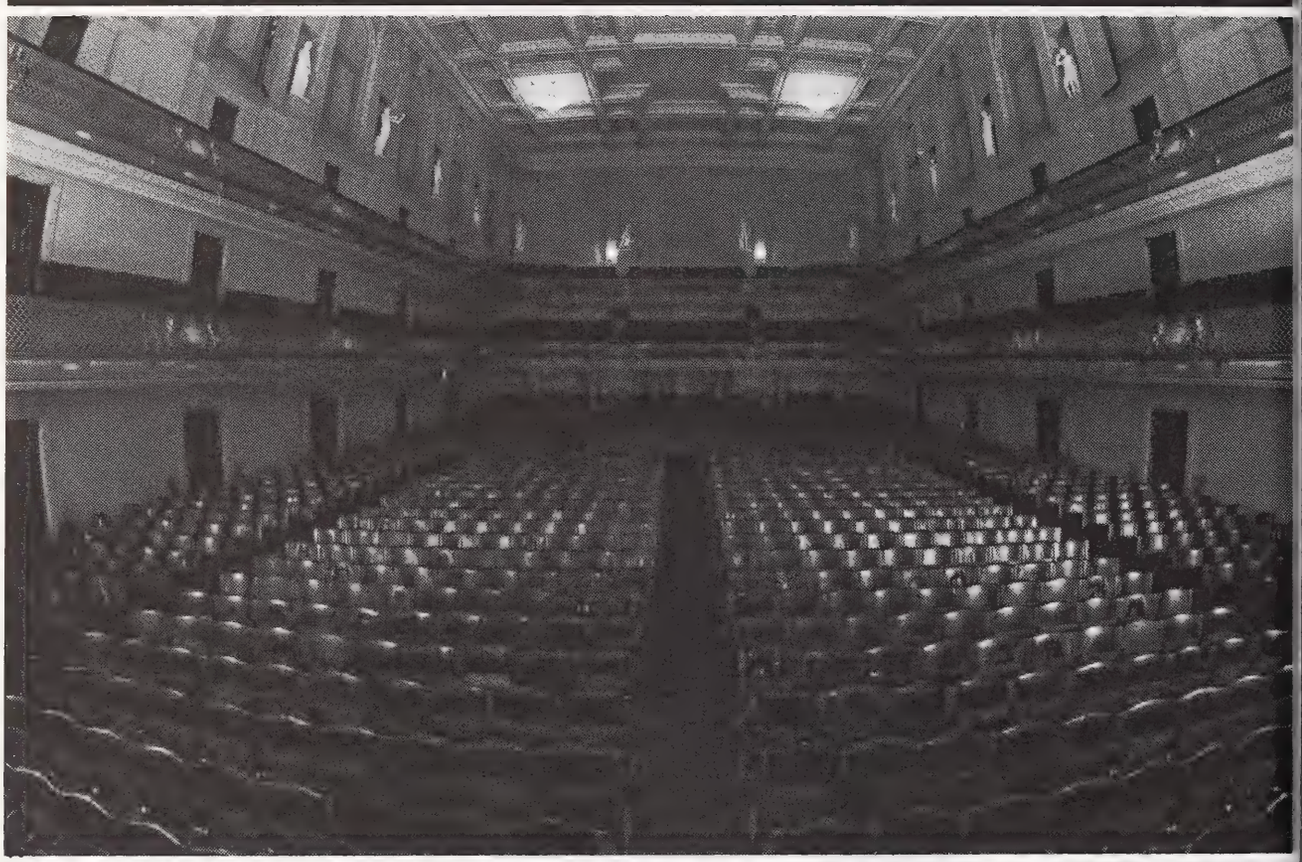
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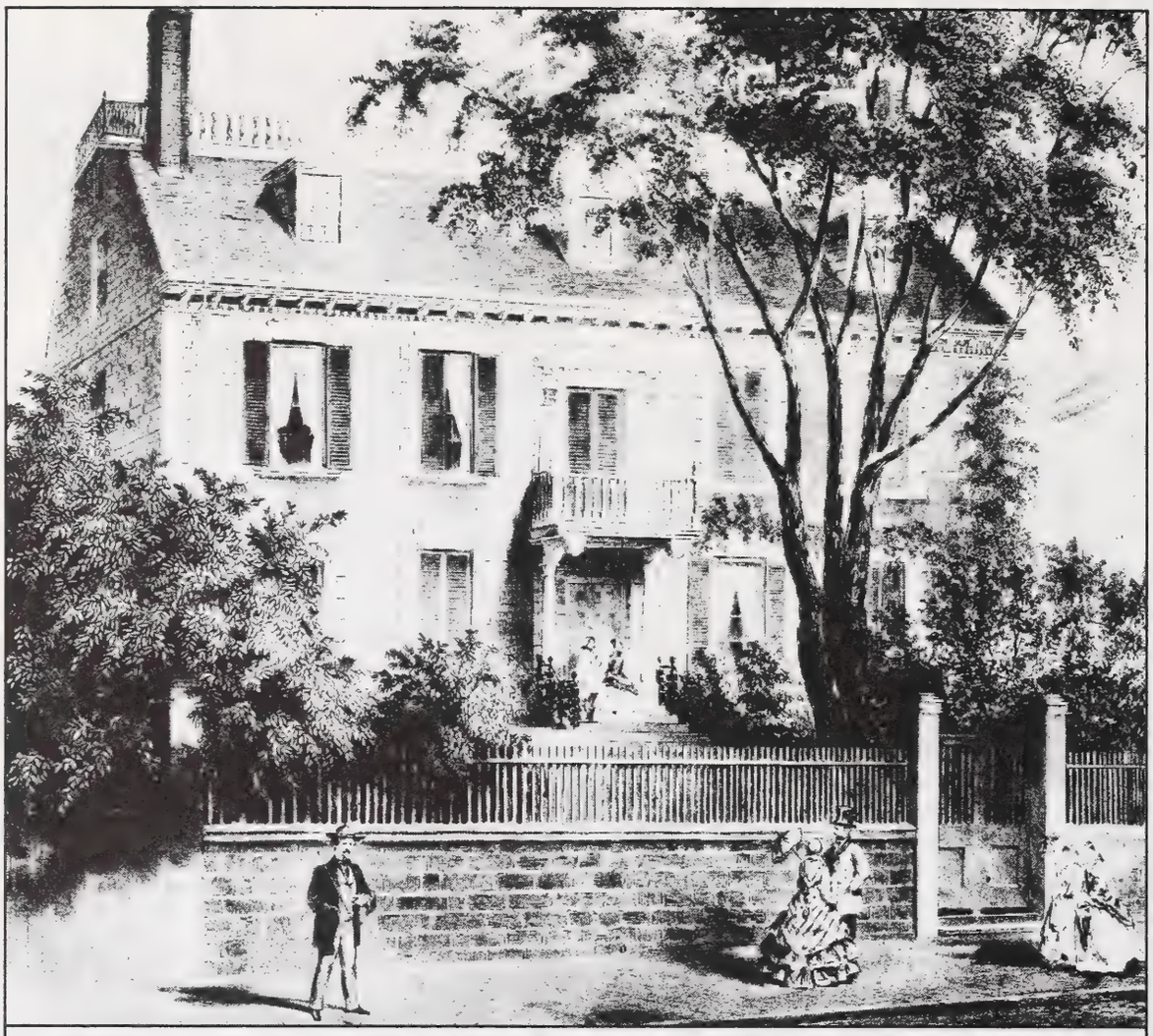
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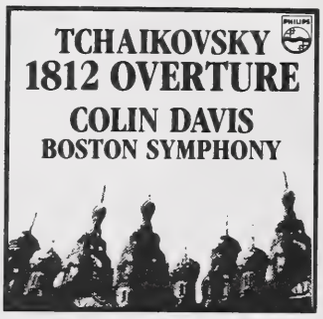
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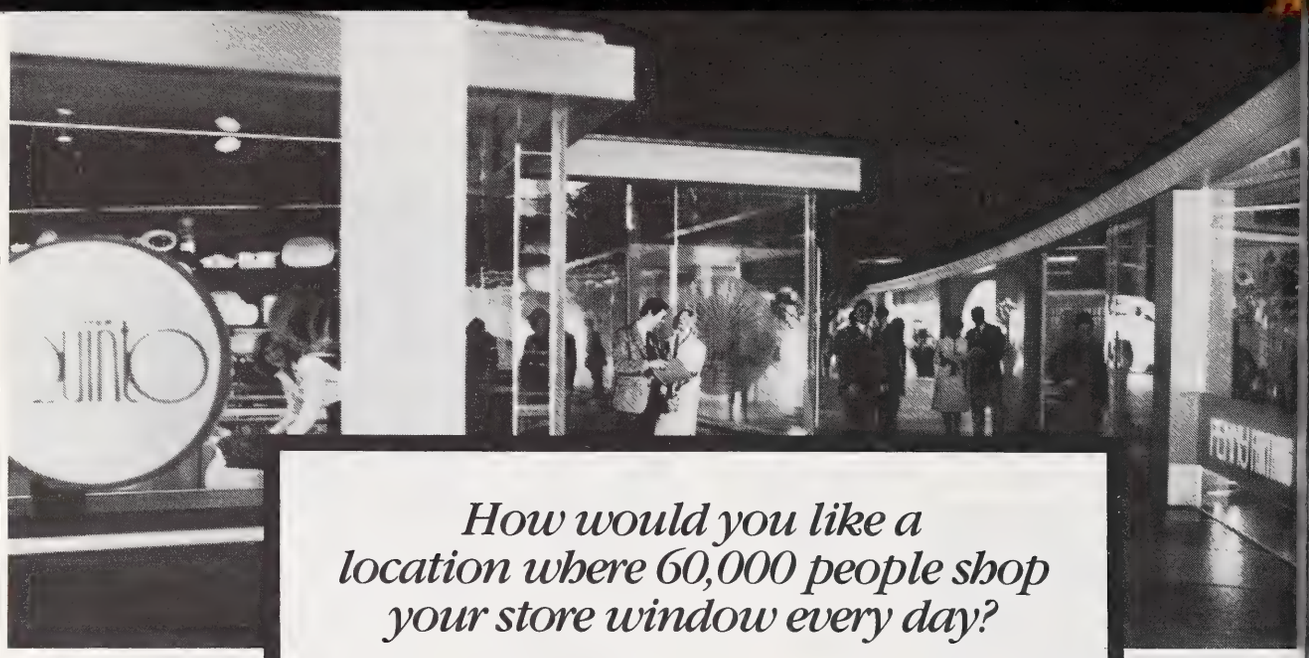
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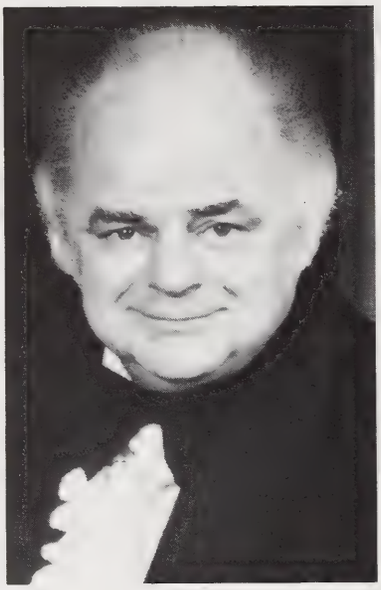


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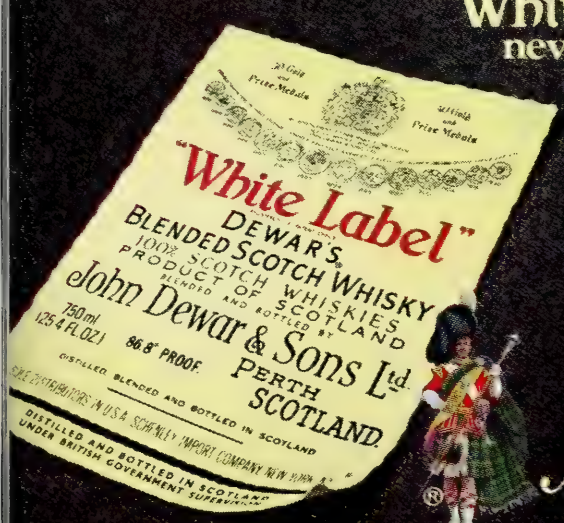


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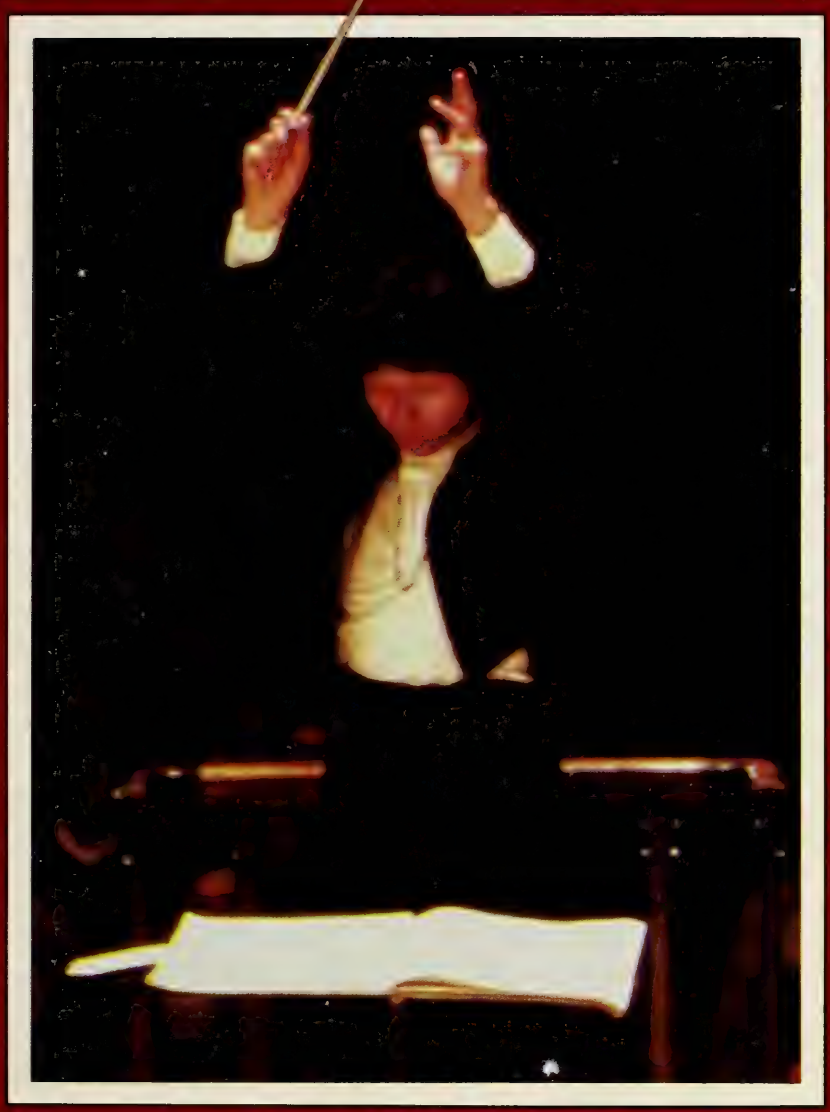
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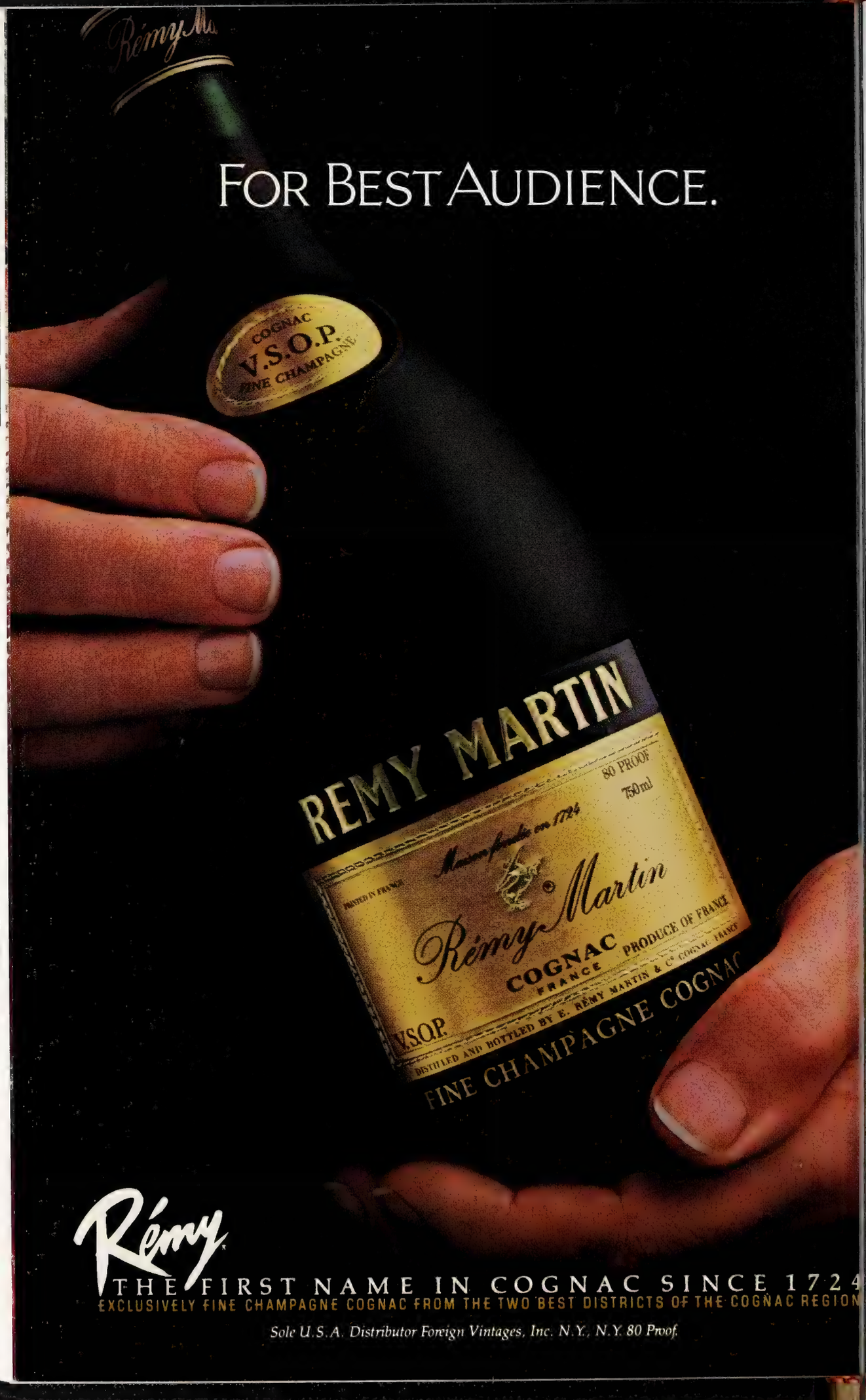
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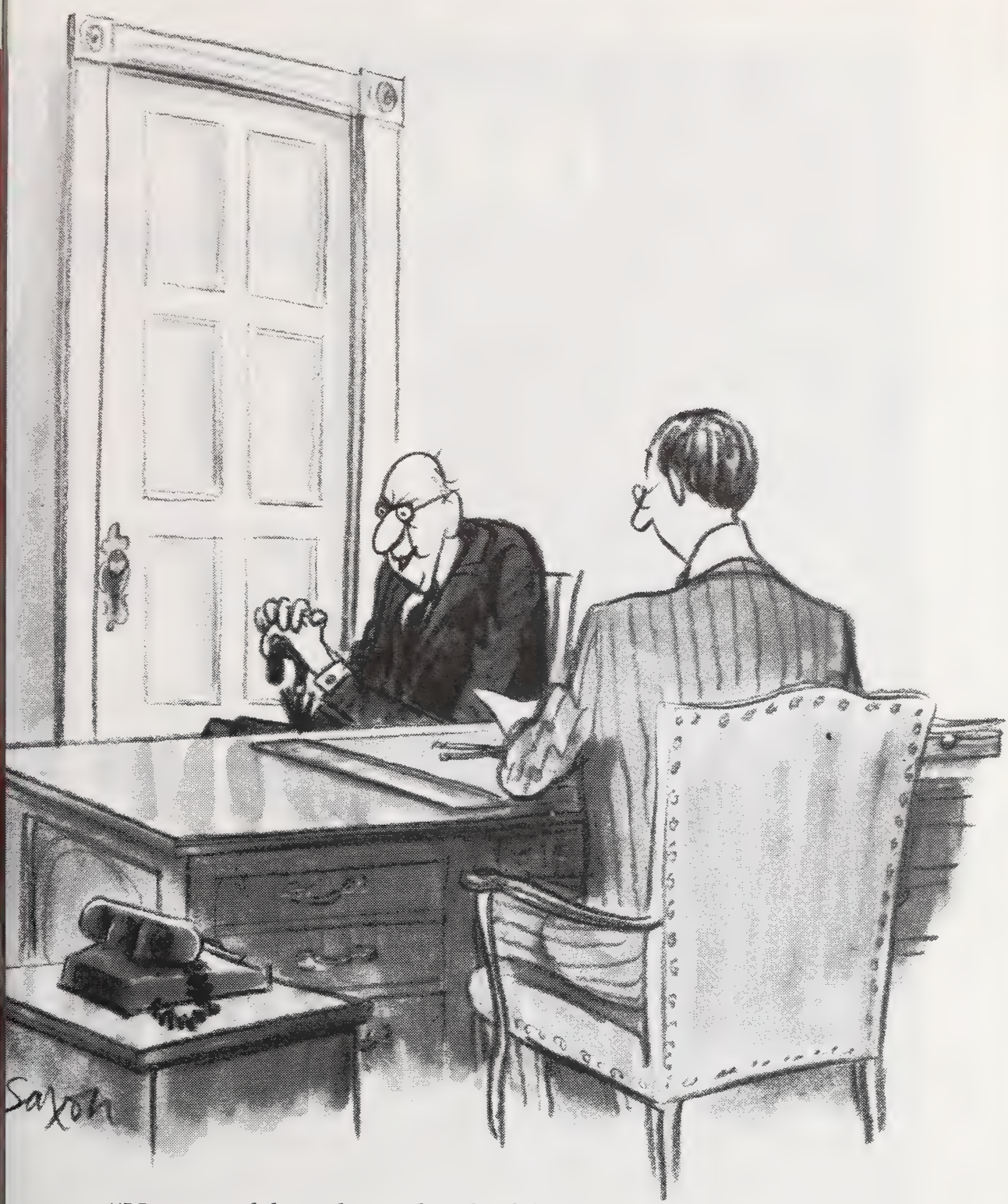
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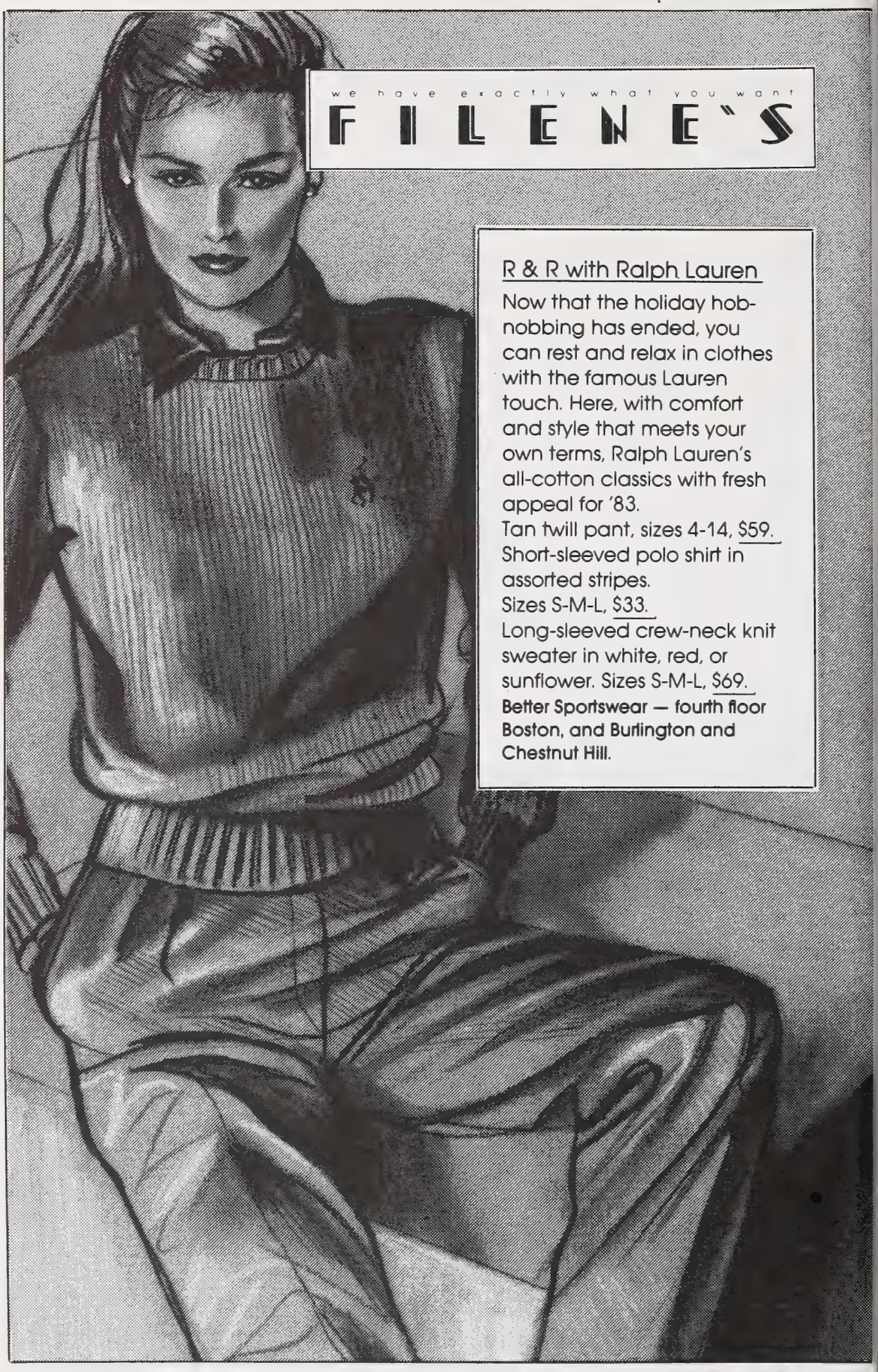


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A Record-Breaking 1983 BSO/WCRB Musical Marathon!!

The 1983 BSO/WCRB Musical Marathon, which took place Friday, 11 March, Saturday, 12 March, and Sunday, 13 March, raised a total of $337,852 for the Boston Symphony Orchestra and the Boston Pops—the highest amount ever raised in the thirteen years the Marathon has been held. The total figure represented a twenty percent increase over the $279,918 raised last year and far exceeded this year's goal of $300,000.

The Marathon's highest premium—$50,000 for an evening performance by the Boston Pops under the direction of Conductor John Williams—was bought by the Met Center in Boston. This news was announced by Mary Louise Cabot, Chairman of the Special Events Committee and a Trustee of the Met Center, and by Joseph M. Hobbs, President of the Met Center, during the special Marathon telecast broadcast by WCVB-TV-Channel 5 on Sunday evening, 13 March. This was the first time this premium has been sold, and the Pops will present a special benefit at the Met Center sometime next fall.

Marathon co-chairmen Jane Sanger and Janice Hunt expressed their appreciation to the hundreds of volunteers who helped make this year's Marathon such a resounding success. "We're so very grateful for the generous support of everyone who made pledges to the Marathon. And the Marathon would not be possible without the tireless effort of more than six hundred volunteers who donated many months to make this year's Marathon the most successful ever," said Ms. Sanger. Echoing this sentiment, Janice Hunt also thanked Richard L. Kaye and the entire staff of WCRB for their many months of preparation and inspirational ideas. "WCRB makes the Musical Marathon possible," she said.

1983-84 BSO Subscription Information

Information about the Boston Symphony Orchestra's 1983-84 subscription season will be available within the next few weeks. Current subscribers will receive full program and renewal information in mid-April. Non-subscribers may request program and subscription information also around that time; all subscription orders from new subscribers will be filled in order of arrival after current subscribers have been accommodated.

The Junior Council's Symphony Bark

The Symphony Bark is a miniature bar of deep rich chocolate candy with whole toasted almonds molded with the BSO colophon and wrapped in gold foil. The sale of the bark as well as the ever-popular Symphony Mint is made from a table in the Massachusetts Avenue corridor of Symphony Hall near the elevator. All proceeds from this effort, which is staffed by Junior Council volunteers, go to the benefit of the Boston Symphony Orchestra.

To encourage use of the Symphony Bark as a delightful addition to your favorite child's

Easter basket, we have reduced the price of the Symphony Bark from $9 to $8 per box until Easter.

In addition to sales in the Hall, we also have mail order forms available which you can use to have the Symphony Mint or Symphony Bark sent to your favorite person, arriving on any date you specify.

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who undertake a variety of fundraising activities on behalf of the orchestra. New members are admitted in September, January, and May. Membership inquiries are most welcome and may be directed to the Membership Chairman through the Friends' Office in Symphony Hall, (617) 266-1492.

BSO on WGBH

Live interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica*. Coming up on Monday, 4 April at 11, conductor Vittorio Negri, who leads an all-Vivaldi program with the BSO in late March/early April; and on Friday, 15 April at 11, composer Peter Lieberson, whose Piano Concerto written for the BSO's hundredth birthday will have its world premiere with soloist Peter Serkin on 21 April.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

BSO Members in Concert

The contemporary chamber music ensemble *Collage* presents the fourth concert of its Tenth Anniversary Season at Sanders Theater in Cambridge on Monday, 4 April at 8 p.m. The program includes music of Consoli, Coban, Wyner, and Rands. BSO members of *Collage* are Joel Moerschel, cello, Ann Hobson Pilot, harp, Joel Smirnoff, violin, and Frank Epstein, percussion, who is also music director. For further information, call 232-1359. The concert will be preceded by a discussion with composer Yehudi Wyner.

BSO violinist Cecylia Arzewski will perform three recitals in April: on Sunday, 3 April at 3 p.m. in Warwick Community College in Rhode Island; on Monday, 11 April at 7:30 p.m. at the Berkshire School in Sheffield, Massachusetts; and on Thursday, 28 April at 11 a.m. at the Wentworth Institute in Boston.

The Boston Artists' Ensemble will close its 1982-83 subscription season at the Longy School of Music, 27 Garden Street, Cambridge, on Tuesday, 12 April at 8 p.m. The program will include Beethoven's *Archduke* Trio and Dvořák's Trio in F minor. The performers are Arturo Delmoni, violin, Jonathan Miller, cello, and Andrew Wolf, piano. Single tickets at $6 will be available at the door; all seats are unreserved. For additional information, call 277-2705 or 367-1380.

BSO cellist Ronald Feldman will conduct the Mystic Valley Chamber Orchestra on Saturday, 23 April at 8 p.m. at Arlington Town Hall, and on Sunday, 24 April at 4 p.m. at Sanders Theater in Cambridge. The program will include the Brahms *Tragic* Overture,

the Divertimento from *The Fairy's Kiss* by Stravinsky, and the Beethoven Violin Concerto. Marylou Speaker Churchill, principal second violinist of the Boston Symphony Orchestra, will be soloist in the concerto. Tickets are available at the door, and all seats are unreserved. For further information, please call 332-4210.

The Francesco String Quartet will close its 1982-83 subscription season on Sunday, 1 May at 3 p.m. at the Longy School of Music in Cambridge. The program will include music of Haydn, Bartók, and Beethoven. Tickets are $7, and seats are unreserved. For further information, call 862-0995. The quartet includes BSO violinists Bo Youp Hwang and Ronan Lefkowitz, violist Robert Barnes, and cellist Joel Moerschel.

The North Shore Philharmonic under Music Director and Conductor Max Hobart gives its final concert of the season at Salem High School Auditorium on Sunday, 15 May at 7:30 p.m. The program includes "Ode to Lord Buckley," Concerto for Alto Saxophone by David Amram, and the Brahms Symphony No. 4. Kenneth Radnofsky will be soloist in the concerto, which was written for him by the composer.

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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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Concertmaster
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Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

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Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
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Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair

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Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
* Betty Benthin
* Lila Brown
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Cellos
Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller

Basses
Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes
Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

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Harold Wright
Ann S.M. Banks chair

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Peter Hadcock
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Bass Clarinet
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Sherman Walt
Edward A. Taft chair

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Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets
Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

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Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
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Chester Schmitz
Margaret and William C. Rousseau chair

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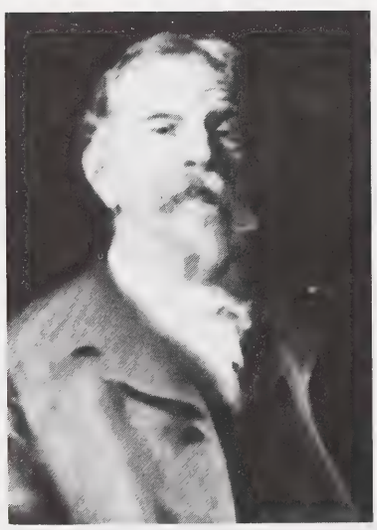
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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

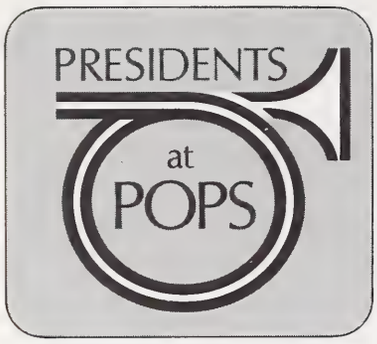
Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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Andante molto: Gloria Patri
Andante—Allegro: Sicut erat in principio

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VIVALDI — "Beatus vir" (Psalm 111, Vulgate), RV 597, in C, for two sopranos, contralto, tenor, bass, two choirs, two orchestras, and two continuos

Allegro moderato: Beatus vir
Allegro non molto: Potens in terra
Antiphon: Allegro: Beatus vir
Allegro [comodo]: Gloria et divitiae
Antiphon: Allegro: Beatus vir
Andante molto: Exortum est in tenebris
Allegro: Jucundus homo
Antiphon: Allegro: Beatus vir
Andante molto: In memoria aeterna
Antiphon: Allegro: Beatus vir
Allegro: Paratum cor ejus
Largo e spiccato—Presto: Peccator videbit
Antiphon: Allegro: Beatus vir
[Allegro moderato e maestoso]: Gloria Patri

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Introduction to "Dixit Dominus," RV 636, in G, for soprano, string orchestra, and continuo

Allegro: Canta in prato
Recitativo: Sacra fulgescit nobis
Allegro: Avenae restrictae sinceri

MARGARET MARSHALL, soprano

"Dixit Dominus" (Psalm 109, Vulgate), RV 594, in D, for two sopranos, contralto, tenor, bass, two choirs, two orchestras, and two continuos

Allegro: Dixit Dominus
Largo: Donec ponam inimicos tuos
Allegro: Virgam virtutis tuae
Andante: Tecum principium
Adagio—Allegro: Juravit Dominus
Allegro: Dominus a dextris tuis
Largo: Judicabit in nationibus
Andante: De torrente
Allegro: Gloria Patri
Allegro: Sicut erat in principio

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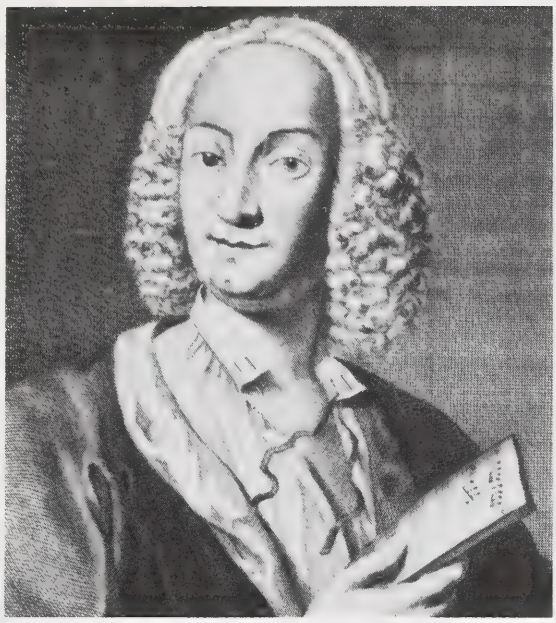
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Antonio Vivaldi
Domine ad adiuvandum me, RV 593
Beatus vir, RV 597
Introduction to *Dixit Dominus*, RV 636
Dixit Dominus, RV 594



Antonio Lucio Vivaldi was born in Venice, Italy, on 4 March 1678 and died in Vienna, Austria, on 28 July 1741. The dates of composition of his various pieces of sacred music are unknown, as are the dates of first performance, though it is presumed that some of them, at least, were intended for the musicians of the state-supported orphanage, the Pio Ospedale della Pietà, where he was at various times director and teacher. They may come from the years 1713 to 1719, when there was no one else at the Pietà with the specific responsibility of composing sacred vocal music. These are the first performances by the Boston Symphony Orchestra. String orchestras are required for all four works on this program, with the addition of two oboes and a bassoon to "orchestra I" in "Beatus vir," and two trumpets to "orchestra I" in Dixit Dominus." Two positive organs are required in "Domine ad adiuvandum me," "Beatus vir," and "Dixit Dominus"; the organists at these performances are James David Christie and John Finney. The continuo bassoonist at these concerts is Matthew Ruggiero.

For a time in the eighteenth century and again in our own day (following a century's hiatus), Antonio Vivaldi became the most famous and influential Venetian composer of the Baroque era, largely on the strength of his many hundreds of concertos, which established a style and a flexible form that other composers were able to use for decades. But the rest of his output was almost totally forgotten, and by the time of his death even the concertos were beginning to fall into an abyss of oblivion from which they began to emerge almost by accident as a by-product of Bach research in the nineteenth century. The discovery that J.S. Bach had taken Vivaldi seriously enough to copy out entire works and to rework some of his violin concertos for keyboard and orchestra caused a generation of late nineteenth-century scholars to view Vivaldi in a slightly more respectful light.

Still, for some time it was impossible to study his work as a whole; the only generally available compositions were the concertos and other instrumental works that had been published in the composer's lifetime. But a pair of remarkable discoveries in the 1920s established Vivaldi's claim as a composer of far greater range and variety than anyone had guessed. In 1926 the National Library of Turin asked a music historian named Alberto Gentili to look over a music collection that was about to be sold by the Salesian monks of the Collegio San Carlo in Monferrat. Of the ninety-seven volumes of musical manuscripts, fourteen turned out to consist almost entirely of music by Vivaldi. Gentili, eager to obtain the collection for the Turin Library, found a local magnate, Roberto Foà, who was willing to buy the collection as a memorial to a son he had lost.



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No sooner had the collection arrived in Turin than the scholars who examined the manuscripts realized that it comprised just half of a larger collection that had at some time been split up, perhaps in an estate that had been divided between two heirs. Gentili managed to trace the ownership of the collection back to a marquis named Marcello Durazzo and to locate his nephew, who was still alive. By extraordinary good fortune, the younger Durazzo still held on to the remaining half of the collection. It was purchased by the Turin Library in 1930 with the aid of another local magnate, Filippo Giordano, who also contributed them in memory of a deceased son.

The manuscripts now known as the Foà-Giordano collection turned out to be a priceless trove: they contained hundreds of Vivaldi works that were totally unknown, including the scores of seventeen complete operas and large fragments of three others, and a substantial amount of sacred music, a genre that was otherwise almost totally lacking in the composer's output. Most of the works in these manuscripts are written in Vivaldi's own hand. (Such is the case with each of the four works on the present program; all were unknown before the discovery of the Foà-Giordano manuscripts, and all survive in that collection in the composer's autograph.) Scholars now believe that the collection was probably the composer's own personal library of his own works, kept on hand as a source from which manuscripts might be copied or as a basis for new works, which might be required in a hurry.

Vivaldi was fortunate to grow up in the Italian city with the richest musical tradition of his day. His father was a violinist, though he had apparently started life following *his* father's trade as a baker; he also apprenticed as a barber. But by the time Antonio was born, music was the father's full-time profession. He had been hired as a violinist at St. Mark's under the surname Rossi ("Red"), which suggests that the nickname later given to his son, "*Il prete rosso*" ("The red priest"), came from the hair color, so striking in northern Italy, that was genetically dominant in the family. From childhood he suffered from a "tightness of the chest" which has been variously interpreted as asthma or angina pectoris. The fragility of his health required an entourage devoted to his care, but it did not prevent him from undertaking extensive tours during the years of his greatest fame under traveling conditions that we would find daunting.

Vivaldi was tonsured at age fifteen and ordained a priest in March 1703, but for some



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reason—his ill health and complete absorption with music have both been suggested—he ceased saying Mass almost immediately and had little or no experience in a pastoral capacity. His musical training and interest were distinctly secular. In September of 1703 he joined the staff of the Pio Ospedale della Pietà as violin teacher and later as concert director. The institution was one of four charitable, state-run orphanages for girls in Venice. The residents were given special training in music, and their frequent concerts were a high point in the Venetian social and artistic season. (Of course, the emphasis on musical training at these orphanages was not brought about solely from artistic motives on the part of the government, but rather to assure that the girls, when they came of age, could attract a husband who might support them and take them off the public rolls. Nonetheless, at least some of them became professional musicians in their own right.)

Sacred music was regularly performed at the Pietà, along with every kind of instrumental music. But during Vivaldi's first years there, the task of composing what was needed for liturgical purposes fell to the choirmaster, Francesco Gasparini. He was supposed to produce at least two Mass and Vesper settings each year (one for Easter, one for the feast of the Visitation of the Blessed Virgin, to whom the Pietà was dedicated), two motets a month, and a variety of miscellaneous pieces for individual occasions such as funerals. In April 1713, Gasparini went on sick leave, obtaining permission to leave his post for six months, but promising to compose the new works that would be required during that time. He apparently failed to keep this promise. In fact, he seems to have used his leave to look for a new position, since he settled permanently in Rome soon after. The choirmaster who took over in the meantime, Pietro Dall'Oglio, was not a composer. The natural result was that Vivaldi was called upon to supply the necessary new music.



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He must have enjoyed a considerable success, because in June 1715 the governors of the Pietà voted him a special payment of 50 ducats—the equivalent of ten months' salary—for his work in composing "a complete Mass, a Vespers, an oratorio, over 30 motets, and other works." The choir was not again to be directed by a composer until February 1719, so Vivaldi probably filled in the gap during the entire six-year period. Later on he may have written other sacred compositions during those brief periods between choirmasters; such gaps occurred from March to May 1726, in September 1737, and in August 1739.

But he did not restrict his composition of sacred works solely to the Pietà. He received outside commissions for sacred works, too, though many of the pieces that must have been composed are no longer extant. Yet we do know that he wrote an Italian oratorio on *The Adoration of the Three Kings* and a *Te Deum* to be performed at the residence of the French ambassador in Venice to celebrate the birth of twin daughters to Louis XIV. Several miscellaneous sacred works that have been located in libraries in Poland and Czechoslovakia may have been commissioned by Vivaldi's patrons and admirers in northern Europe.

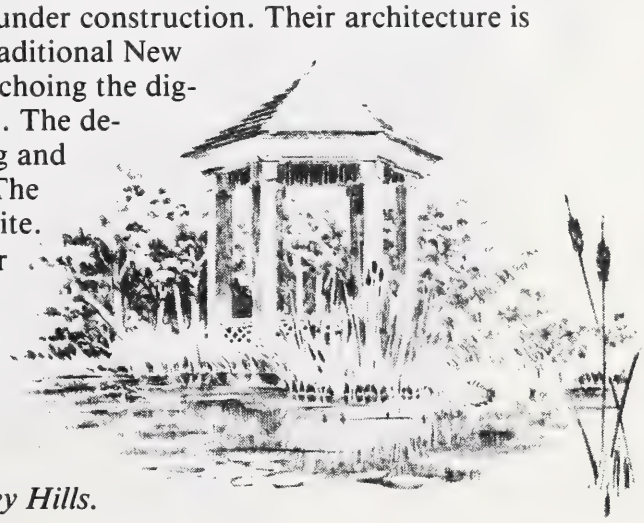
There is very little evidence to indicate when and for whom the particular sacred works on the present program were composed. The *Beatus vir* and the *Dixit Dominus* both call for an independent bass voice, which suggests that they were not composed for the Pietà. If the bass and tenor sang only in the full choral sections, one could assume, as some Vivaldi specialists do today, that in the original performances, *all* the choral parts from soprano to bass were sung by the girls of the institution, with the bass parts sung an octave higher than written. The real bass line would be sounded on the instruments—cellos and double basses—that play along with the vocal parts, a kind of octave-doubling

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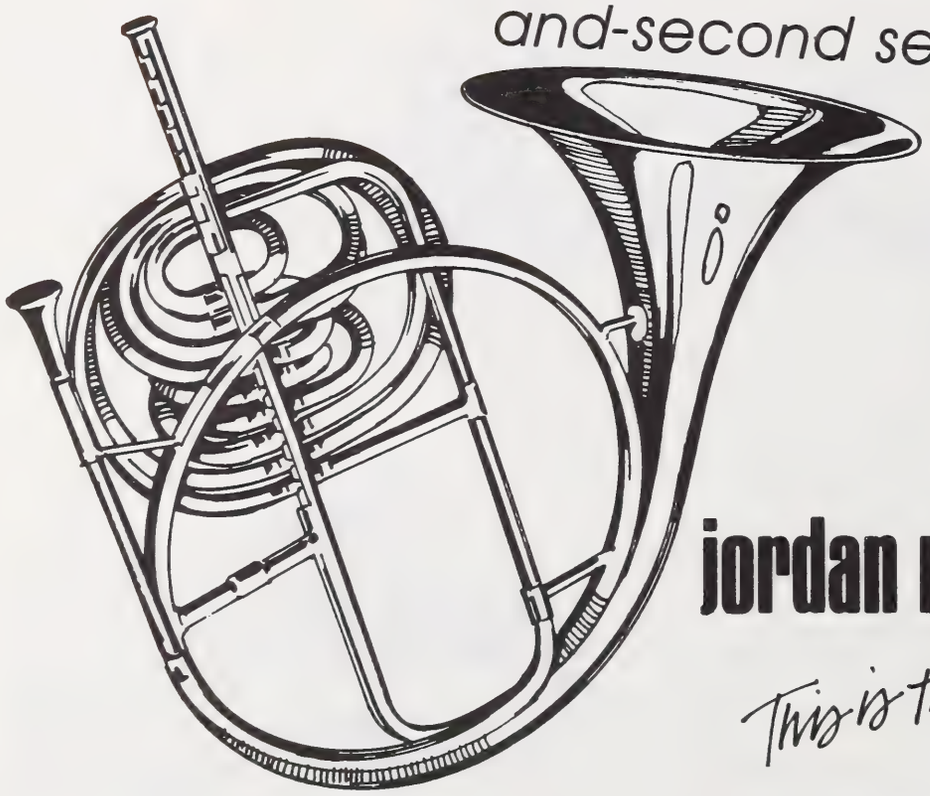
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that Vivaldi is very fond of. But an independent bass line would require a male singer in order for the music to be heard in the proper register, and it is almost inconceivable that the mixture of men and women would have been possible in the rigid world of the Pietà.

Even the layout for double chorus—a popular Venetian device for centuries—does not guarantee that these works were composed for Venice. Composers had learned from the Venetians long before how to pull that trick, and by the early seventeenth century polychoral structure was as popular—and as brilliantly handled—in the Dresden of Heinrich Schütz as it was in the Venice of Giovanni Gabrieli and Claudio Monteverdi. And certainly by Vivaldi's time it was part of the common musical stock-in-trade all over Europe. Like those older polychoral compositions, these sacred works of Vivaldi are designed for two *"cori,"* a word that must not simply be taken to mean "choruses." It actually refers to any kind of group, vocal or instrumental, so that each half of the divided orchestra can be (and is) referred to as *"Primo coro"* and *"Secondo coro."*

Vivaldi's liturgical compositions are most frequently settings of texts from the Psalms. These texts form the heart of that portion of the liturgy known as the Office (the services that originally, in monastic establishments, were to take place roughly every three hours around the clock); they are entirely separate from the Mass, which has different musical



Portrait of a musician, now identified as probably Vivaldi, by an anonymous artist

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requirements. In the secular world, outside the monasteries, the one Office service that remained most frequently celebrated was Vespers. It is not, therefore, surprising that most Psalm settings of the Baroque era were intended for Vespers services. Vespers begins with a versicle chanted by the celebrant: *"Deus in adiutorium meum intende."* The response to this from the choir is *"Domine ad adiuvandum me festina,"* followed by the lesser Doxology *("Gloria Patri").* Vivaldi's setting of this text (RV 593),* for soprano solo with two vocal choirs and two groups of instruments, was surely intended to open a Vespers service. He has chosen to divide the versicle and the Doxology into three separate movements. Of these, the first particularly captures the urgency of the word *"festina"* ("make haste"). The second movement omits the filling-in part of the continuo from both instrumental ensembles, a device that is especially effective in Baroque music because it is so rare. (It also looks forward to the eventual demise of the continuo by the end of the century.) The soprano solo is the thread connecting the two opposing

*The almost incredible scope of Vivaldi's compositional output, and the fact that new works keep being discovered, have caused perpetual headaches for scholars trying to survey what he wrote. There are at least five different systems for referring to Vivaldi's works; this means that one must constantly translate from one numbering system to another in order to determine what piece is under discussion. The newest catalogue by Danish scholar Peter Ryom is by far the most complete, accurate, and rational; its numbers are cited as "RV" (for *"Ryom-Verzeichnis"*) to distinguish it from the "R" numbers of the long-outdated Rinaldi catalogue. More recent listings, which are still frequently used, were prepared by Pincherle and Fanna (prefixed by "P" and "F" respectively), but both have errors and gaps. Moreover they deal only with the instrumental music, completely omitting roughly 50 operas, 45 cantatas and *serenate*, a half-dozen oratorios, and nearly 60 sacred compositions. Since Ryom conveniently provides an appendix with tables to translate all the other systems into his own, and since his does include the complete range of Vivaldi's work, there is really no longer any reason to use anything other than the "RV" numbers.

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instrumental ensembles. The last movement is given more weight, as befits a conclusion, with a massive introduction leading to a fugal finish.

Vivaldi composed at least two settings of "*Beatus vir,*" one for soprano solo and orchestra in a single long movement (RV 598), and the other for the full panoply of double chorus, orchestra, and soloists. This larger work is divided into a number of movements following the Biblical text. In addition to this, Vivaldi brings back the opening lines of the text five times in a musical refrain that he labels "antiphon." The variety of texture and sonority from one movement to the next is extraordinary.

The solo sections are stylistically linked to the world of opera in vocal display and in their passion for translating individual words into concrete musical expression. One amusing example occurs in the fifth movement, "*Jucundus homo,*" where the word "*commovebitur*" ("he shall be moved") generates an extended vocal run that, without any doubt, *moves.* But concentration on the individual word overlooks the sentence as a whole, which is in the negative: "he shall *not* be moved"! Of course, Vivaldi is by no means alone in the technique of translating individual words—even against the meaning of the whole sentence: the practice goes well back into the sixteenth century to many of the great madrigal composers, who showed off their virtuosity with strings of such examples of "word painting."

It is not entirely certain that the Introduction to *Dixit Dominus* (RV 636) was intended to precede this particular setting of the Psalm text (RV 594), but it is at least a possibility. The case for a connection would be strengthened if the Introduction and the Psalm setting were in the same key, but they are in closely related keys (G major and D major respectively). The text of the Introduction comes as a surprise in that it is not Biblical. In



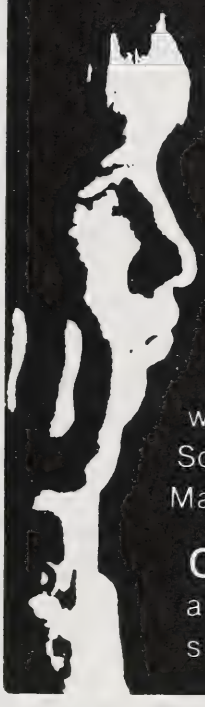
fact, its beginning is so full of Arcadian references that it sounds more like a Virgilian eclogue than the preface to a Psalm to be sung in a Christian church service. Philomela represents the nightingale, whose song is transmuted into warbling violins. Gradually the nature imagery takes on a function more familiar in religious art—that of calling mortals to recognize and exult in the beauty of creation.

Following this invocation to sing the *Dixit Dominus,* Vivaldi's actual setting of the Psalm text begins with massive chantlike phrases over an active orchestra line. The second movement, like certain passages in *Beatus vir*, ranges from active imitative textures to bold unisons. Again the sonorities from movement to movement are selected with an ear to striking contrasts, and the words are painted with, at times, almost palpable concreteness (as in the "torrent" of the eighth movement, *"De torrente in via bibet").* The *"Gloria Patri"* returns to the material of the opening movement; this serves the double function of providing a small recapitulation and making a musical-textual pun, using the words "as it was in the beginning" to suggest the musical beginning of the composition. That device became something of a commonplace in large compositions that end with the *"Gloria Patri";* the most famous example is to be found in J.S. Bach's *Magnificat* in D. Despite the division of choral and instrumental forces into two *cori*, it is the instruments that generally echo one another in the antiphonal effects so beloved of earlier Venetian composers. As for the voices, Vivaldi prefers to avoid facile echoing and to treat them as a more complex, eight-part choral unit, which can and does bring matters to a particularly sonorous conclusion.

—Steven Ledbetter

Texts and translations begin on page 33.

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Domine ad Adiuvandum Me

(Psalm 69:2 [Vulgate]; 70:2 [King James] with Doxology)

1. Domine ad adiuvandum me festina.	Lord, make haste to help me.
2. Gloria Patri,	Glory be to the Father,
gloria et Filio et Spiritui Sancto.	glory to the Son and to the Holy Spirit.
3. Sicut erat in principio	As it was in the beginning,
et nunc et semper	is now, and ever shall be,
et in saecula saeculorum.	world without end.
Amen.	Amen.

Beatus Vir

(Psalm 111 [Vulgate]; 112 [King James] with Doxology)

1. Beatus vir qui timet Dominum,	Happy is the man who fears the Lord
in mandatis ejus volet nimis.	and finds great joy in his commandments.
2. Potens in terra erit semen ejus,	His descendants shall be the mightiest in the land,
generatio rectorum benedicetur.	a blessed generation of good men.
Beatus vir...	*Happy is the man...*
3. Gloria et divitiae in domo ejus,	His house shall be full of wealth and riches,
et justitia ejus manet in saeculum saeculi.	righteousness shall be his forever.
Beatus vir...	*Happy is the man...*
4. Exortum est in tenebris lumen rectis:	He is a beacon in the darkness for honest men
misericors et miserator et justus.	gracious and compassionate and good.
5. Jucundus homo qui miseretur et commodat,	It is right for a man to be gracious in his lending,
disponet sermones suos in judicio;	to order his affairs with judgment.
quia in aeternum non commovebitur.	Nothing shall ever shake him.
Beatus vir...	*Happy is the man...*
6. In memoria aeterna erit justus;	The just man shall be remembered for all time.
ab auditione mala non timebit.	He shall fear no evil tidings.
Beatus vir...	*Happy is the man...*
7. Paratum cor ejus sperare in Domino,	His heart is ready to hope in the Lord,
confirmatum est cor ejus; non commovebitur,	his heart is steadfast; it will not be shaken,
donec despiciat inimicos suos.	and in the end he will gloat over his enemies.
Dispersit, dedit pauperibus:	He gives freely to the poor:
justitia ejus manet in saeculum saeculi;	righteousness shall be his forever;
cornu ejus exaltabitur in gloria.	his brow shall be exalted in glory.
8. Peccator videbit et irascetur;	The wicked man shall see it and be angry,
dentibus suis fremet et tabescet:	and grind his teeth in despair;
desiderium peccatorum peribit.	the hopes of wicked men shall perish.
Beatus vir...	*Happy is the man...*
9. Gloria Patri et Filio et Spiritui Sancto.	Glory to the Father and to the Son and the Holy Spirit.
Sicut erat in principio et nunc et semper	As it was in the beginning, is now, and ever shall be,
et in saecula saeculorum.	world without end.
Amen.	Amen.

Introduction to "Dixit Dominus"

Canta, in prato, ride in fonte, Filomela.

laeta in monte, vox respondeat exultando,

laeta in fonte, vox respondeat exultando.

Et vox illa sit amoena,
vox laetitiae nec tua poena
gaudio turbet deplorando.

Sacra fulgescit nobis digna communi gaudio optata dies.
Gauda beate Pater coelesti gloria tua.
Vos mortales plaudite, et exultate,
et si plaudent in coelo amoeni chori gaudeat,
et omnis vivens, et semper plaudendo sacro tonari.

Avenae restrictae sinceri
fervida amoria jubila docete vos.
Vos gaudia vincite timpano et organo,

si agrestis fistula invitat vos,

ergo cantata Dixit.

Sing in the meadow, laugh by the spring, Philomela.
Let the voice echo back with joy in the mountains.
Let the voice echo back with joy in the spring.

And let this voice be pleasant,
a voice of joy, and let not your pain
cause unrest for gladness lost.

May the long-awaited day dawn with sacred rays worthy of our communal rejoicing.
Be glad, blessed Father, in your heavenly glory.
Ye mortals, applaud and rejoice,
and when the rapturous hosts in heaven applaud

may every living thing exult in the sound of the eternal sacred tribute.

Demonstrate, ye pure ones, the fervid loving acclaim of the simple flute.
Express triumphantly your joy with timpani and organ,
and when the shepherd's pipe calls you from the field,
then sing the "Dixit."

Dixit Dominus

(Psalm 109 [Vulgate]; 110 [King James] with Doxology)

1. Dixit Dominus Domino meo:
sede a dextris meis.
2. Donec ponam inimicos tuos scabellum pedem tuorum.
3. Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
4. Tecum principium in die virtutis tuae:

in splendoribus sanctorum ex utero ante luciferem genui te.
5. Juravit Dominus et non paenitebit eum:

Tu es sacerdos in aeternum secundum ordinem Melchisedech.
6. Dominus a dextris tuis:
confregit in die irae suae reges.

The Lord said to my lord,
"You shall sit at my right hand
while I make your enemies the footstool under your feet."
When the Lord from Zion hands you the sceptre,

reign in the midst of your enemies.
On the day of your power you were endowed with princely gifts.
I have borne you in the splendors of the saints before the dawn.
The Lord has sworn and will not change his purpose.
"You are a priest forever in the succession of Melchizedek."
The Lord at your right hand
has broken kings in the day of his anger.

7. Judicabit in nationibus. Implebit ruinas;	He will punish nations. He will fill up ruins;
conquassabit capita in terra multorum.	he will shatter heads over a wide expanse.
8. De torrente in via bibet, propterea exaltabit caput.	He will drink from the torrent beside the path and therefore will hold his head high.
9. Gloria Patri et Filio et Spiritui Sancto.	Glory to the Father and the Son and the Holy Spirit.
10. Sicut erat in principio et nunc et semper	As it was in the beginning, is now, and ever shall be,
et in saecula saeculorum.	world without end.
Amen.	Amen.



The interior of the Cathedral of San Marco in Venice, where Vivaldi's father played in the orchestra and for which Vivaldi himself wrote several works



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Vivaldi has been the subject of a great deal of study in recent years. Standard biographies include Marc Pincherle's (Norton paperback) and Walter Kolneder's (U. of California), though both have been to some extent superseded. The three most recent studies are all by Michael Talbot: a splendid brief survey in The New Grove, a superb volume in the Master Musicians series (Littlefield paperback), and a volume devoted to Vivaldi in the BBC Music Guides (U. of Washington paperback) which is fine on its own terms but suffers somewhat in comparison with Talbot's longer book. Vittorio Negri has undertaken an extensive recorded documentation of Vivaldi's sacred music on Philips. All four of the works on the present program are to be found on a three-record set identified as "Vols. 5, 6, & 7" with Negri conducting the English Chamber Orchestra and the John Alldis Choir; vocal soloists include Margaret Marshall, Felicity Lott, Sally Burgess, Susan Daniel, Linda Finnie, Anne Collins, Anthony Rolfe Johnson, and Thomas Thomaschke.

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Vittorio Negri



A native of Milan, Italy, Vittorio Negri studied at the Conservatory of Music in that city, where he obtained a degree in composition and conducting. He began his conducting career at the Salzburg Mozarteum as assistant to Bernard Paumgartner. Acclaimed throughout the world for his interpretations of Venetian Baroque music, Mr. Negri has made a significant contribution to contemporary knowledge of Vivaldi's vocal music, conducting the first recording of that composer's complete sacred choral music with the John Alldis Choir and the English Chamber Orchestra, and both the first modern performance (at La Scala) and the first recording (for Philips) of Vivaldi's opera, *Tito Manlio.* His award-winning Philips recording of Mozart's *Betulia Liberata* established his reputation in conducting works of the classical period and led to many engagements, including a concert and television series with the Orchestre National de France, and an invitation to develop that orchestra's Haydn and Mozart repertoire. His gifts as a Rossini interpreter were evidenced by the warm reception accorded performances of *Il turco in Italia* in Nantes, France, in December 1981. Mr. Negri's schedule takes him to the major opera houses and concert halls of the world, and he regularly participates at such international festivals as Salzburg, Orange, Flanders, Versailles, Sagra Musicale Umbra, Dresden, Montreux, and Monte Carlo. Among his numerous award-winning recordings for Philips are Cimarosa's *Requiem,* whose first modern performance he conducted at the Montreux Festival; Vivaldi's oratorio *Juditha Triumphans;* Vivaldi's complete sacred choral music; and Vivaldi concertos for various instruments with the Dresden Staatskapelle. He has also recorded the two-volume "Vivaldi at San Marco"; Vivaldi motets featuring soprano Elly Ameling; instrumental music by Vivaldi, Albinoni, and other Baroque masters; and, for CBS Masterworks, Grammy-winning recordings of music by Gabrieli. Mr. Negri makes only infrequent appearances in the United States; he made his debut with the Boston Symphony Orchestra at Tanglewood in the summer of 1981, when he conducted music of Mozart and Vivaldi. Mr. Negri is married to Georgia Schuler. He is a founding member of the Societa Italiana di Musicologia, and he speaks Italian, English, French, and German.

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Margaret Marshall



Soprano Margaret Marshall was born in Stirling and studied at the Royal Scottish Academy of Music in Glasgow; she also studied privately with Ena Mitchell and Hans Hotter. After giving concerts in Scotland, she first won international fame when she was awarded first prize at the International Competition in Munich in September 1974, resulting in many concerts throughout Europe and her London debut at the Wigmore Hall early the next year. She made her Festival Hall debut in the *St. Matthew* Passion at the English Bach Festival in June 1976, and she has by now worked with all the main orchestras in London and the provinces. She is a favorite with the Scottish National and Scottish Chamber orchestras, touring with them regularly, and she has sung with the Orchestre de Paris under Daniel Barenboim and the Berlin Philharmonic under Helmuth Rilling. She has also appeared in Milan, Amsterdam, Vienna, and nearly all the major German cities. Ms. Marshall made her Edinburgh Festival debut with Carlo Maria Giulini and the London Philharmonic in 1978, and she has appeared there each season since. Other conductors with whom she has worked include Abbado, Muti, Maazel, Marriner, Haitink, and Rozhdestvensky. She made her operatic debut in Florence singing Euridice in Gluck's *Orfeo* under Riccardo Muti's direction; he invited her back to Florence as the Countess in his first production of a Mozart opera—*Le nozze di Figaro*—in late 1979. She has since sung this role for Scottish Opera and, in November 1980, at the Royal Opera House, Covent Garden. Ms. Marshall also appeared in 1979 at the Piccolo Scala, Milan, singing the role of Lucio in Vivaldi's *Tito Manlio*. In the spring of 1980 she made her first visit to the United States, singing Euridice in Boston Symphony concert performances of *Orfeo ed Euridice* and then joining the New York Philharmonic and Zubin Mehta for Handel's *Messiah*. Now a popular recording artist, Ms. Marshall has worked for Philips, Decca, and EMI, in repertory including the Mozart C minor Mass with Neville Marriner, Vivaldi's *Tito Manlio* and Vivaldi cantatas with Vittorio Negri, and Handel's *Jephtha* and *Saul*. Last season, Ms. Marshall appeared with Scottish Opera and La Scala in Milan, in addition to engagements with various London orchestras and on tour throughout the United Kingdom with the Scottish National Orchestra.

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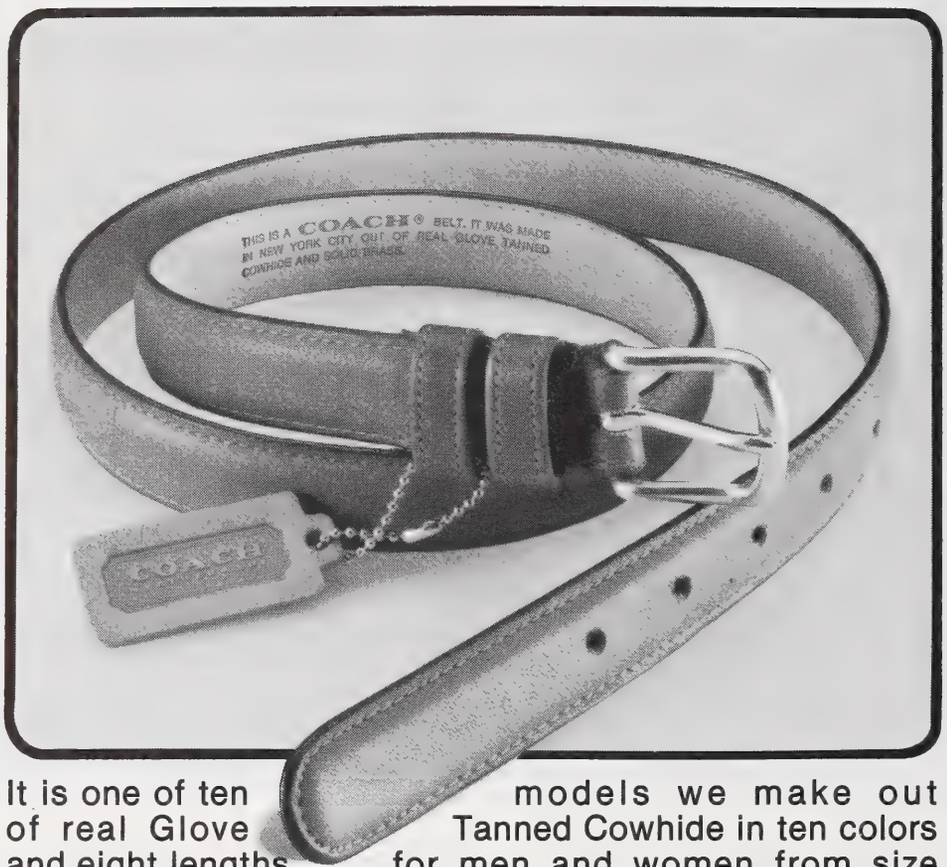


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Claudine Carlson



Mezzo-soprano Claudine Carlson tours the United States and abroad in solo recitals, as soloist with major symphony orchestras, and in opera. Highlights of her 1982-83 season include the world premiere of Alberto Ginastera's Symphony No. 2 with the St. Louis Symphony in St. Louis and at Carnegie Hall, and the United States premiere of Benjamin Britten's *Quatre Chansons françaises* with the Chicago Symphony Orchestra. She also appears with the Boston Symphony Orchestra, the Denver Symphony Orchestra, and the National Symphony, and in recital in San Francisco. Recent seasons have included the Orchestre de Paris under Daniel Barenboim, the Los Angeles Philharmonic under Carlo Maria Giulini, Bernstein's *Kaddish* Symphony with the composer and the Santa Cecilia Orchestra in Rome, the New York Philharmonic under Rafael Kubelik, the Israel Philharmonic under Barenboim, and the Chicago Symphony under Sir Georg Solti. She has also performed Bernstein's *Kaddish* Symphony with the composer conducting the National Symphony, Ravel's *Shéhérazade* on a North American tour with the Dallas Symphony, Mahler's *Das Lied von der Erde* with L'Orchestre Symphonique de Quebec, Mahler's Eighth Symphony at the Kennedy Center, and the role of Sesto in Mozart's *La clemenza di Tito* in a Mostly Mozart concert performance at Lincoln Center under Raymond Leppard. Ms. Carlson made her Metropolitan Opera debut in Debussy's *Pelléas et Mélisande* in 1977, and she has been a participant at summer festivals including those of Meadow Brook, Ravinia, and the Hollywood Bowl. Her recordings include Prokofiev's *Ivan the Terrible* and *Alexander Nevsky,* the Brahms Songs for alto, viola, and piano, Gian Carlo Menotti's *The Medium,* and music of William Grant Still. Born in France, Ms. Carlson's first artistic interest was ballet, but her vocal abilities were discovered while she was on a visit to America as a young girl. After some study in California, she came to New York to study at the Manhattan School of Music. After a year of private coaching, she won first prize in the National Federation of Music Clubs Singing Competition and the Martha Baird Rockefeller Award. She made her operatic debut at the New York City Opera as Cornelia in Handel's *Giulio Cesare,* and composer Gian Carlo Menotti chose her to sing the role of Mrs. Nolan in *The Medium* with the Opera Society of Washington, a performance recorded for CBS. She sang mezzo roles with a number of opera companies in North and Central America, meanwhile concentrating on a large concert repertoire which she has performed in Europe, Japan, the Middle East, and in Central and North America. Ms. Carlson appeared with the Boston Symphony Orchestra at Tanglewood in music of Stravinsky, Haydn, and Mozart in July 1974.

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Birgit Finnilae



A true contralto, Birgit Finnilae is in constant demand with the leading orchestras and opera houses of Europe and America, and she is often heard in recital. Among the numerous orchestras with which she has sung are the London Philharmonia, the London Symphony, the Hallé Orchestra of Manchester, the Berlin Philharmonic, the Amsterdam Concertgebouw, the Prague Symphony, the Israel Philharmonic, and the orchestras of Oslo, Stockholm, Copenhagen, Sydney, and Melbourne. On this side of the Atlantic, she has been heard with the Chicago Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic, the National Symphony, and the symphony orchestras of Detroit, Cincinnati, Baltimore, Houston, and San Francisco. Conductors with whom she has worked include Claudio Abbado, Daniel Barenboim, Sergiu Comissiona, Bernard Haitink, Rafael Kubelik, and Eugene Ormandy. Ms. Finnilae made her only previous Boston Symphony appearances in Mahler's Third Symphony under Seiji Ozawa's direction, closing the Symphony Hall season in April 1977 and the Tanglewood season that August. In recent years, her busy European schedule has included the role of Erda at London's Festival Hall in a concert version of *Das Rheingold* with the London Philharmonic under Sir Georg Solti, Bach cantatas in Sweden, recitals in Germany, Beethoven's Ninth Symphony with Carlo Maria Giulini, and a tour of Russia with the Stockholm Philharmonic under Gennady Rozhdestvensky. Previous engagements in this country have included the Second and Third Mahler symphonies with the Chicago Symphony at Ravinia, concert performances of Strauss's *Die ägyptische Helena* with Antal Dorati and the Detroit Symphony, and her Metropolitan Opera debut last season as Erda in *Das Rheingold.* A busy recording artist, she may be heard on the Angel, Philips, RCA, and Archive labels with a wide variety of orchestras and conductors and on a solo recital album made for Melodiya/Angel. Her recording of Vivaldi's *Juditha Triumphans* under Vittorio Negri's direction gained her a Grand Prix du Disque. A native of Sweden, Birgit Finnilae grew up in a musical family and began studying voice seriously in Göteborg when she was seventeen. Marriage and a new home in Finland interrupted her studies for two years until, returning to Göteborg, she resumed her studies and in 1963 made a sensational debut there that brought her to the attention of all Europe. She began coaching with Roy Henderson in London, and she was soon singing with the leading orchestras of England and the Continent and portraying the great alto roles in a number of European opera houses.

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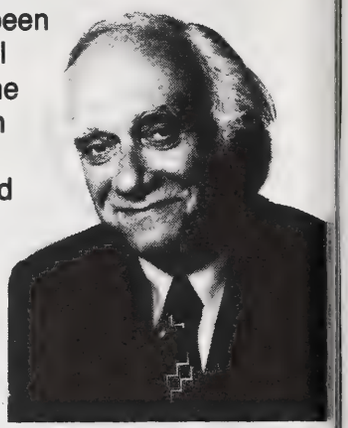
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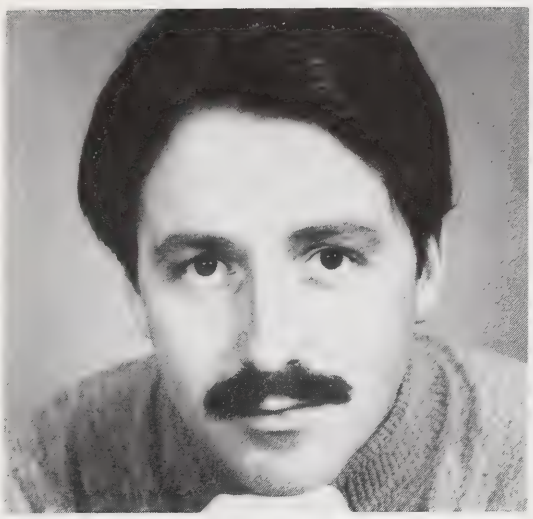
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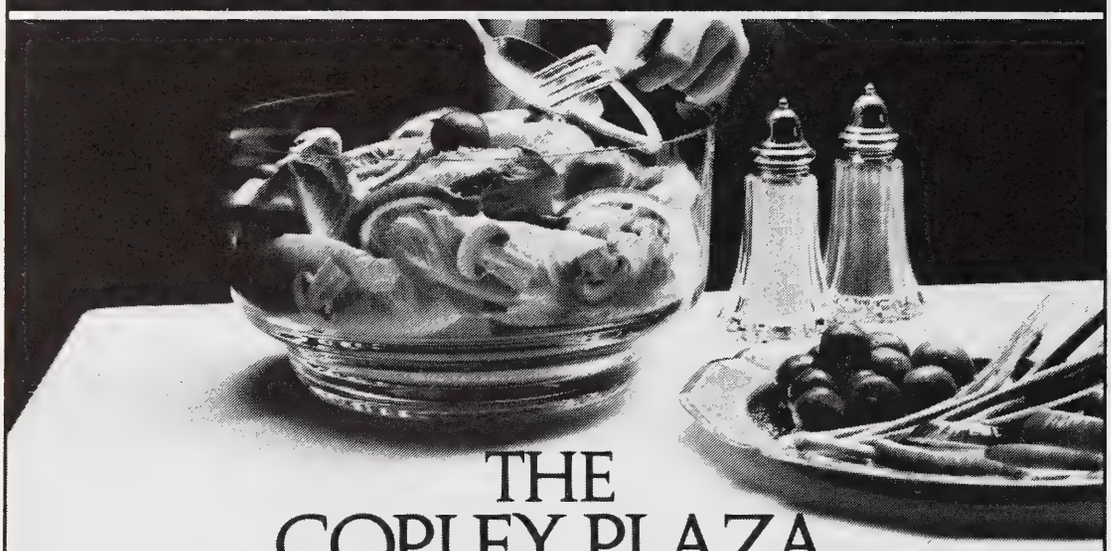
John Gilmore



The young American lyric tenor John Gilmore made his Metropolitan Opera debut in the October 1981 revival of Richard Strauss's *Die Frau ohne Schatten* under the baton of Erich Leinsdorf and returned to the Met this season for *Boris Godunov, Don Carlo, Lucia di Lammermoor, Macbeth,* and *Arabella.* His current season also includes a return engagement with the Minnesota Orchestra and concerts with the Hartford and Northwest Indiana symphony orchestras. He made his first Boston Symphony appearances at Tanglewood last summer in Haydn's *Lord Nelson* Mass and Stravinsky's *Oedipus Rex;* also last summer he appeared with the Minnesota Orchestra in Mahler's Eighth Symphony. During the 1981-82 season, Mr. Gilmore sang *Les Noces* with the New York Philharmonic, *Oedipus Rex* with the San Francisco Symphony, Bernstein's *Songfest* with the Cleveland Orchestra, the title role of Haydn's *Orlando paladino* with Pennsylvania Opera Theatre, and Don Jose in *Carmen* in Portland. Other recent appearances have included the Beethoven Ninth with Mstislav Rostropovich and the National Symphony and Rossini's *Stabat mater* with Aldo Ceccato and the Philadelphia Orchestra. Mr. Gilmore made his New York debut during the 1980-81 season with five performances at Carnegie Hall and Lincoln Center in a wide range of repertory with such organizations as the American Philharmonic, the Pro Arte Chorale, and Orpheon Inc. He has sung *Les Noces* in Paris under the direction of Pierre Boulez, and he has also appeared with the Cincinnati Symphony, Washington Opera, and Kentucky Opera. He has been guest soloist with the Israel Philharmonic in Tel Aviv and on tour throughout Israel, with the Madison Symphony, the Indianapolis Symphony, at the Ambler Festival, and with the St. Paul Chamber Orchestra at the Platteville Music Festival. He has performed a variety of leading operatic roles with the Kentucky Opera, the Chautauqua Opera, the Fargo-Moorhead Opera, and the University of Wisconsin at Madison Opera, where he was artist-in-residence on the faculty. Born in Bradford, Pennsylvania, Mr. Gilmore received his bachelor and master of music degrees from Indiana University, where he studied with Elizabeth Mannion and Margaret Harshaw, and where he participated in Elisabeth Schwarzkopf's master classes.



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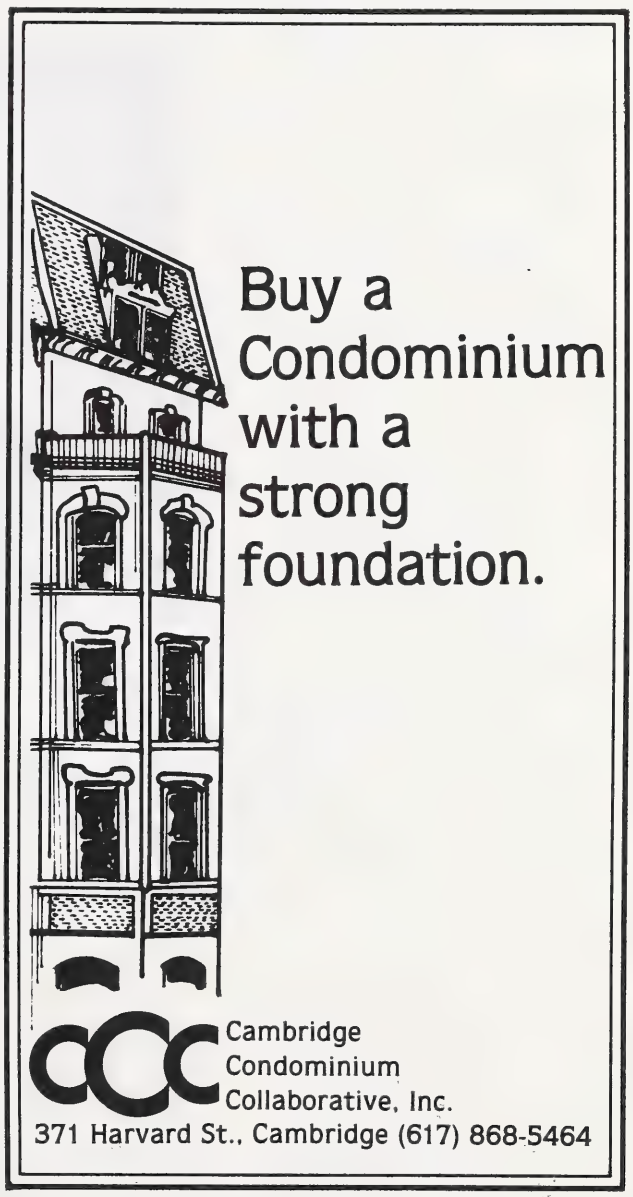
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Julien Robbins

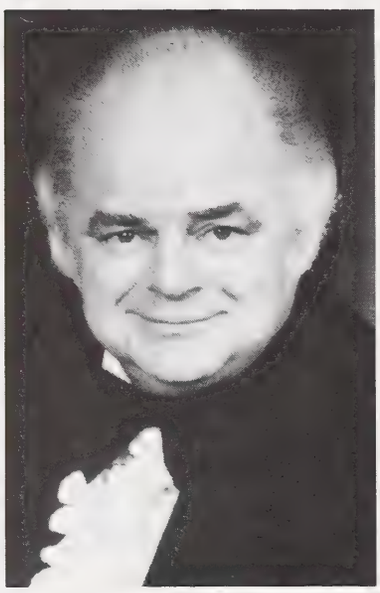


During his debut season with the Metropolitan Opera in 1979-80, bass-baritone Julien Robbins sang roles including Gremin in *Eugene Onegin,* Ramfis and the King in *Aida,* Don Fernando in *Fidelio,* and Monterone in *Rigoletto.* He has returned to the Met every season since then, and he sang Colline in last year's new production of *La bohème.* This season he has appeared in *La forza del destino, Un ballo in maschera, Macbeth, Parade, Pelléas et Mélisande, Arabella,* and *La bohème.* He has also sung King Philip in *Don Carlo* with the Miami Opera, Jake Wallace in *La fanciulla del West* with Chicago Lyric Opera, and Lorenzo in Bellini's *I Capuleti e i Montecchi* with both Washington Opera and the Opera Orchestra of New York at Carnegie Hall, and he has made return appearances at the Miami Opera for *Turandot* and at the Washington Opera for *La bohème.* Last summer, Mr. Robbins gave a recital in Harrisburg, Pennsylvania, sang Beethoven's Ninth at the Waterloo Festival, and appeared at Lincoln Center's Mostly Mozart Festival for Mozart's *Vespers* and Beethoven's Mass in C under the direction of Robert Shaw. He made his first Boston Symphony appearance on the opening subscription concert of this season in Beethoven's Choral Fantasy, which he also recorded with the orchestra for Telarc under Seiji Ozawa's direction. This spring he sings Bach's B minor Mass with the Bel Canto Chorus of Milwaukee and *Turandot* with the New Mexico Symphony. In November 1983 he appears with the St. Petersburg Opera in *La bohème.* For two consecutive years, Mr. Robbins was a recipient of a National Opera Institute Grant; he studied at the Academy of Vocal Arts in Philadelphia. Following his 1976 debut with the Santa Fe Opera, Mr. Robbins was invited to become an ensemble member of the Opera School of Chicago. He has also appeared with the opera companies of Philadelphia and Charlotte, at the Ravinia Festival in a concert performance of *La forza del destino* under James Levine, and in Mozart's *Magic Flute* in Santa Fe.



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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Under the direction of conductor John Oliver, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, André Previn, Eugene Ormandy, and Gunther Schuller.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. In addition, Mr. Oliver and the chorus have recently completed a record for Nonesuch, featuring music of Dallapiccola and Weill, and scheduled for release in 1983.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand.* Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its sixth season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

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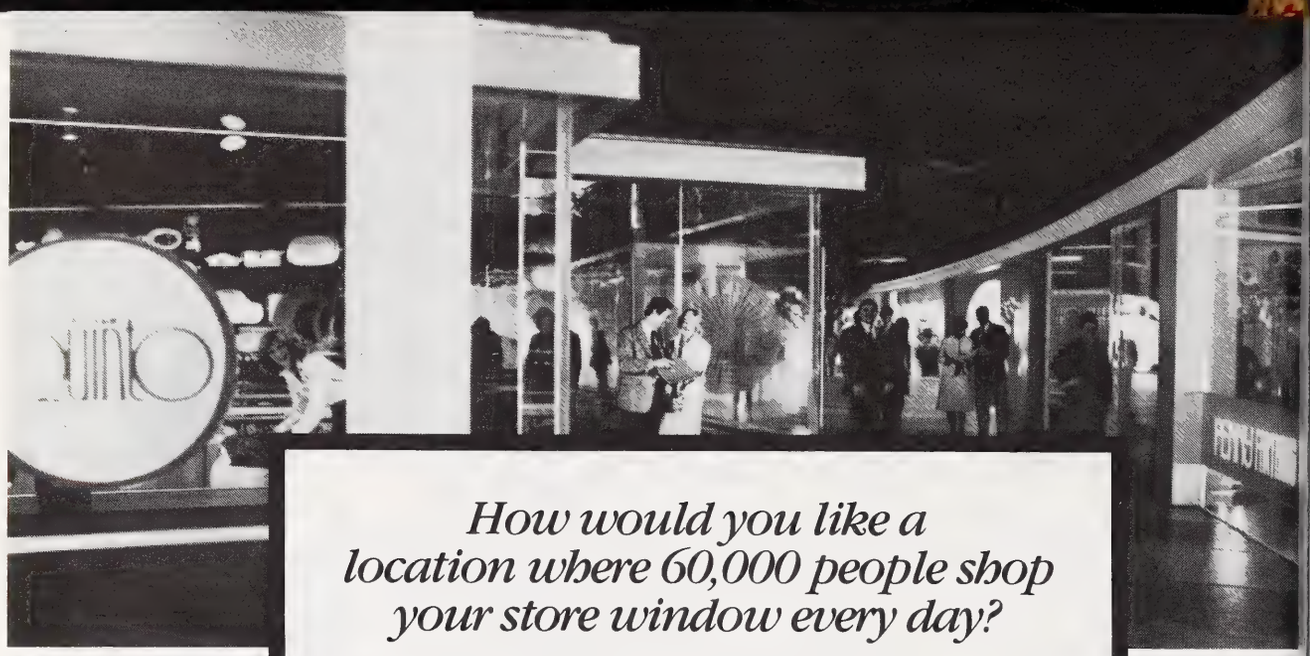
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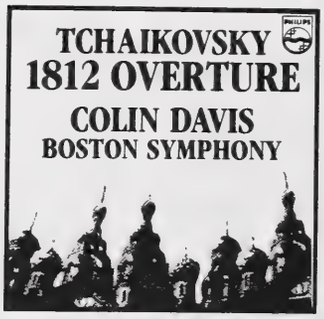
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HILDEGARD BEHRENS, soprano

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Beethoven	Symphony No. 1,
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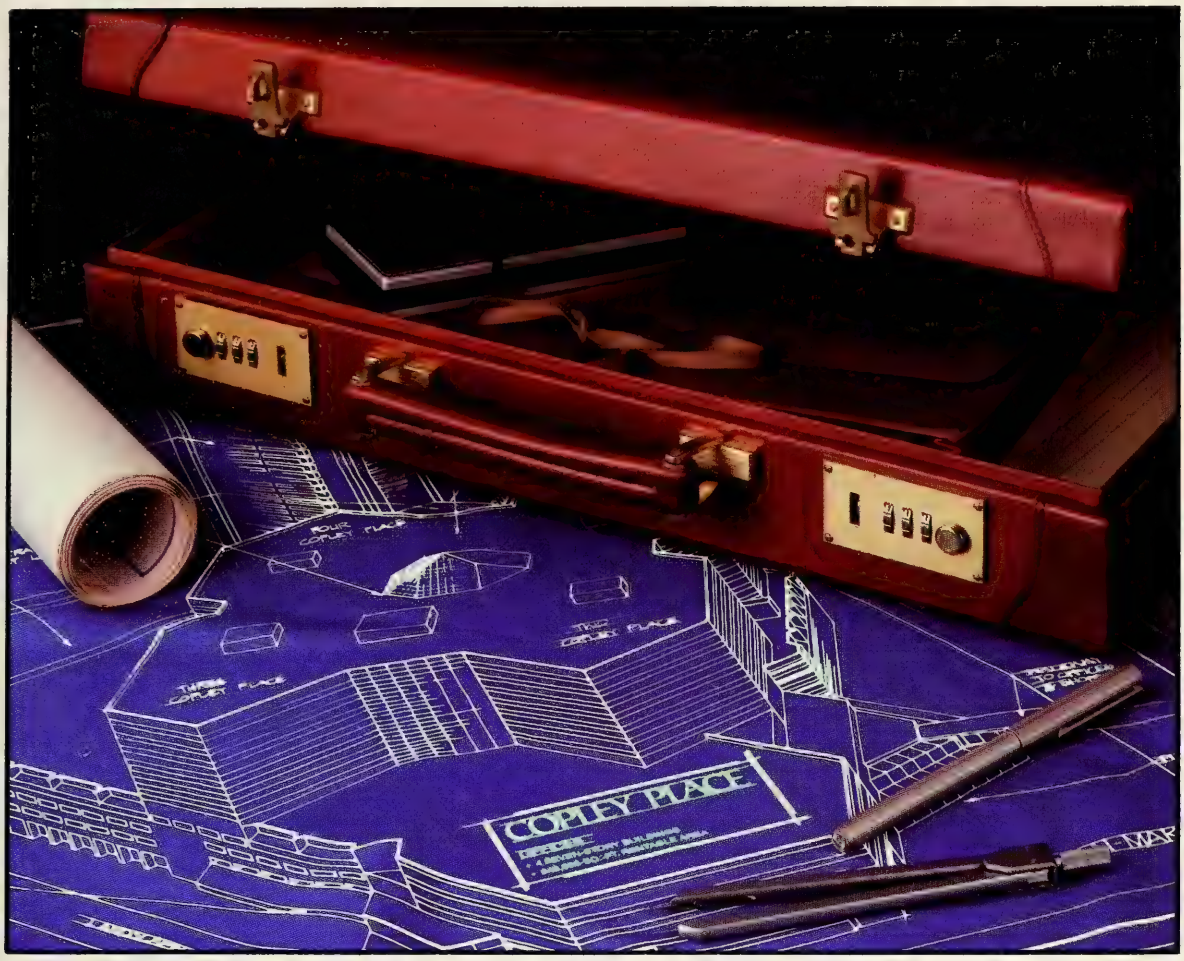


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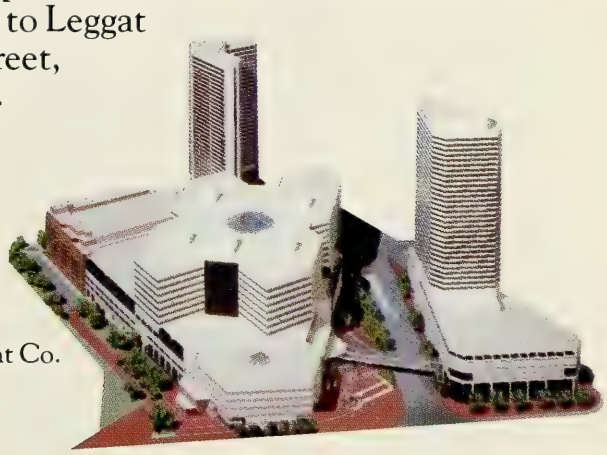
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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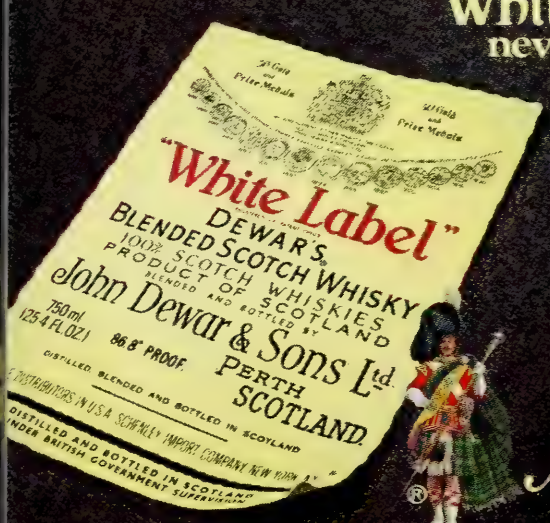
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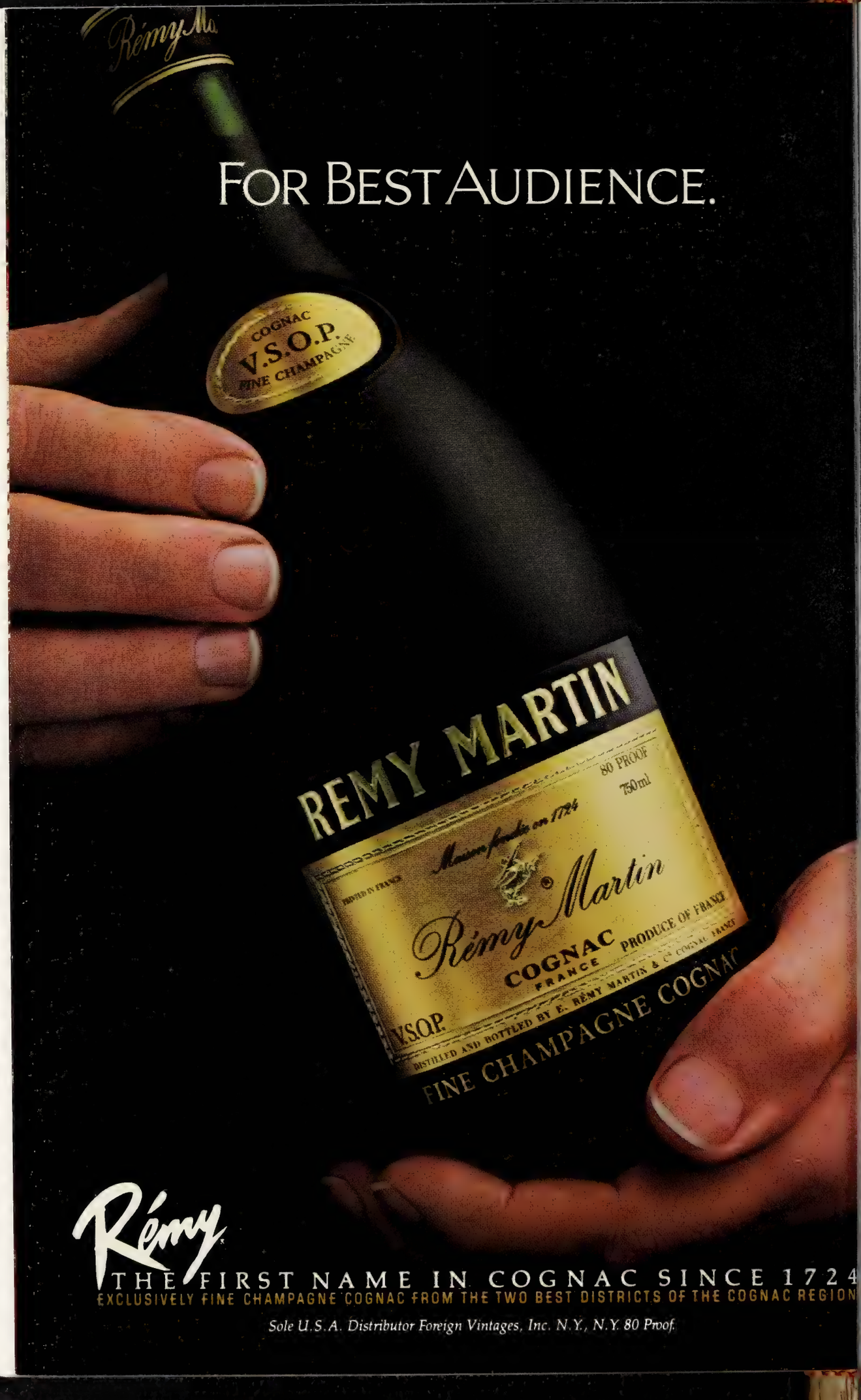
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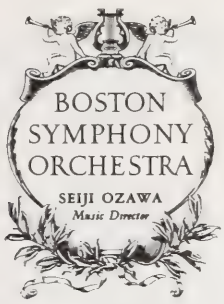
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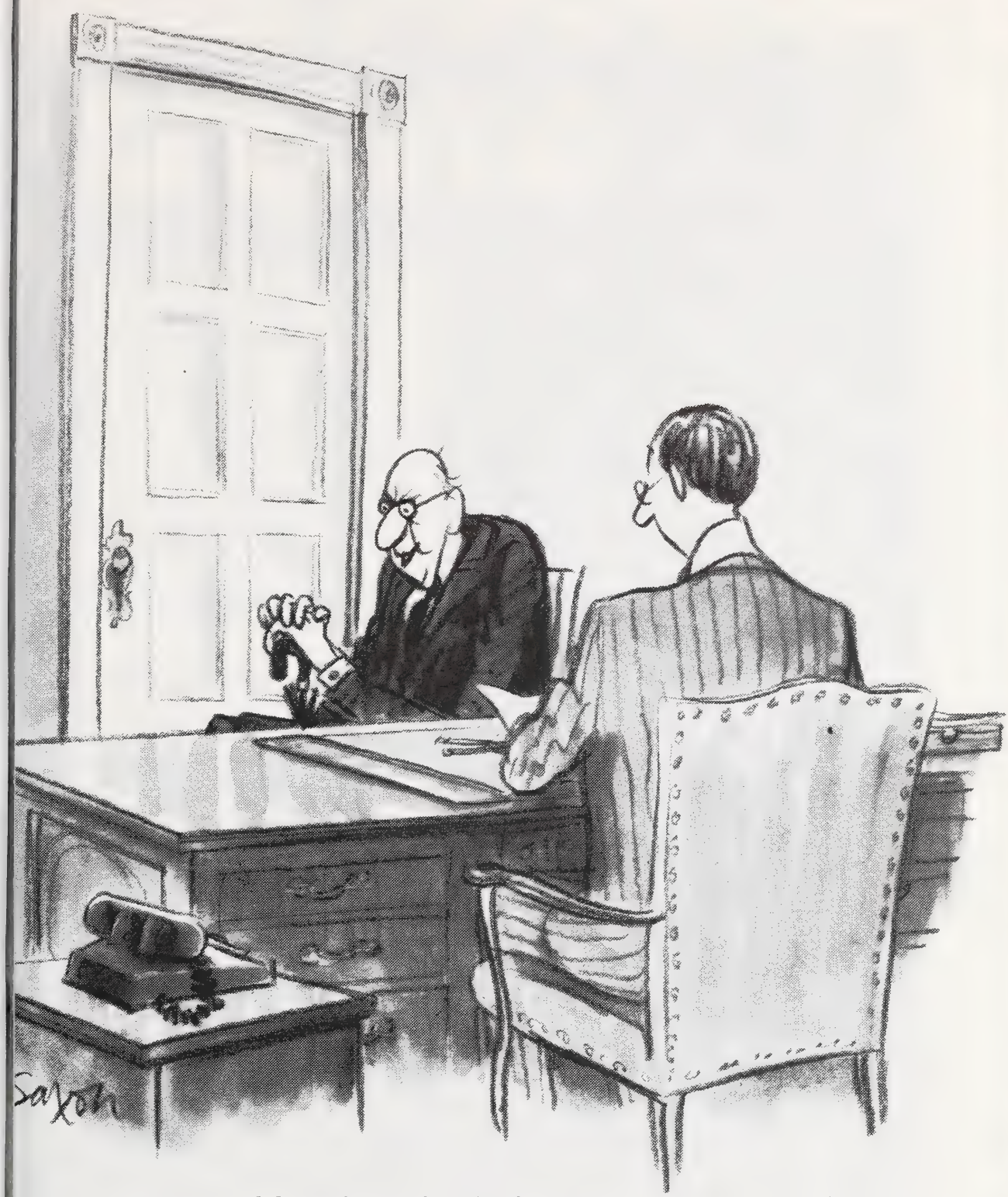
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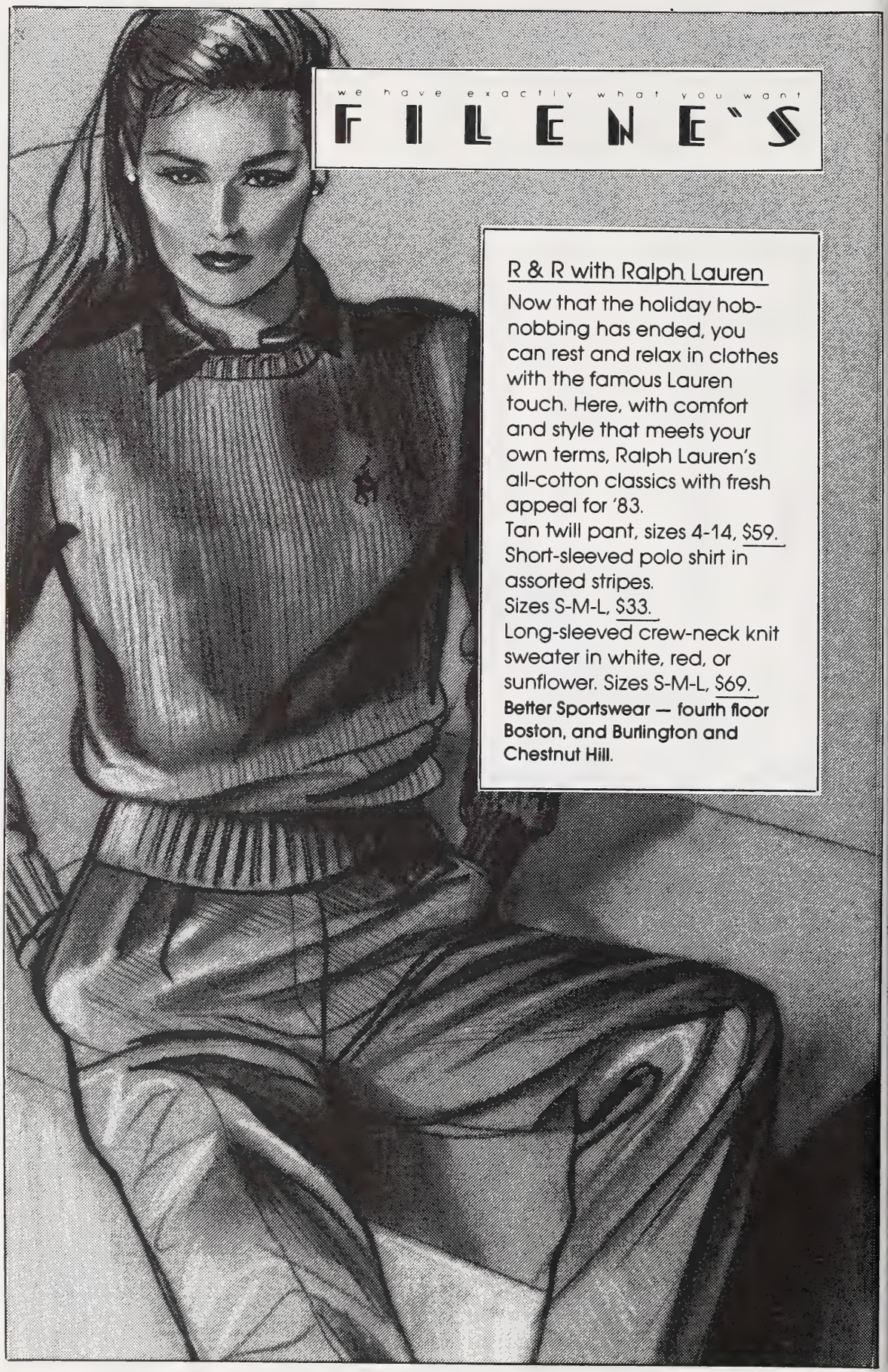
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The Marathon's highest premium—$50,000 for an evening performance by the Boston Pops under the direction of Conductor John Williams—was bought by the Met Center in Boston. This news was announced by Mary Louise Cabot, Chairman of the Special Events Committee and a Trustee of the Met Center, and by Joseph M. Hobbs, President of the Met Center, during the special Marathon telecast broadcast by WCVB-TV-Channel 5 on Sunday evening, 13 March. This was the first time this premium has been sold, and the Pops will present a special benefit at the Met Center sometime next fall.

Marathon co-chairmen Jane Sanger and Janice Hunt expressed their appreciation to the hundreds of volunteers who helped make this year's Marathon such a resounding success. "We're so very grateful for the generous support of everyone who made pledges to the Marathon. And the Marathon would not be possible without the tireless effort of more than six hundred volunteers who donated many months to make this year's Marathon the most successful ever," said Ms. Sanger. Echoing this sentiment, Janice Hunt also thanked Richard L. Kaye and the entire staff of WCRB for their many months of preparation and inspirational ideas. "WCRB makes the Musical Marathon possible," she said.

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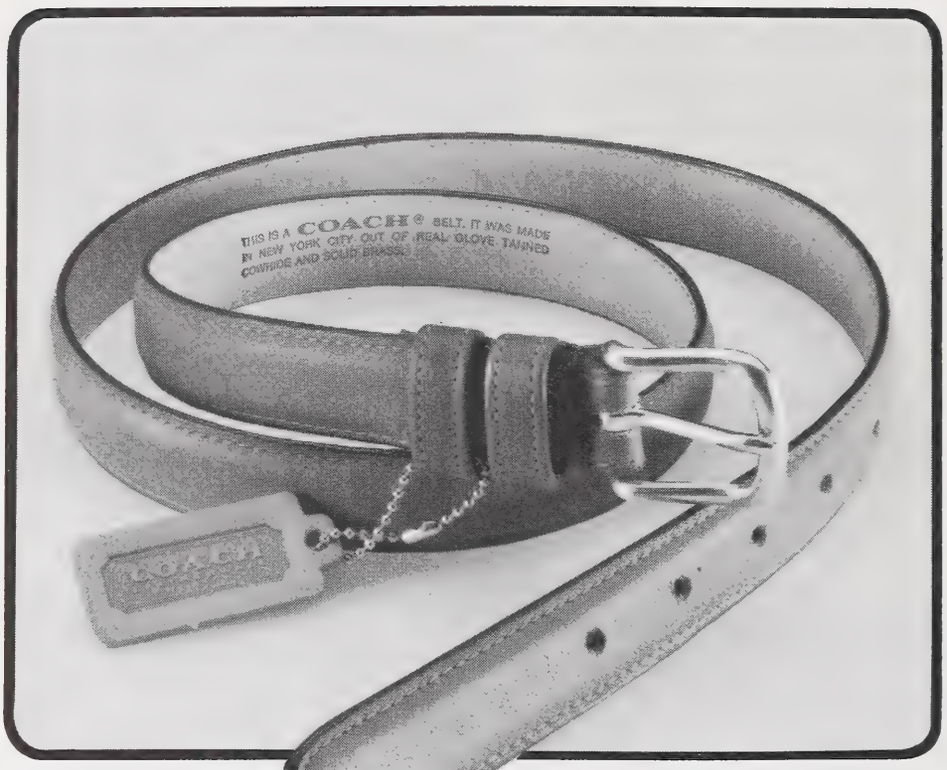
Information about the Boston Symphony Orchestra's 1983-84 subscription season will be available within the next few weeks. Current subscribers will receive full program and renewal information in mid-April. Non-subscribers may request program and subscription information also around that time; all subscription orders from new subscribers will be filled in order of arrival after current subscribers have been accommodated.

The Junior Council's Symphony Bark

The Symphony Bark is a miniature bar of deep rich chocolate candy with whole toasted almonds molded with the BSO colophon and wrapped in gold foil. The sale of the bark as well as the ever-popular Symphony Mint is made from a table in the Massachusetts Avenue corridor of Symphony Hall near the elevator. All proceeds from this effort, which is staffed by Junior Council volunteers, go to the benefit of the Boston Symphony Orchestra.

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In addition to sales in the Hall, we also have mail order forms available which you can use to have the Symphony Mint or Symphony Bark sent to your favorite person, arriving on any date you specify.

The Junior Council of the Boston Symphony Orchestra is a group of young men and women who undertake a variety of fundraising activities on behalf of the orchestra. New members are admitted in September, January, and May. Membership inquiries are most welcome and may be directed to the Membership Chairman through the Friends' Office in Symphony Hall, (617) 266-1492.

BSO on WGBH

Live interviews by Robert J. Lurtsema with BSO personalities and guest artists continue this season on WGBH-FM-89.7's *Morning Pro Musica.* Coming up on Monday, 11 April at 11: composer Peter Lieberson, whose Piano Concerto written for the BSO's hundredth birthday will have its world premiere with soloist Peter Serkin on 21 April.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

BSO Members in Concert

BSO violinist Cecylia Arzewski will perform recitals on Monday, 11 April at 7:30 p.m. at the Berkshire School in Sheffield, Massachusetts; and on Thursday, 28 April at 11 a.m. at the Wentworth Institute in Boston.

The Boston Artists' Ensemble will close its 1982-83 subscription season at the Longy School of Music, 27 Garden Street, Cambridge, on Tuesday, 12 April at 8 p.m. The program will include Beethoven's *Archduke* Trio and Dvořák's Trio in F minor. The performers are Arturo Delmoni, violin, Jonathan Miller, cello, and Andrew Wolf, piano. Single tickets at $6 will be available at the door; all seats are unreserved. For additional information, call 277-2705 or 367-1380.

BSO cellist Ronald Feldman will conduct the Mystic Valley Chamber Orchestra on Saturday, 23 April at 8 p.m. at Arlington Town Hall, and on Sunday, 24 April at 4 p.m. at Sanders Theater in Cambridge. The program will include the Brahms *Tragic* Overture, the Divertimento from *The Fairy's Kiss* by Stravinsky, and the Beethoven Violin Concerto. Marylou Speaker Churchill, principal second violinist of the Boston Symphony Orchestra, will be soloist in the concerto. Tickets are available at the door, and all seats are unreserved. For further information, please call 332-4210.

The Francesco String Quartet will close its 1982-83 subscription season on Sunday, 1 May at 3 p.m. at the Longy School of Music in Cambridge. The program will include music of Haydn, Bartók, and Beethoven. Tickets are $7, and seats are unreserved. For further information, call 862-0995. The quartet includes BSO violinists Bo Youp Hwang and Ronan Lefkowitz, violist Robert Barnes, and cellist Joel Moerschel.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

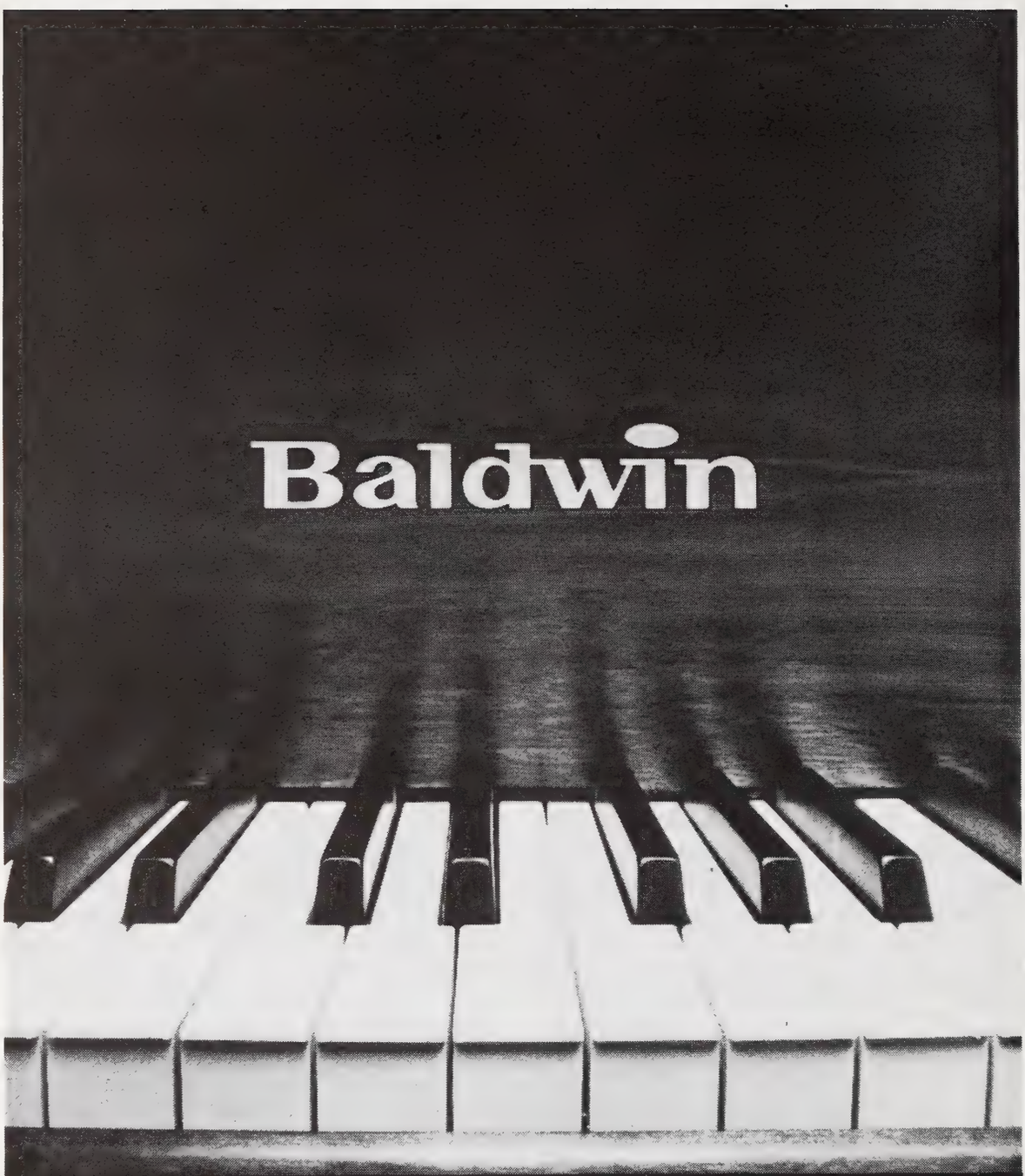
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
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Charles S. Dana chair

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Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos

Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
* Ronald Feldman
* Joel Moerschel
* Jonathan Miller

Basses

Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes

Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo

Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes

Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn

Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets

Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom

Bassoons

Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets

Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

Trombones

Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
Gordon Hallberg

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair

Percussion

Charles Smith

Arthur Press
Assistant Timpanist

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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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Tuesday, June 21, 1983
conducted by John Williams

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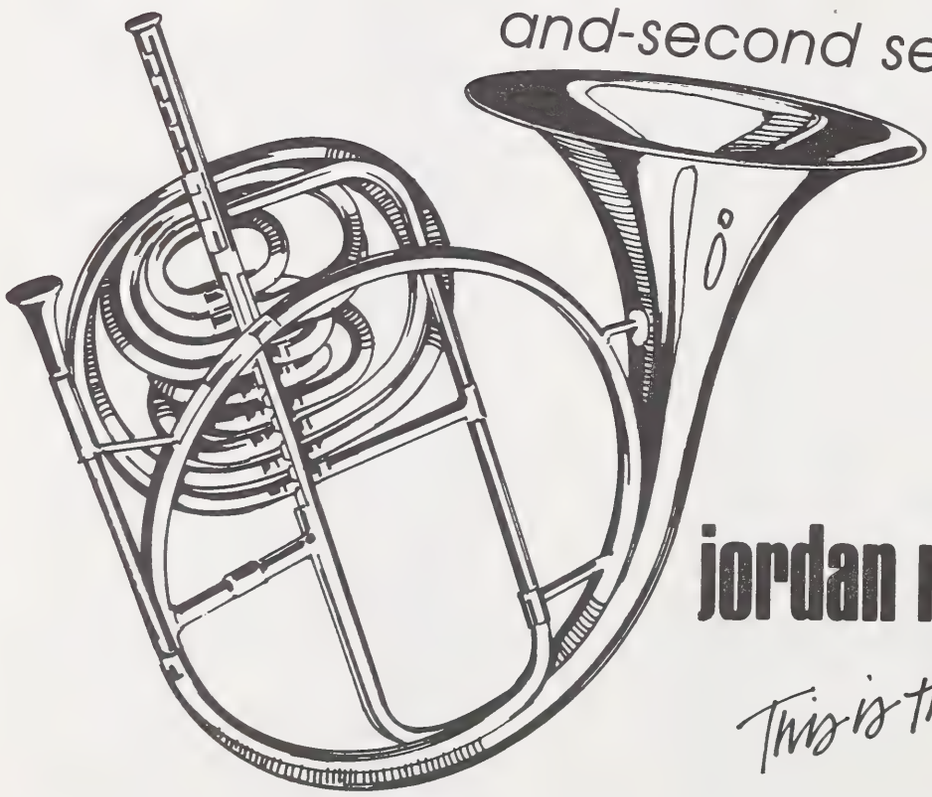
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Sir Colin Davis, *Principal Guest Conductor*
Joseph Silverstein, *Assistant Conductor*
One Hundred and Second Season, 1982-83



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Friday, 8 April at 2
Saturday, 9 April at 8

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Allegro assai
Andante
Allegro

MOZART — Recitative, *"Temerari! sortite fuori di questo loco!"* and aria, *"Come scoglio immoto resta,"* from *Così fan tutte*, K.588
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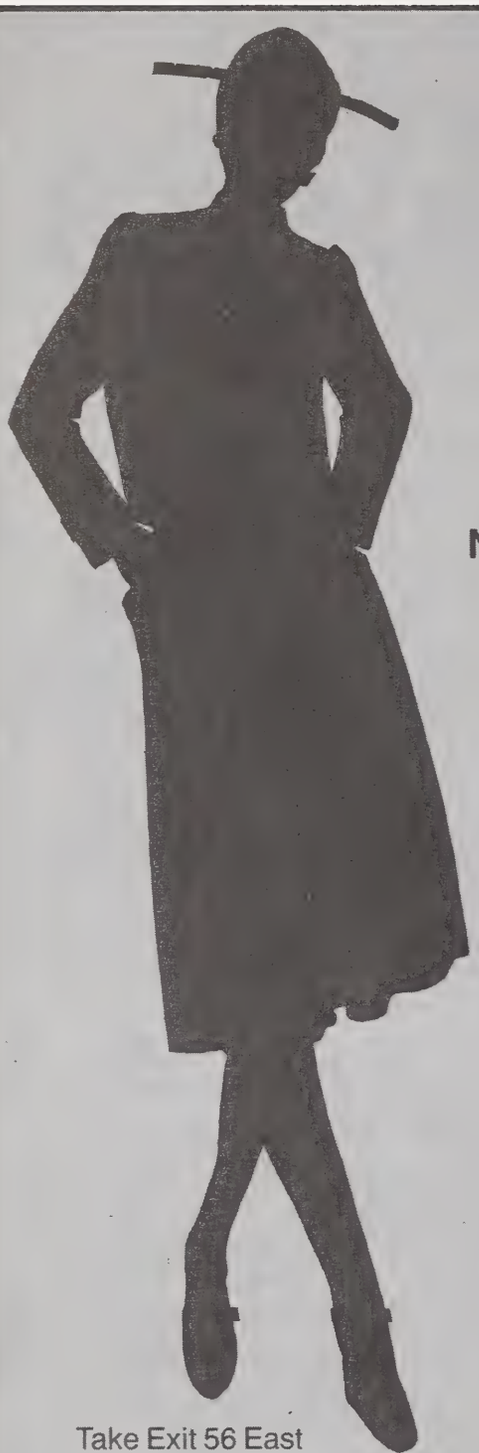
Wolfgang Amadè Mozart
Symphony No. 31 in D, K.297(300a), *Paris*



Wolfgang Amadè Mozart was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. He composed his "Paris" Symphony in the French capital during a concert tour in 1778; on 12 June he reported that he had just finished the work. The first performance took place at the Concert Spirituel in Paris six days later; there was no conductor as such, the performance being directed from the concertmaster's place by the principal violinist Pierre Lahoussaye. Wilhelm Gericke conducted the first Boston Symphony Orchestra performances on 28 and 29 October 1887. It has also been performed here under the direction of Arthur Nikisch, Emil Paur, Serge Koussevitzky, Charles Munch, and Erich Leinsdorf. Michael Tilson Thomas led the most recent subscription performances in Symphony Hall in March 1971; he also conducted it on a special Symphony Hall concert in July of the same year for a meeting of the International Congress of Pure and Applied Chemistry. Thomas also conducted the most recent BSO performance, which took place at Tanglewood in August 1972. The symphony is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, as well as timpani and strings.

Pre-Revolutionary Paris was the greatest musical center of Europe, and a success there meant a chance to win fame and fortune. Mozart had enjoyed a glorious success when he had appeared in Paris as a child prodigy. He returned in 1778—now twenty-two—as part of an extended concert tour designed to recall to the minds of fickle audiences the musician who had so delighted them not many years before. Alas, he discovered to his chagrin that a *former* prodigy has little drawing power. Worse still, he had to admit to himself that the music-loving aristocrats through whom he hoped to make a good deal of money giving lessons and private concerts were often unreliable when it came to paying their bills. Generally speaking, the treatment Mozart received in Paris on this visit was abominable. One nobleman, who happened to be a fine flutist, hired him to give composition lessons to his daughter, a superb harpist, and to compose a concerto for flute and harp for the two of them. It was traditional to pay a teacher after every dozen lessons, but this nobleman allowed Mozart to give two dozen lessons without pay—and then he and his daughter disappeared to the country! Even when he returned weeks later, he did not bother to inform the penurious composer that he was back; Mozart found out only by accident, and then had to endure the indignity of an insult from the housekeeper when he tried to get his money. Not surprisingly, this and similar experiences in other noble houses soured Mozart's views of the aristocracy.

Yet Leopold Mozart, who had remained at home in Salzburg while Wolfgang's mother accompanied him on the journey, constantly urged him to keep up the most favorable connections with the rich families and to do his best to ingratiate himself into Parisian society. That, he kept reminding Wolfgang, was the way to achieve success. Nonetheless,



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practically all of Wolfgang's connections with individual patrons were at least mildly unsatisfactory—and often much worse!

But there was one place, at least, where Mozart achieved a signal success during his Parisian stay—in the orchestral series known as the Concert Spirituel. At some point—probably at the very end of May or beginning of June—he was invited by Jean Le Gros, the director of the series, to compose a symphony especially for one of its concerts. Mozart had been avoiding Le Gros for some time from indignation for the fact that Le Gros had never performed a *sinfonia concertante* that Mozart had written immediately after his arrival in Paris for four solo woodwinds and orchestra (the work is now lost). But the impresario lived in the same building as Mozart's friend, the singer Raaff, so the two kept running into one another. One day, while Mozart was waiting for Raaff, Le Gros came in to chat; after beating around the bush for a while, he came right out and requested a new symphony for performance on Corpus Christi (18 June). Mozart's reply was "Why not?" Le Gros: "Can I rely on this?" Mozart: "Oh yes, if I may rely with certainty on its being performed, and that it will not have the same fate as my *sinfonia concertante*."

Mozart clearly determined that he would do his best to write a symphony in accordance with French musical taste (which he regarded as generally very low) while at the same time turning out the best work of which he was capable. He reveled in the large orchestra at his disposal with a fine woodwind section (it was the first time he had ever been able to include clarinets in a symphony), and he used the orchestra to brilliant effect. He followed the French taste in writing only three movements (no minuet, which was a customary feature of Austrian symphonies) and in not calling for the repeat of entire sections (such as the traditional exposition repeat in the first movement). On the whole, Mozart was confident of success. On 12 June he wrote to his father, announcing that he had just finished the symphony. He added his confident assertion that it would please "the few intelligent French people who may be there—and as for the stupid ones, I shall not consider it a great misfortune if they are not pleased."

He noted that he had taken special pains in one area that was *de rigeur*: "I have been careful not to neglect *le premier coup d'archet*." Mozart had been warned—and had no doubt heard for himself in various concerts—that Paris expected every symphony to begin with *le premier coup d'archet* (literally, "the first stroke of the bow")—a powerful



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tutti passage, often in unison, featuring an energetic down-bow on all the stringed instruments. "What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places. It is really too much of a joke." To indicate the absurd degree of interest that French audiences took in this simple device, Mozart recounted (in French) a joke that Raaff had passed on to him from another composer, one Giuseppe Dall'Abaco, who was once asked by a Frenchman in Munich, "Monsieur, have you been to Paris?" "Yes." "And did you go to the Concert Spirituel?" "Yes." "What did you think of the first bowstroke? Did you hear the first bowstroke?" "Yes, I heard the first and the last." "What, the last? What do you mean?" "But of course, the first and the last—and it was the last bowstroke that gave me the greater pleasure." Yet, even while bowing to popular taste, Mozart had his own fun with the *coup d'archet* in the first movement of his symphony and turned a convention on its ear to the delight of the connoisseurs in the audience.

Leopold Mozart's opinion of French taste was no higher than his son's. He wrote to Paris on 29 June (after the premiere but before he had received any word about it), "I hope that Wolfgang's symphony for the Concert Spirituel was a success. To judge by the Stamitz symphonies which have been engraved in Paris, the Parisians must be fond of noisy music." When Leopold wrote this letter, he could have no way of knowing that his wife was mortally ill in Paris. She died late on the afternoon of 3 July. Wolfgang could not bring himself to break the news directly to his father; instead that very night he wrote a long letter designed to prepare him for the worst, by informing Leopold that his wife was seriously ill. But this news, grave though it was, was in part camouflaged by many other reports with which Wolfgang ended his letter. When he finished it, though, he wrote another letter to a friend in Salzburg, an Abbé Bullinger, informing him of the true state of affairs so that he could be available to console Leopold when he heard the worst.

The dolorous letter of 3 July gives our only direct report of the Parisian reaction to Mozart's new symphony. Wolfgang's account is filled with absorbing and even humorous detail, which makes it hard to remember that he wrote it sitting by his mother's deathbed. But, then, the whole letter is essentially an act for his father's benefit.

> I have had to compose a symphony for the opening of the Concert Spirituel. It was performed on Corpus Christi day [18 June] with great applause, and I hear, too, that there was a notice about it in the *Courier de l'Europe*,—so it has given great satisfac-

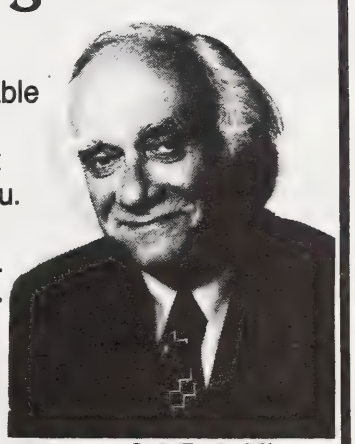
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tion. I was very nervous at the rehearsal, for never in my life have I heard a worse performance. You have no idea how they twice scraped and scrambled through it. I was really in a terrible way and would gladly have had it rehearsed again, but as there was so much else to rehearse, there was no time left.* So I had to go to bed with an aching heart and in a discontented and angry frame of mind. I decided next morning not to go to the concert at all; but in the evening the weather being fine, I at last made up my mind to go, determined that if my symphony went badly as it did at the rehearsal, I would certainly make my way into the orchestra, snatch the fiddle out of the hands of Lahoussaye, the first violin, and conduct myself! I prayed God that it might go well, for it is all to His greater honor and glory; and behold—the symphony began. [Mozart's description of the effect, movement by movement, will be quoted later, but the performance went well.] I was so happy that as soon as the symphony was over, I went off to the Palais Royal, where I had a large ice, said the rosary as I had vowed to do—and went home . . .

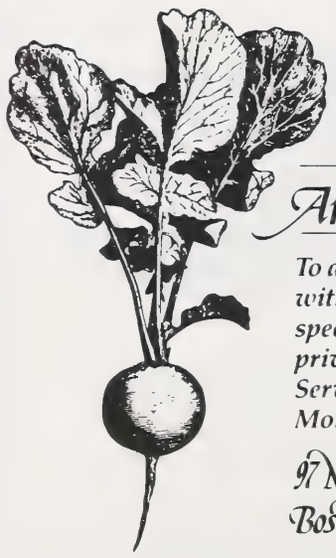
That last sentence—emphasizing religious exercise and an early return home—is probably Wolfgang's calculated effort to demonstrate to his worried father that he is not allowing the big city to corrupt his morals.

As mentioned above, Mozart made the most of the large orchestra and the brilliant ensemble playing of the Paris musicians, which may well have been ranked as the best in the world. He had just come from Mannheim, where he had enjoyed the playing of the orchestra, an "orchestra of generals," famous for its ensemble and its attention to refinements of dynamics—especially the "Mannheim crescendo"—that the Mannheim composers carefully noted in their scores. Mozart absorbed these ideas and exploited them fully, for perhaps the first time, in the *Paris* Symphony.

The opening Allegro assai gave the Parisians plenty of *coup d'archet* for their money. As expected, the entire symphony begins with a series of repeated chords on the stereo-

*The idea of performing a brand-new, unfamiliar work after a single rehearsal, which seems to have consisted of running through the score twice, may strike us as outrageously cavalier treatment of a great composition—or, for that matter, of any new score—but it was standard procedure in Mozart's day.—S.L.

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typed rhythmic pattern that signaled the very notion of "symphony" to a Parisian audience. But after the opening bars, the audience had no reason to expect to hear the *premier coup d'archet* for the rest of the work. It had served its primary purpose in getting the symphony started and shushing the auditors. But Mozart playfully filled the entire movement with references to that opening gesture, so that it is never absent long: a brilliant demonstration that even the most hackneyed stereotype can become a fresh, new idea in the hands of a genius. (And the Parisian audience, to its credit, recognized this fact.) But at the same time he filled the movement with a wealth of varied thematic ideas, and he reported the reaction to his father:

> Raaff was standing beside me, and just in the middle of the first Allegro there was a passage which I felt sure must please. The audience were quite carried away—and there was a tremendous burst of applause. But as I knew, when I wrote it, what effect it would surely produce, I brought it back at the close—and the reaction was a Da capo.

The Andante also found favor during the performance, according to the composer's report, especially with knowledgeable musicians. But Le Gros felt that it was too complex to win real public approval. As Mozart reported to Leopold on 9 July:

> He declares that it has too many modulations and that it is too long. He derives this opinion, however, from the fact that the audience forgot to clap their hands as loudly and to shout as much as they did at the end of the first and last movements. For indeed the Andante is a great favorite with myself and with all connoisseurs, lovers of music and the majority of those who have heard it. It is just the reverse of what Le Gros says—for it is quite simple and short.

But to keep Le Gros happy, Mozart composed a second Andante, and his final judgment was, "Each is good in its own way—for each has a different character. But the last pleases me even more." Both Andantes survive for this symphony, one in Mozart's autograph score (in two variant forms), and one in a printed edition of the parts published by Sieber in Paris. The one almost always performed (and which will be performed here) is the manuscript version, which most people believe to be Mozart's later Andante, though there is still some dispute on this point. In any case, we have the composer's word that he considered both slow movements to be worthy.

The last movement is another of Mozart's delicious jokes on the Paris audience. He had noticed that last movements also started *forte* (if only to hush the conversation that followed the applause between movements), but he caught the audience off-guard with a rushing figure in the second violins followed by a gentle, off-the-beat sigh in the first violins, while no one else plays. The gambit worked: "the audience, as I expected, said 'hush' at the soft beginning, and when they heard the forte, began at once to clap their hands." Even more daring was the second theme, a fugato which must have struck the pleasure-loving Parisians as frightfully learned (yet Mozart wears his contrapuntal learning so lightly that we never for an instant lose our admiration of his sense of timing). Clearly the *Paris* Symphony is one of those fortunate works that perfectly gauges its audience's ability to follow. We still delight in Mozart's wit and quicksilver brilliance as did the Parisians at the Concert Spirituel performance in 1778.

—Steven Ledbetter

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Wolfgang Amadè Mozart
Recitative and Aria, *"Come scoglio immoto resta,"* from *Così fan tutte,* K.588



Wolfgang Amadè Mozart was born in Salzburg on 27 January 1756 and died in Vienna on 5 December 1791. Così fan tutte *was commissioned for the Court Opera of Vienna by the Emperor Joseph II himself. Lorenzo da Ponte wrote the libretto. The first performance took place at the Court Theater in Vienna on 26 January 1790. The Fiordiligi in that performance was Adriana Ferraresi del Bene. The Boston Symphony Orchestra has given a single performance, in concert, of the complete opera; it took place at Tanglewood in July 1970 under the direction of Seiji Ozawa with soloists Phyllis Curtin (Fiordiligi), Rosalind Elias (Dorabella), Tom Krause (Guglielmo), George Shirley (Ferrando), Teresa Stratas (Despina), and Ezio Flagello (Don Alfonso), and the Tanglewood Festival Chorus, John Oliver, conductor. The aria "Come scoglio immoto resta" was performed by soprano Geraldine Farrar with the orchestra under the direction of Karl Muck in Boston on 31 October and 1 November 1913 (there were performances in New York and Philadelphia as well). The orchestral accompaniment of the aria is scored for two oboes, two clarinets, two bassoons, two trumpets, and strings.*

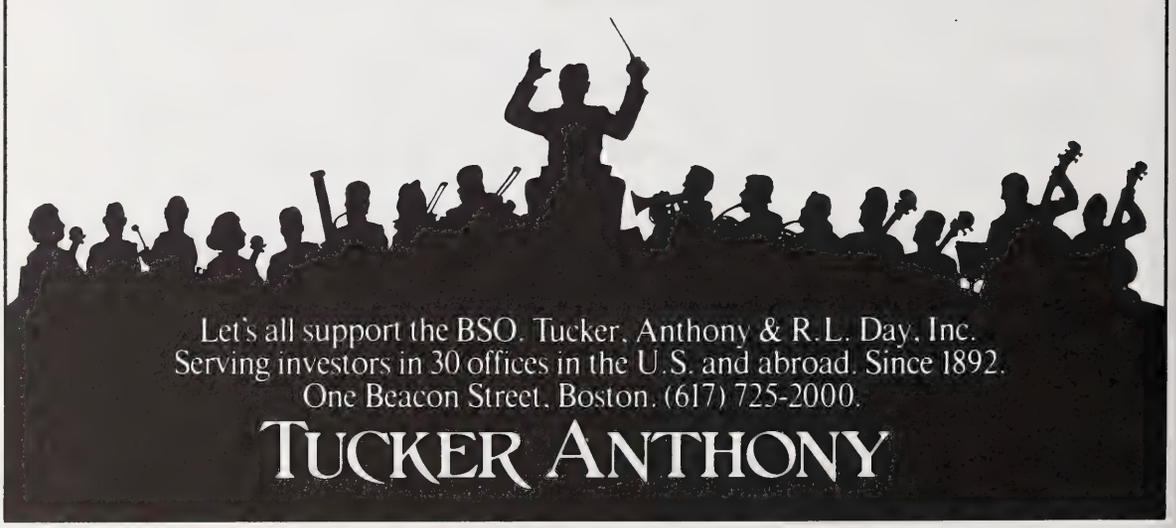
The Mozart operas that we consider among his greatest—including the three masterpieces to libretti of Lorenzo da Ponte—were not particularly successful in Vienna during the composer's lifetime. *The Marriage of Figaro,* after a lukewarm reception in Mozart's home town, had indeed had an extraordinary popularity in Prague, where it became the local rage, a fact that led directly to the creation of *Don Giovanni* for that city. But both works were too richly complex to attract the sustained attention of the court or the general populace in the Imperial capital. It must have been something of a surprise, then, when the Emperor himself, the enlightened reformist monarch Joseph II, specifically requested a new work from the duo. The Emperor even chose the subject, it seems; at any rate there is a legend that he asked Da Ponte to use as the theme of his story a series of scandalous events that had startled and titillated the court not long before. We may take that legend with a large grain of salt, though, if only because there is a long theatrical tradition of tales involving two pairs of lovers who trade partners for a time (usually with comic effect) and then reconcile before the final curtain (English-speaking audiences probably think first of *A Midsummer Night's Dream*). In any case, for his only Mozart libretto that was not based on a pre-existent literary source, Da Ponte wrote what has been described as his most perfect libretto, an interplay of comedy and sentiment balanced with almost mathematical exactitude.

Mozart then wrote a score for Da Ponte's comedy, music that expanded its range of human expression tenfold. Too much, apparently, for early listeners. The opera enjoyed only a handful of performances before being dropped from the repertory until long after Mozart's death. Audiences found it disconcerting to see stock theatrical types suddenly turning into real human beings who could be affecting as well as absurd. The basic tale

was regarded as obscene in nineteenth-century Germany, and a puritanical composer like Beethoven, who certainly understood and admired Mozart's music as few could ever do, regarded *Così fan tutte* as little short of pornographic!

In our century, however, *Così fan tutte* has justly taken its place, along with *Figaro, Don Giovanni,* and *The Magic Flute,* as one of the supreme creations in the pantheon of musical theater. Far from regarding it as an unperformed and little-regarded side of Mozart's genius, we now go to the opposite extreme of casually abbreviating its Italian title to the first word (which is meaningless by itself), inevitably mispronounced as "cozy," when it should be accented on the final syllable. "*Così*" means "thus" or "so"; one commentator has pointed out that it makes as much sense to refer to Mozart's opera by this title as to call three famous Shakespearean comedies *All's, As,* and *Much.* Nonetheless the cozy abbreviation will probably stand, if only because no one has ever succeeded in coming up with a convenient English translation for the epigrammatic Italian title. "*Così fan tutte*" means "Thus do all [women behave]" ("women" being implied by the feminine plural ending of *tutte*); various suggested versions exist: *So Do They All, All Women Are Like That,* etc. But they are clumsy and uninspiring, compared to the neat, punchy, and characteristic Italian title. So Italian it will remain.

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Early audiences probably had difficulty understanding that aspect of the score that we treasure most today: Mozart's unsurpassed ability to run a very fine line between the parody of operatic emotions and truly expressive human feeling. Though the plot turns lend themselves admirably to a purely farcical expression, Mozart constantly brings us up short by eloquent reminders of his characters' most intense feelings. Sometimes a laugh forms in our minds and on our lips, only to be extinguished in the melting beauty of a Mozartian turn that suddenly penetrates to the heart.

Fiordiligi's grand aria *"Come scoglio"* illustrates Mozart's brilliance at characterization while at the same time composing for the talents of a particular singer (the almost inevitable practice of his day). He knew that the role would be sung by Adriana Ferraresi del Bene, who was renowned for an extraordinary range, extending from a firm alto register below middle C to a ringing top two octaves higher. Mozart was not exceptionally fond of this singer, and he took advantage of her wide range and the melodramatic character called for by this particular aria to make unusual musical demands. The two sisters have just said farewell to their sweethearts, who have ostensibly been called away to war (though the audience knows that this is all part of an elaborate bet to test the steadfastness of the two young women). Now the two men have returned, heavily mustached, in disguise, and each prepares to woo the sweetheart of the other. Fiordiligi's recitative begins expressing her outrage that these strange men should hope to find them romantically inclined at such a time. In Mozart's setting, she builds herself up to such a frenzy of indignation that the only possible continuation is a dramatic aria on the grandest possible scale.

The text of the aria begins with one of the oldest and most threadbare gambits in the book—a heroic simile in the style of Metastasio that formed part and parcel of eight-

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eenth-century serious opera texts (and, of course, enjoyed a distinguished history in epic poetry going all the way back to Homer). Mozart opens his setting with a caricature of the grandly operatic statement of position: "My heart shall be as unmoving and steadfast as the boulder in the midst of a tempest." The singer must negotiate single notes separated by wide intervals, so that she is forced to change from bottom to top of her range repeatedly. The melodic line, of course, is purposely overdone, intentionally ungainly, but Mozart is nonetheless very sparing of his effect, so as never to degenerate into vulgarity.* As the aria continues, it makes its comic effect by the employment of solemn and virtuosic coloratura to express the (purposely) banal sentiments that had already been rehashed hundreds and hundreds of times in earlier operas. This text would be roughly equivalent to a modern popular song in which all the rhyme words are of the "June—moon—spoon" school. Mozart's music makes us laugh in its mock-seriousness. The singer, of course, must be utterly in earnest while expressing these time-worn sentiments. But the music already tells us that "the lady doth protest too much," and we are not at all surprised when, in the second act, she succumbs to the charms of a new lover.

—Steven Ledbetter

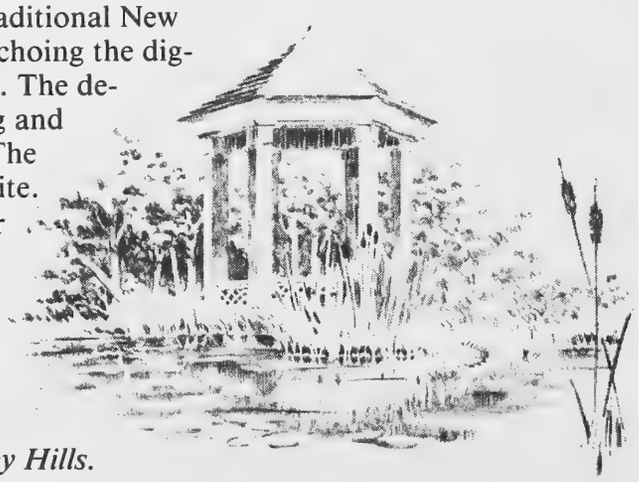
*The unusual size of the vocal leaps at the opening of the aria has led to suggestions that the performer was expected to fill them in with ornamental scales or arpeggios (similar examples may be found for the slow movement of the piano concerto in A major, K.488). But William Mann reports having seen a manuscript copy made for a relatively unschooled soprano in which the traditional cadential ornaments have been inserted, but the large leaps are left untouched. Clearly even a less competent singer recognized that they were part of a special effect that should not be changed.

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Recitative and aria, "Come scoglio," from "Così fan tutte"

Temerari! sortite
Fuori di questo loco! E non profani
L'alito infausto degl'infami detti
Nostro cor, nostro orecchio e nostri affetti!
Invan per voi, per gli altri invan si cerca
Le nostre alme sedur: l'intatta fede

Che per noi già si diede ai cari amanti
Saprem loro serbar infino a morte,
A dispetto del mondo e della sorte.

Come scoglio immoto resta
Contro i venti e la tempesta,
Cosi ognor quest'alma è forte
Nella fede e nell'amor.

Con noi nacque quella face
Che ci piace e ci consola;
E potrà la morte sola
Far che cangi affetto il cor.

Rispettate, anime ingrate,
Questo esempio di costanza;
E una barbara speranza
Non vi renda audaci ancor.

Bold ones! Leave
this place! And let not the unhappy
breath of your infamous words profane
our hearts, our ears, and our affections!
In vain may you or others attempt

to seduce our hearts: the intact faithfulness
which we have given to our dearly loved ones
we can preserve unto death,
in despite of the world and of fate.

Just as a rock remains immobile
against the winds and the tempest,
so too is this heart ever strong
in faith and love.

With us was born that face
that so pleases and consoles us;
And only death will be able
to change the affection in my heart.

Behold, ye ungrateful souls,
this example of constancy;
and do not let a barbarous hope
render you still more audacious.

—*Lorenzo da Ponte*

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Richard Strauss
Death and Transfiguration, Tone poem for large orchestra, Opus 24



Richard Strauss was born in Munich, Germany, on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He began composing Tod und Verklärung (Death and Transfiguration) *in the late summer of 1888, completing the score on 18 November 1889. Strauss himself conducted the first performance at the Eisenach Festival on 21 June 1890. The first American performance was given by Anton Seidl and the Philharmonic Society of New York at the Metropolitan Opera House on 9 January 1892. Emil Paur and the Boston Symphony Orchestra gave the first Boston performances on 5 and 6 February 1897, on which occasion BSO program annotator William Foster Apthorp wrote in his capacity as critic for the Boston "Transcript" that "Strauss' 'Death and Damnation'—we beg pardon—'Death and Transfiguration'—is an unholy terror. It is like a musical reflection of all the deadly and noisome diseases flesh is heir to, viewed through a magnifying glass of three thousand diameters. Such a farrago of hospital sounds vividly suggests hospital sights! The worst of it is, the man does show talent. He has something really grand and great in his mind, and moreover a certain vague inkling of how to say it grandly."* Death and Transfiguration *has also been given at BSO concerts by Wilhelm Gericke, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Eleazar de Carvalho, Charles Munch, William Steinberg, Leopold Stokowski, Joseph Silverstein, and Seiji Ozawa. The most recent Tanglewood performance was Stokowski's in August 1964. Seiji Ozawa gave the most recent subscription performances in October 1975, but programmed it also on a Pension Fund concert in February 1977 and in Washington and Brooklyn the following month. Strauss's score calls for three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, timpani, tam-tam, two harps, and strings.*

In the summer of 1889, Strauss was between posts, serving as rehearsal assistant at Bayreuth where Cosima Wagner held sway. He had just completed a three-year contract as third conductor at the Munich Court Opera, and that fall he would assume the assistant conductorship of the Weimar Opera. In hand were three projects which had been occupying him: the completed score of *Don Juan*, whose premiere under his own baton at Weimar on 11 November 1889 would secure his reputation as "the most significant and progressive German composer since Wagner"; the libretto for *Guntram*, his first opera; and a rough sketch for *Death and Transfiguration*. Strauss had referred to this sketch already in a letter to his friend (and perhaps lover) Dora Wihan* written from

*Dora's husband (for four years) was Hanuš Wihan, for a while principal cellist of the Munich orchestra, and for whom Strauss wrote his Opus 6 cello sonata, completed in 1883. Wihan's career as a soloist took him throughout Europe; in 1888 he became professor of cello and chamber music at the Prague Conservatory. It was Wihan for whom Dvořák wrote his B minor cello concerto of 1894-95.

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Munich on 9 April that year:

> . . . the artist Richard Strauss is in excellent shape, particularly since he ceases to be the Munich Hofmusikdirector. . . . True, it is difficult for me to leave Munich, away from my family and from friends such as Ritter . . . With the help of Ritter, I have now acquired a stronger viewpoint of art and life . . . Just think! I have joined the ranks of the Lisztians! In short, it is hard to imagine a more progressive viewpoint than the one which I now hold. I feel wonderful; a new clarity has overcome me . . .
>
> Where am I going? . . . To the city of the future, Weimar, to the post where Liszt worked so long! I have great hopes . . .
>
> In addition, I have sketched out a new tone poem, to be entitled probably *Death and Transfiguration*. I plan to begin to write the score right after Easter.

Of Alexander Ritter, an ardent Wagnerian who had married Wagner's niece Julie, Strauss wrote that "his influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner, and Berlioz." Strauss's first essay in music of this kind was his "symphonic fantasy," *Aus Italien*, of 1886, deriving from impressions of his first visit to Italy that



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summer. By this time, Strauss had come to be noticed as both a composer and conductor of significance. In Munich, where his father Franz Joseph Strauss was principal horn of the Court Opera for forty-nine years, he had written his first compositions when he was six, began piano lessons at four and violin lessons at eight, and had studied theory, harmony, and instrumentation from the time he was eleven. His musically conservative father wouldn't let him near a Wagner score, restricting him to "the classics" until he was in his early teens, and his appreciation for Wagner came only when he secretly studied the score of *Tristan*, which along with Mozart's *Le nozze di Figaro* would remain throughout his life one of his two favorite operas. In March 1881, Hermann Levi (who would conduct the premiere of *Parsifal* at Bayreuth the following year) led the Munich Court Orchestra in Strauss's D minor symphony, and in December 1882 Strauss accompanied the violinist Benno Walter in a piano reduction of his own violin concerto in Vienna. But his first work really to make the rounds was the Serenade in E-flat for thirteen wind instruments, Opus 7, which was performed by Franz Wüllner at Dresden and by Hans von Bülow in Meiningen. Bülow, who declared Strauss "by far the most striking personality since Brahms," offered the young composer the post of assistant conductor at Meiningen in the summer of 1885. Before returning to the Munich Opera

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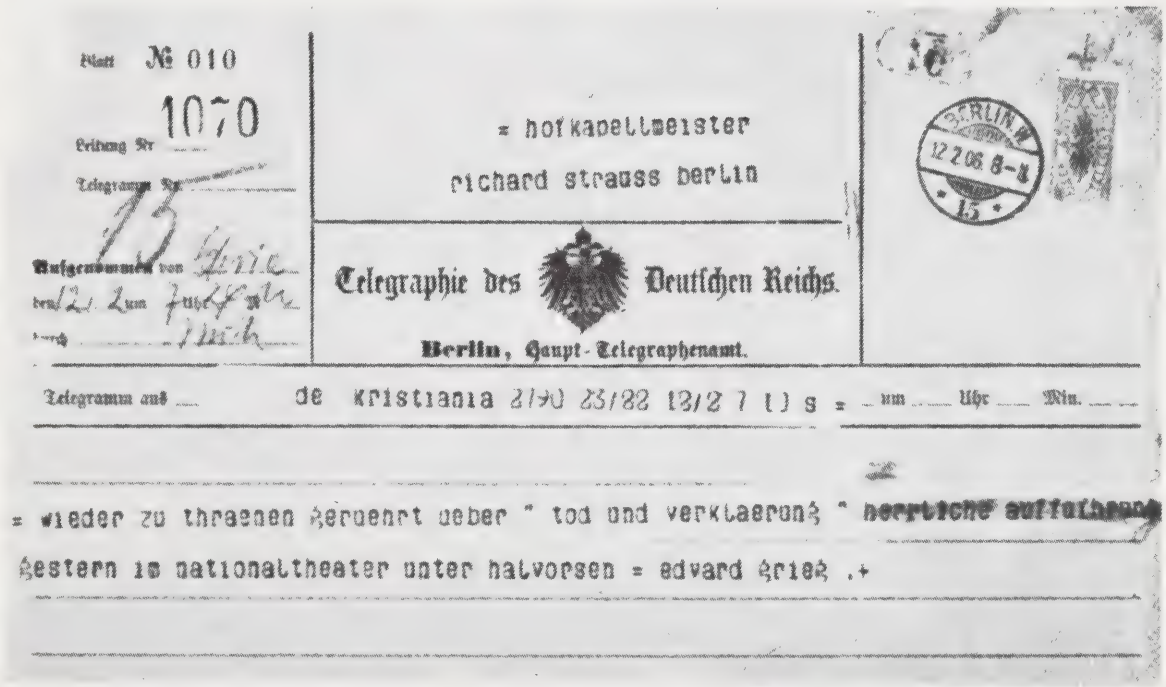
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in April 1886, Strauss met Alexander Ritter, who was himself a composer as well as a violinist in the Meiningen orchestra, and who converted him to the cause of Berlioz, Liszt, and Wagner. The immediate result was *Aus Italien*. The original version of *Macbeth* was completed 1888, followed by *Don Juan* in 1888-89. *Death and Transfiguration* was next in the succession of tone poems which continued with *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spake Zarathustra* (1896), *Don Quixote* (1897), *Ein Heldenleben* (1898), and the *Symphonia domestica* (1903) before Strauss gave his full attention to opera, completing *Salome* in 1905 and *Elektra* in 1908.

The piece had a great success when Strauss led the premiere at the Eisenach new music festival in 1890, and it continued to hold its own well into this century; but in recent times the popularity of *Death and Transfiguration* has declined, perhaps because, with its specific imagery, it leaves less to the mind's eye and ear than *Don Juan*, perhaps because its subject matter is less immediately engaging and less consistently appealing than that of *Till Eulenspiegel*. But there are undeniably great pages in this score: the opening is brilliantly evocative of the deathbed setting; the flood of memories relived by the protagonist in the face of his struggle with death is, for the most part, convincingly and excitingly traced*; and the final transfiguration can be both moving and transcendent. Strauss does not require an exceptionally large orchestra—the use of two harps is the only real

*Those interested in a detailed thematic guide to *Death and Transfiguration* can find it in the first volume of Norman Del Mar's biography of the composer.


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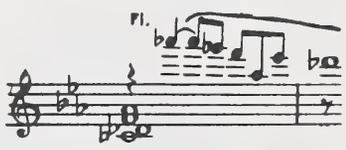
A telegram dated 12 February 1906 from Edvard Grieg to Richard Strauss: "Once again moved to tears by 'Death and Transfiguration' yesterday at the National Theater under Halvorsen. Edvard Grieg."

novelty—and percussion is restricted just to timpani and tam-tam, the latter first heard at the moment of death. In his demands upon the orchestra, however, the composer knows no bounds, and he extends even further the difficulties already imposed by the score of *Don Juan*.

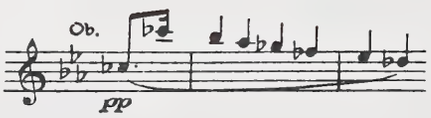
Strauss felt that audiences could only understand *Death and Transfiguration* if they knew quite specifically what it was about, and he saw to it that the programs distributed at the first performance included Alexander Ritter's verse treatment of his scenario; this sixteen-line poem he also included on the title page of his score. The published edition incorporated an even more expansive verse treatment by Ritter, this one running sixty-two lines (see page 39). But the best introduction to *Death and Transfiguration* is the composer's own, from a letter he wrote in 1894:

> It was six years ago that it occurred to me to present in the form of a tone poem the dying hours of a man who had striven towards the highest idealistic aims, maybe indeed those of an artist. The sick man lies in bed, asleep, with heavy irregular breathing; friendly dreams conjure a smile on the features of the deeply suffering man; he wakes up; he is once more racked with horrible agonies; his limbs shake with fever—as the attack passes and the pains leave off, his thoughts wander through his past life; his childhood passes before him, the time of his youth with its strivings and passions and then, as the pains already begin to return, there appears to him the fruit of his life's path, the conception, the ideal which he has sought to realize, to present artistically, but which he has not been able to complete, since it is not for man to be able to accomplish such things. The hour of death approaches, the soul leaves the body in order to find gloriously achieved in everlasting space those things which could not be fulfilled here below.

As the title of the piece suggests, the music is in two main sections: an "*Allegro molto agitato*" depicting the struggle with death, and the "*Moderato*" transfiguration of the final pages. These two parts are preceded by a slow introduction, which sets the scene and introduces two important themes which will figure prominently during the sick man's recollections. Both are presented rather dreamily, the first in the flute:
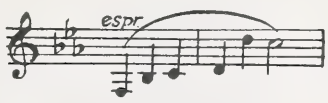


and the other in the oboe:



The flute theme will recur in, among other forms, a lively variant for the horns to represent, in Ritter's words, "the impudent play of youth." The oboe theme suggests the innocence of "childhood's golden time" and will play a significant role in the closing transfiguration. The death struggle begins with (what should be) a frightening thwack of the kettledrum followed by the syncopated rhythm of the opening measures, the labored breathing of the sick man now greatly intensified. Just before the first phase of the struggle subsides, giving way to recollections of childhood and youth, a new idea emerges, played full out by the brass. This becomes the most important theme of the

work, that of "the ideal" which the dying man throughout his life "has sought to realize . . . but which he has not been able to complete":



It is this theme (a close relative of the two themes quoted earlier: "the ideal" is an outgrowth of "childhood" and "youth") upon which the successive climaxes of the piece are built and which, together with the theme of "childhood," will achieve its apotheosis in the score's final pages.

Strauss never forgot this music. Nearly sixty years later, in *Im Abendrot*, the last of his posthumously published Four Last Songs, he quoted the theme of "the ideal" just after the last line of text, *"Ist dies etwa der Tod?" ("Can this perhaps be death?")*. And his view of death—and, one hopes, its aftermath—as he imagined it when he was only twenty-five must at the end have seemed very right to him. Among his last words were these, spoken to his daughter-in-law Alice when he was on his deathbed: "Death is just as I composed it in *Death and Transfiguration.*"

—Marc Mandel

Alexander Ritter's preface to the published score of "Death and Transfiguration":

In der ärmlich kleinen Kammer,
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.—
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Kranken bleiche Züge
Spielt ein Lächeln wehmutsvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

* * * * *

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf,
Und beginnt den Kampf aufs neue.
Lebenstrieb und Todesmacht!
Welch entsetzenvolles Ringen!—
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

* * * * *

In the small, wretched room,
dimly lit only by a candle stump,
the sick man lies upon his bed.—
Even now he has been struggling
ferociously, despairingly, with death.
Now he has sunk, exhausted, into sleep,
and the quiet ticking of the clock
is all that you hear in the room,
whose dreadful silence
gives heed to death's approach.
Upon the sick man's pale features
plays a melancholy smile.
At the end of his life, does he dream now
of childhood's golden time?

* * * * *

But death does not grant his victim
sleep and dreams for long.
Cruelly he shakes him awake,
and the battle begins anew.
The will to live and the power of death!
What frightful struggling!—
Neither is victorious,
and yet again there is silence!

* * * * *

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Zug um Zug und Bild um Bild,
Inn'rem Aug vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in reiner Unschuld leuchtend!
Dann des Jünglings keckres Spiel—
—Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.—
Was ihm je verklärt erschien,
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durchs Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah,
Donnert ihm ein „Halt" entgegen.
„Mach die Schranke dir zur Staffel!
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang.
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

* * * * *

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung!

—Alexander Ritter

Battle-weary, sunk back,
sleepless, as in a delirium,
the sick man now sees his life,
successively, scene by scene,
pass before his inner eye.
First the morning-red of childhood,
shining bright in pure innocence!
Then the impudent play of youth—
—exercising and testing its strength—
until he ripens to manhood's struggle,
which to life's highest achievements
is now kindled with burning passion.—
What once appeared glorified to him
now takes yet clearer shape,
this alone the lofty impulse
which leads him through his life.
Cold and mocking, the world sets
obstacle after obstacle against his strivings.
Each time he believes himself nearer his goal,
a "Halt!" thunders against him.
"Treat each obstacle as another rung,
climbing ever and always higher!"
So he presses forward, so climbs higher,
never desisting from his sacred striving.
What he has always sought
with his heart's deepest yearning,
he seeks still in the grip of death,
he seeks—alas!—yet never finds.
Whether he grasps it yet more clearly,
whether it gradually grows upon him,
still he can never exhaust it,
it can never, in his spirit, be fulfilled.
Then the last stroke
of death's iron hammer resounds,
breaks the earthly body asunder,
covers the eye with death's night.

* * * * *

But resounding mightily round him
from the expanse of heaven,
is what he sought here, ever yearning:
World-redemption, world-transfiguration!

—translation by M.M.



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Richard Strauss
Interlude and Final scene from *Salome*



Richard Strauss was born in Munich, Germany, on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He began the score of Salome *in the summer of 1903 and completed it on 20 June 1905. The first performance was given at the Dresden Court Opera on 9 December 1905 with Ernst von Schuch conducting and Marie Wittich in the title role. Thomas Schippers conducted soprano Brenda Lewis in a Tanglewood-on-Parade performance of the final scene from* Salome *on 13 August 1954. Erich Leinsdorf introduced the final scene to the subscription concerts of the Boston Symphony Orchestra on 26 and 27 March 1965; Leontyne Price was the soloist. Gunther Schuller conducted a Tanglewood performance with Phyllis Curtin in August 1974, the most recent by the BSO. The scene was performed again at Tanglewood in the final week of the 1979 season, with Zubin Mehta and the New York Philharmonic replacing the Boston Symphony, which was on a European tour; Montserrat Caballé was the soloist. The final scene calls for an orchestra of three flutes and piccolo, two oboes, English horn, heckelphone, four clarinets (also E-flat and bass clarinets), three bassoons and contrabassoon, six horns, four trumpets, four trombones, tuba, timpani, harp, celesta, tam-tam, cymbals, xylophone, snare drum, tambourine, triangle, glockenspiel, organ, and strings. The Interlude to be performed at these concerts includes bass drum as well.*

Oscar Wilde imagined his one-act play on Salome in the French language, for the biblical tale had long been a favorite in France. There had been fictional treatments by Huysmans and Jules Laforgue and others. He may have been intrigued by Flaubert's use of poetic imagery in his short story, *Hérodiade*. Massenet's opera *Hérodiade* (of 1882) would have been a challenge for better characterization. Massenet's treatment did nothing more than help to keep the subject alive—the book was no more than a string of stock operatic situations.

Oscar Wilde was more directly prompted by the pictures of Gustave Moreau so vividly described by Huysmans in his novel *À Rebours*. Wilde transformed the legend by giving it a new twist. It had always followed the brief accounts of the Evangelists Matthew and Mark, wherein Salome was an obedient dupe of her perfidious mother, who was the one who wanted Jochanaan's head. By making the young princess the real offender, the erotic pursuer, Wilde greatly heightened the dramatic impact. He opened up a character study in abnormal psychology far more interesting and favorable to his decadent leanings than the less complex murderesses of classical literature. This not only suited Wilde—it furnished Strauss ready to hand with a libretto equally suited to his dramatic purposes. Strauss was not the sort to be lured by deviations. He simply recognized an explosive text when he saw it.

Strauss did not have to add a line. All he needed to do was to benefit by Wilde's unerr-

ing stage craft, and excise passages which would be too discursive for musical treatment, or which would slow the action in the composer's far more intense and emotionally charged unfolding. Strauss kept virtually all of Salome's part. She and Jochanaan were the central figures throughout. There was a fantastically complete contrast between their characters, lending color and vital tension to their encounter, both histrionically and musically speaking. Herod and Herodias, not much more than foils to Strauss's purpose, were further developed in Wilde's full text. They are also a contrasted pair: the fear-crazed, superstitious monarch and his cold, mocking, down-to-earth queen, who deflates his dreamings. This sort of cynicism was quite to Wilde's taste, but it would only have slowed and impeded a musical score. Strauss was never diverted from his main purpose: he minimized the Jewish arguments about the Messiah, omitted the Roman and Cappadocian visitors altogether, passed over the suicide of the Syrian captain almost too quickly. Strauss kept just enough of the metaphorical passages, the word imagery, to underline the characters and preserve the poetic charm of the text, create and hold the baleful atmosphere. Wilde needed more—he had to refer many times to the changes of the moon. The page of Herodias says as the curtain rises: "How strange the moon seems! She is like a woman rising from a tomb." Salome finds the moon as "a little piece of

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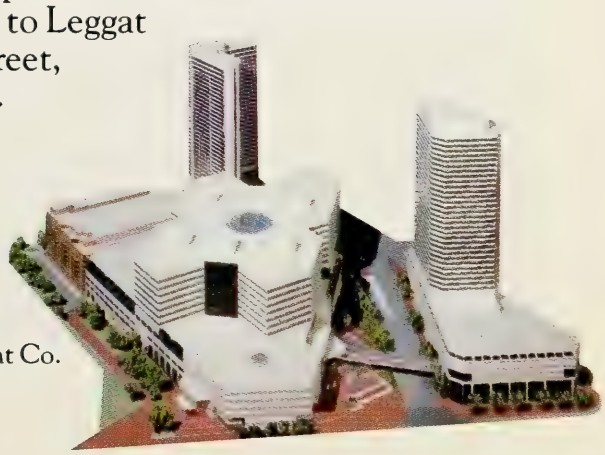
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silver, a little silver flower, cold and chaste." Herod finds that "she reels through the clouds like a drunken woman." At another time he finds the moon "blood-red." Strauss could accomplish this mood-building directly by the superior magic of his orchestra. He could make us feel "the beating of the wings of the Angel of Death" over the dark stage without a reminder from Jochanaan.

Thus, Strauss and his immediate librettist stripped the dialogue of everything extraneous to his purpose until there stood out two characters—the princess who holds our attention every moment, never leaves the stage, and the prophet whose presence is always felt, unseen or seen, alive or dead. The very sense of theater is in the confrontation of these two from opposite worlds—the holy man, ascetic, direful, impervious, and the wayward princess, possessed by wild sensual fantasy. Strauss slighted the others. Wilde gives the frenzied Herod a long and effective speech in his final attempt to stave off the inevitable. Strauss rules it out, for Salome must then if ever hold the center of the stage.

When he wrote *Salome*, Strauss had composed the greater number of his symphonic poems, had evolved the elaborate musical schemes of *Ein Heldenleben* and the *Symphonia domestica*. He had as yet written no operas except the early *Guntram* (1892-93) and *Feuersnot* (1900-01). An opera utilizing the full Straussian orchestra, and telling its tale with all the descriptive and colorful resource of a tone poem, lasting two hours without break, was indeed a wonder to the operatic world of 1905. It would have been so even without the added sensation of a subject which operatic intendants faced with caution and censors with reluctance. *Salome* was a challenge to the world of stage music too powerful to be denied. Within a year it had been mounted upon thirty European stages.



From the Dresden premiere of "Salome" in 1905: Salome demands the head of John the Baptist on a silver charger.

There had been many representations of the Biblical tale of Herod, his queen, Herodias, and his stepdaughter, Salome, an inharmonious family at best. When Oscar Wilde conceived the subject in a new light, it became far more vivid as dramatic material. The Salome of Wilde was not the pliant tool of Herodias, merely obedient to her mother's purpose of vengeance upon John the Baptist. The daughter of Herodias, whom Wilde imagined enamored of the direful prophet, who angrily spurned her advances, was an imperious princess, conscious of her power, ready to forfeit the half of Herod's kingdom which was offered her in her determination to have the lips of the prophet submit to her own—even in a submission of death.

It was the unreasoned and fanatical passion of Salome for the wan flesh of the prophet, stilled in death, which was found disturbing and scandalous in the year 1905. The subject had appealed to Oscar Wilde as "*quelque chose de curieux et de sensuel.*" So he wrote to Sarah Bernhardt, for whom he enthusiastically envisioned the part. Wilde later denied having written the play for her, protesting that he was an "artist" and not an "artisan." Sarah Bernhardt agreed to appear in a production at the Palace Theatre, London, in 1892, but the censor refused a license. She never acted in the play, which was produced in Paris. The play as translated by Wilde's possessive friend, Lord Alfred Bruce Douglas, was rejected by the censor in London and was not performed there until 10 May 1905. Oscar



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Wilde having been in jail at the time of the Paris production never saw his play performed, for he died in 1900. It was also in 1905 that the play in its German translation was mounted in Berlin, and had a considerable vogue in the German theaters.

It was in this same year that Strauss completed his opera and witnessed its first performance in Dresden on 9 December. The first New York production of the opera aroused a storm of public discussion in which illustrious voices were raised in defense of the composer. A spokesman of what might be called the horrified faction was Henry T. Finck, who, in his book on Strauss, dismissed it as "a musical masterpiece, horribly, damnably wasted on the most outrageous scene ever placed before a modern audience." Political Boston was similarly offended and prevented a performance in that city. The Rev. Dr. William T. McElveen bespoke many clergymen when he said from his pulpit of the Shawmut Congregational Church: "There is stimulus in that music, but it is to the beast that is in us all."

The revulsion from the tale of Strauss's *Salome* when it first appeared has diminished through the years. People no longer surreptitiously look up the word "necrophilism" in the dictionary. The world is less concerned with "sordid details" than gratified by a prodigious achievement of the musical stage. Distasteful allusions bother us less. If textual aberrations should keep us from enjoying great operas, we should miss the beauties of *Die Walküre*, *Otello*, *Rigoletto*, or other operas where outrageous deeds are accepted by audiences with unruffled calm.

The scene is a moonlit terrace before the palace of Herod, the Tetrarch of Galilee. This is Herod Antipater, the grandson of Herod the Great, in whose reign Jesus was born. This younger Herod has taken to wife Herodias, having conveniently disposed of her first husband, who was his brother. Salome, who is the daughter of Herodias by the earlier marriage, emerges from the banquet hall, annoyed by the lustful glances of Herod, her stepfather. There rises from an empty cistern in the rear of the court the admonishing voice of the prophet Jochanaan (the Hebrew name for John the Baptist), who is imprisoned there. Salome is interested and curious to see the man enshrouded in darkness and orders the young Syrian captain of the guard to have him brought forth. The captain is appalled. This would be against the positive orders of the Tetrarch, but Salome, intrigued by the strange voice, rewards the captain with a smile, her only notice of him, and, being hopelessly infatuated with her, he obeys. When Jochanaan stands before her, proud and baleful, she praises his eyes, "black lakes troubled by a fantastic moon," his chaste flesh "cool like ivory," his voice "like sweet music to my ears." His only replies to her advances are fierce denunciation. But she is a princess whose every whim is granted, and his rejection only piques her desire. The captain, in despair of this situation, fraught with danger and evil, stabs himself and falls between the two. Salome, aware only of her intent, keeps repeating: "I will kiss thy mouth, Jochanaan."

The Interlude to be performed at these concerts follows the return of the prophet into his cistern. It is played before a silent stage, for lines of Wilde are here omitted, but the orchestra implies much. Salome seems to be reaching her vengeful resolve. A succession of themes connected with her and Jochanaan are worked into the music, and these will return to telling effect in the opera's final scene.

Herod, attended, and followed by his spouse, enters in search of Salome. He is still lusting after her and wants her to dance for him. Herodias forbids it, but the willful princess who has reasons of her own defies her mother. At this point the Tetrarch steps in a pool of blood and is told that the young captain has killed himself. He fears an evil omen, for, being a typical Herod, he has much blood on his own conscience. Neverthe-



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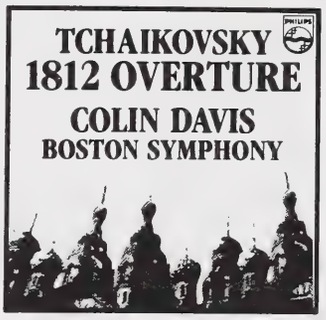
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less he urges her to begin and when she shows reluctance, promises as a reward anything she may ask, even if it be half his kingdom. She tempts him with her voluptuous dance, and, having finished, she states her price: she will have the head of Jochanaan upon a silver charger.

Herod recoils in a transport of terror. Jochanaan is a man of supernatural powers who is said to have seen God. He has been warning of the approach of death. It might be Herod's own. Herodias, on the other hand, is pleased at this turn of events. She would like to be rid of Jochanaan, who has been reviling her for her "incestuous" marriage, calling her a "Jezebel," and "abomination." Salome holds Herod to his oath. To his frantic offer of priceless jewels, she will only answer: "I demand the head of Jochanaan." At last he sinks back into his seat. "Let her be given what she asks! Of a truth, she is her mother's child!" He passes his ring, his seal of death, to Naaman, the executioner, who with his sword descends into the cistern. There is a dreadful suspense, the silence broken only by Salome who peers into the impenetrable darkness below, anxious lest the executioner fail of his duty. A huge black arm, the arm of the executioner, comes forth from the cistern, bearing on a silver shield the head of Jochanaan. Salome seizes it.*

*For his libretto, Strauss used the translation of Oscar Wilde's play into German by Hedwig Lachmann, which had a considerable vogue in German theaters. The English given here is that of Lord Alfred Douglas.



A caricature by George Villa: Salome presents the head of Strauss the rose-bearer ("Der Rosenkavalier") on a silver tray.

SALOME:

Ah! Du wolltest mich nicht deinen
Mund küssen lassen, Jochanaan.
Wohl, ich werde ihn jetzt küssen.
Ich will mit meinen Zähnen
hineinbeissen, wie man in eine reife
Frucht beissen mag.
Ja, ich will ihn jetzt küssen, deinen
Mund, Jochanaan. Ich hab' es gesagt.
Hab' ich's nicht gesagt?
Ja, ich hab' es gesagt.
Ah! Ah! Ich will ihn jetzt küssen . . .
Aber warum siehst du mich nicht an,
Jochanaan? Deine Augen, die so
schrecklich waren, so voller Wut
und Verachtung, sind jetzt geschlossen.
Warum sind sie geschlossen?
Öffne doch die Augen,
erhebe deine Lider, Jochanaan!
Warum siehst du mich nicht an?
Hast du Angst vor mir, Jochanaan,
dass du mich nicht ansehen willst?
Und deine Zunge, sie spricht kein Wort,
Jochanaan, diese Scharlachnatter,
die ihren Geifer gegen mich spie.
Es ist seltsam, nicht?
Wie kommt es, dass diese rote Natter
sich nicht mehr rührt?
Du sprachest böse Worte gegen mich,
Salome, die Tochter der Herodias,
Prinzessin von Judäa!
Nun wohl! Ich lebe noch,
aber du bist tot,
und dein Kopf gehört mir.
Ich kann mit ihm tun, was ich will.
Ich kann ihn den Hunden vorwerfen
und den Vögeln der Luft.
Was die Hunde übrig lassen, sollen die
Vögel der Luft verzehren . . .
Ah! Ah! Jochanaan, Jochanaan,
du warst schön.
Dein Leib war eine Elfenbeinsäule
auf silbernen Füssen.
Er war ein Garten voller Tauben
in der Silberlilien Glanz.
Nichts in der Welt war so weiss
wie dein Leib.
Nichts in der Welt war so schwarz
wie dein Haar.
In der ganzen Welt war nichts so rot
wie dein Mund.
Deine Stimme war ein Weihrauchgefäss,
und wenn ich dich ansah,
hörte ich geheimnisvolle Musik.
Oh! Warum hast du mich nicht
angesehen, Jochanaan?

Ah! Thou wouldst not suffer me to kiss
thy mouth, Jokanaan.
Well, I will kiss it now.
I will bite it with my teeth
as one bites a ripe fruit.

Yes, I will kiss thy mouth,
Jokanaan. I said it:
did I not say it?
Yes, I said it.
Ah! ah! I will kiss it now . . .
But, wherefore dost thou not look at
me, Jokanaan? Thine eyes, that
were so terrible, so full of rage
and scorn, are shut now.
Wherefore are they shut?
Open thine eyes!
Lift up thine eyelids, Jokanaan!
Wherefore dost thou not look at me?
Art thou afraid of me, Jokanaan,
that thou wilt not look at me? . . .
And thy tongue, it says nothing now,
Jokanaan, that scarlet viper,
that spat its venom upon me.
It is strange, is it not?
How is it that the red viper
stirs no longer?
Thou didst speak evil words against me,
me, Salome, daughter of Herodias,
Princess of Judaea!
Well, Jokanaan, I still live,
but thou, thou art dead,
and thy head belongs to me.
I can do with it what I will.
I can throw it to the dogs
and to the birds of the air.
That which the dogs leave, the birds
of the air shall devour . . .
Ah! Jokanaan, Jokanaan,
thou wert beautiful.
Thy body was a column of ivory
set on a silver socket.
It was a garden full of doves
and of silver lilies.
There was nothing in the world so
white as thy body.
There was nothing in the world so
black as thy hair.
In the whole world there was nothing
so red as thy mouth.
Thy voice was a censer,
and when I looked on thee
I heard a strange music.
Ah! wherefore didst thou not
look at me, Jokanaan?

Du legtest über deine Augen die Binde	Thou didst put upon thine eyes the
Eines, der seinen Gott schauen wollte.	covering of him who would see his God.
Wohl! Du hast deinen Gott gesehen,	Well, thou hast seen thy God,
Jochanaan, aber mich, mich, mich	Jokanaan, but me, me, me,
hast du nie gesehen!	thou didst never see.
Hättest du mich gesehen,	If thou hadst seen me,
du hättest mich geliebt!	thou wouldst have loved me.
Ich dürste nach deiner Schönheit.	I am athirst for thy beauty;
Ich hungre nach deinem Leib.	I am hungry for thy body.
Nicht Wein noch Äpfel können mein	Neither wine nor fruits can
Verlangen stillen . . .	appease my desire.
Was soll ich jetzt tun, Jochanaan?	What shall I do now, Jokanaan?
Nicht die Fluten, noch die grossen	Neither the floods nor the great
Wasser können dieses brünstige	waters can quench my passion.
Begehren löschen	
Oh! Warum sahst du mich nicht an?	Oh! wherefore didst thou not look at me, Jokanaan?
Hättest du mich angesehen,	If thou hadst looked at me
du hättest mich geliebt.	thou wouldst have loved me.
Ich weiss es wohl, du hättest mich	Well I know that you wouldst have
geliebt, und das Geheimnis der Liebe	loved me. And the mystery of love
ist grösser als das Geheimnis des Todes.	is greater than the mystery of death.

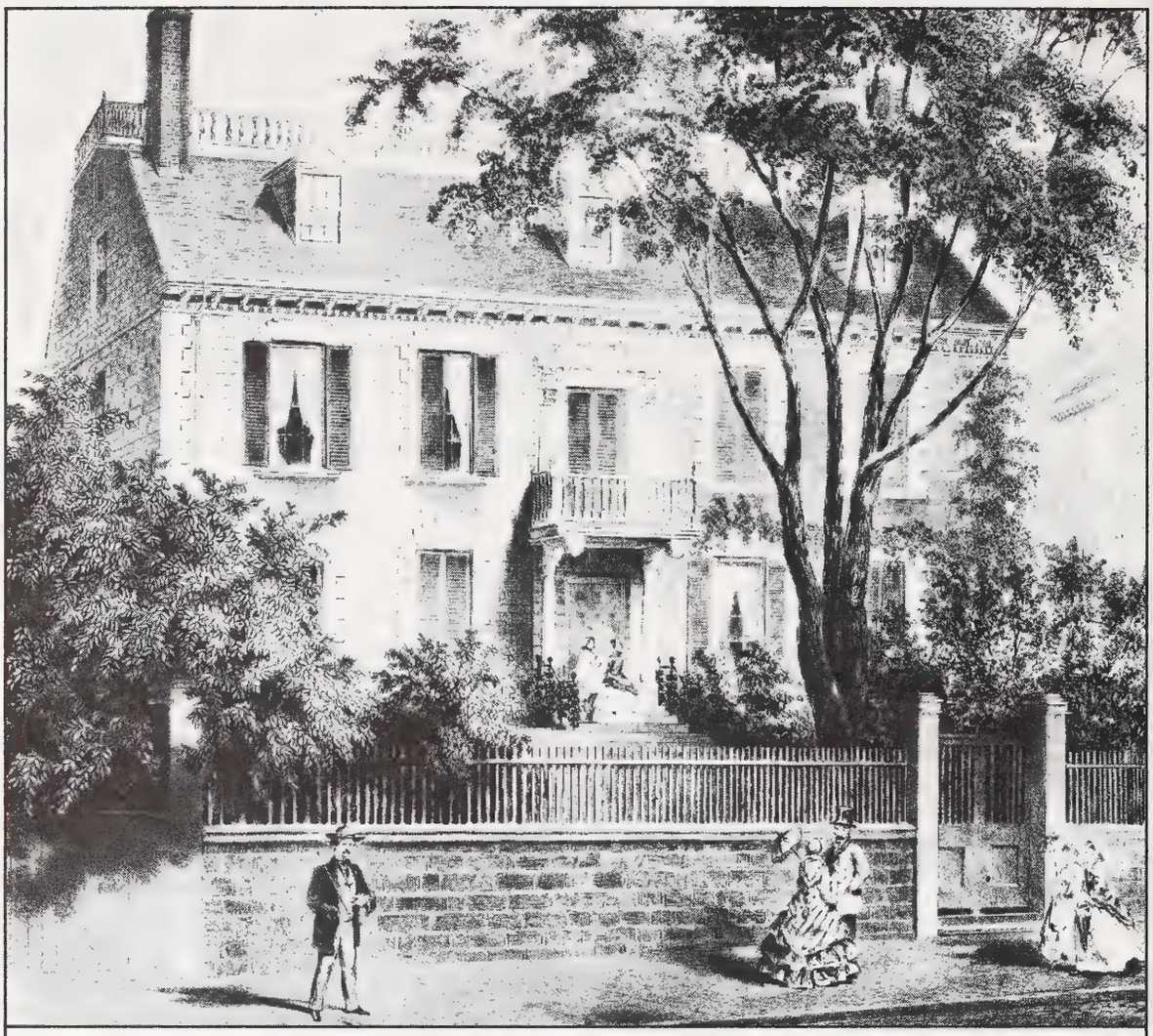
Herod is terrified at the monstrous sight, draws his cloak over his face, and orders the torches extinguished. A great black cloud covers the moon, and the Tetrarch begins to climb the staircase.

Ah! Ich habe deinen Mund geküsst,	Ah! I have kissed thy mouth,
Jochanaan. Ich habe ihn geküsst,	Jokanaan. Ah! I have kissed
deinen Mund, es war ein bitterer	thy mouth. There was a bitter
Geschmack auf deinen Lippen.	taste on thy lips.
Hat es nach Blut geschmeckt?	Was it the taste of blood?
Nein! Doch es schmeckte vielleicht	No! But perchance it is the taste of
nach Liebe . . .Sie sagen, dass die Liebe	love . . .They say that love
bitter schmecke. . .Allein was tut's?	hath a bitter taste. . . But what of that?
Was tut's? Ich habe deinen Mund	what of that? I have kissed thy
geküsst, Jochanaan. Ich habe ihn	mouth, Jokanaan. I have kissed
geküsst deinen Mund!	thy mouth.

A moonbeam falls on Salome, covering her with light. Herod, turning around and seeing her, gives the order "Kill that woman!" The soldiers rush forward, according to the last stage direction, and "crush beneath their shields Salome, daughter of Herodias, Princess of Judea."

—John N. Burk

John N. Burk, whose writings on music include biographies of Beethoven and Clara Schumann, was the Boston Symphony's program annotator from 1934 to 1966.



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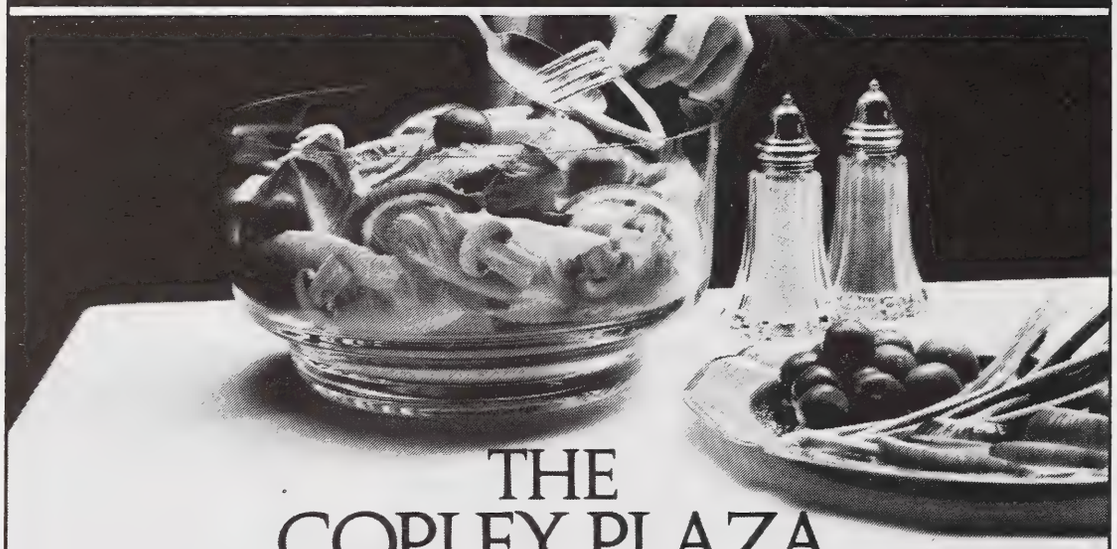
Stanley Sadie, who wrote the fine article on Mozart in The New Grove (the article has just been published separately by Norton), is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). Much of the older literature on Mozart (including Einstein) needs reconsideration in the light of Wolfgang Hildesheimer's *Mozart*, which has just been published in English translation (Farrar Straus Giroux). When first published in German in 1977, it climbed promptly to the top of the best-seller lists! Most surprisingly, perhaps, this challenge to the received tradition of Mozart studies comes not from a musicologist but from an artist and novelist who has studied all the primary sources (especially the composer's letters) for over a quarter of a century. His book is not a chronological survey of the composer's life but rather a 366-page essay built up out of many short sections dealing primarily with Mozart's character, personality, and genius. Though it is sometimes frustrating to read in this format, the cumulative effect of the author's observations and criticism of the old "haloed" Mozart is to provide a stimulating new point of view to readers who have not followed the recent specialist literature on the composer.

There are chapters on the Mozart symphonies by Jens Peter Larsen in *The Mozart Companion,* edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), and by Hans Keller in *The Symphony*, edited by Robert Simpson (Pelican paperback). Donald Francis Tovey's analysis of the *Paris* Symphony is to be found in the sixth volume of his *Essays in Musical Analysis* (Oxford, also paperback). Edward J. Dent's classic study *Mozart's Operas* (Oxford paperback) includes a useful section on *Così fan tutte*. William Mann's recent book *The Operas of Mozart* (Oxford) provides a sensible and musically informed appreciation of *every* Mozart opera, including the ones Dent omitted from his discussion because they were scarcely known in his day. Unbeatable at the price is Spike Hughes's *Famous Mozart Operas* (Dover paperback), which is especially useful for a relative newcomer to the magical world of Mozart.

As for recordings of the symphony, an important series of records has recently appeared containing all of the Mozart symphonies performed on original instruments by an orchestra of the precise size and physical placement of the various orchestras for which Mozart composed them (neither size nor arrangement was standardized in his day, and the music sometimes reflects the character of a given ensemble). The *Paris* Symphony will be included on Vol. 6 of the series, the only one not yet released; played by the Academy of Ancient Music under the direction of Jaap Schröder (Oiseau-Lyre), earlier volumes have provided a sound and style of Mozart playing different from anything you have ever heard; I personally find the recordings fresh and bracing. Another early music specialist, Nicolaus Harnoncourt, has begun a Mozart symphony cycle, but with a standard modern orchestra, the Concertgebouw of Amsterdam. I have not yet had a chance to hear his just-released version of the *Paris* Symphony (Telefunken, coupled with Symphony No. 33). The other recommended single-disc recording of this symphony is that by Neville Marriner with the Academy of St. Martin-in-the-Fields (Philips; coupled with the *Jupiter* Symphony).

A number of historically important recordings of *Così fan tutte* are no longer available, but one that will not lose its interest despite its age is the famous Fritz Busch performance at Glyndebourne in 1935 with Ina Souez, Luise Helletsgruber, Heddle Nash, John Brownlee, and Willi Domgraf-Fassbaender (available as a three-record set on both Seraphim and Turnabout). Among the most highly praised of modern Mozart opera recordings, both for

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style and quality of performing ensemble, are the recordings of Sir Colin Davis with the chorus and orchestra of the Royal Opera House, Covent Garden; his *Così fan tutte* features Montserrat Caballé, Janet Baker, Nicolai Gedda, and Wladimiro Ganzarolli (Philips, four discs). Fiordiligi was a specialty of Elisabeth Schwarzkopf, whose earlier (and preferable) recording is no longer available; but she can still be heard, along with Christa Ludwig and Ottakar Kraus, in a performance conducted by Karl Böhm (Angel, four discs).

—S.L.

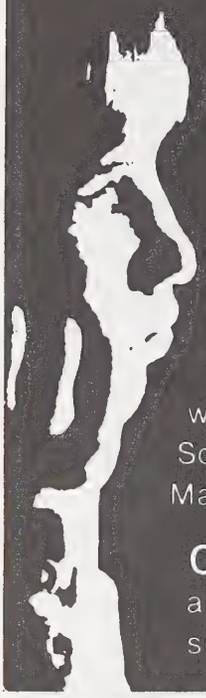
The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Barrie and Rockliff, London); *Death and Transfiguration* and *Salome* are given detailed consideration in Volume 1. Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music,* edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy has also provided the Strauss article in The New Grove. William Mann's *Richard Strauss: A Critical Study of the Operas* is a very good introduction to the composer's works for the stage (Cassell). Dover publications has recently issued the complete orchestral score of *Salome* in a relatively inexpensive paperback edition. Dover has also printed scores of the six most famous tone poems, including *Death and Transfiguration,* in two paperbound volumes.

Despite some uneven orchestral playing, Klaus Tennstedt's performance of *Death and Transfiguration* with the London Philharmonic comes across as deeply felt, highly personalized, and ultimately convincing—and it is coupled with a very fine performance of the Four Last Songs with soprano Lucia Popp (Angel). Herbert von Karajan's *Death and Transfiguration* with the Berlin Philharmonic is gorgeously played, but so much "for the moment" that the sweep of the whole is lost (DG; coupled with soprano Gundula Janowitz's beautifully sung but rather characterless account of the Four Last Songs). Otto Klemperer's soft-edged performance with the Philharmonia Orchestra is good, but it lacks the necessary intensity (Angel; with a good performance of Strauss's *Metamorphosen* for strings). There are two good budget-label recordings of *Death and Transfiguration:* George Szell's with the Cleveland Orchestra (with *Don Juan* and *Till Eulenspiegel;* Odyssey), and Rudolf Kempe's with the Dresden State Orchestra (with *Till Eulenspiegel* and the "Dance of the Seven Veils" from *Salome;* Seraphim). Toscanini's performance with the NBC Symphony is a very great one but long out of print (it may show up in stores as an RCA import).

Hildegard Behrens has recorded the whole of *Salome* with Herbert von Karajan and the Vienna Philharmonic; this is the best available recording of the complete opera and is first-rate (Angel; others in the cast include Agnes Baltsa, Wieslaw Ochman, and José Van Dam). The only recording of the final scene as an excerpt listed in the current Schwann is Montserrat Caballé's with Leonard Bernstein and the Orchestre National de France (DG; with a selection of songs and the "Dance of the Seven Veils"), but Leontyne Price's performance with Erich Leinsdorf and the Boston Symphony occasionally turns up in second-hand record stores (RCA; with the "Dance of the Seven Veils," and the Awakening Scene from *Die ägyptische Helena).* Gwyneth Jones's recording of *Salome* with Karl Böhm conducting the Hamburg Staatsoper is of interest for the text booklet, which contains the complete Oscar Wilde play with the material of the opera libretto set off in boldface type (DG).

—M.M.

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Hildegard Behrens



Soprano Hildegard Behrens has won acclaim for a wide range of repertory, from the Mozart heroines to Marie in Berg's *Wozzeck,* Agathe in *Der Freischütz,* Elsa in *Lohengrin*, and leading roles in Janáček's *Katya Kabanova* and Smetana's *The Bartered Bride.* Ms. Behrens made her Boston Symphony debut in two performances under Seiji Ozawa's direction at Tanglewood last summer, singing the title role in a staged production of *Fidelio* and, on the final concert of the season, music of Beethoven and Wagner. This season she has also appeared with the New York Philharmonic and the Chicago Symphony, and in the Metropolitan Opera's productions of Mozart's *Idomeneo,* which was televised nationally, and Wagner's *Die Walküre.* Next season at the Met, Ms. Behrens will sing Isolde in Wagner's *Tristan* and Donna Anna in Mozart's *Don Giovanni.* Last season she performed in the Verdi *Requiem* with the Cleveland Orchestra as part of a farewell concert tribute to Lorin Maazel at Carnegie Hall and sang the role of Isolde under Leonard Bernstein's baton in Munich, a production that was televised and recorded. She also appeared as Leonore in *Fidelio* at the Paris Opera under the direction of Seiji Ozawa. Ms. Behrens has also appeared in Strauss's *Die Frau ohne Schatten* and *Ariadne auf Naxos,* and Wagner's *Flying Dutchman* and *Tannhäuser,* among other operas.

Hildegard Behrens was born in Oldenburg, Germany. She studied voice at the Freiburg Conservatory and in 1972 joined the Deutsche Oper-am-Rhein in Düsseldorf, where she was heard by Herbert von Karajan, who contracted her to sing Salome at the Salzburg Festival and on a subsequent recording of the opera for Angel. In 1976, Ms. Behrens made her Covent Garden debut as Leonore, following this that same year with her debut at the National Theatre of Prague as Katya Kabanova. 1976 also brought her Metropolitan Opera debut as Giorgetta in Puccini's *Il tabarro,* and the Salzburg *Salome* under Karajan followed in 1977. The 1978-79 season saw her first Metropolitan Opera *Fidelio,* a role she also sang and recorded with Sir Georg Solti and the Chicago Symphony. In 1979 she returned to the Salzburg Festival to perform the title role in Strauss's *Ariadne auf Naxos* conducted by the late Karl Böhm. This summer, Ms. Behrens will sing Brünnhilde in the new Bayreuth staging of Wagner's *Ring,* to be conducted by Sir Georg Solti and directed by Sir Peter Hall.

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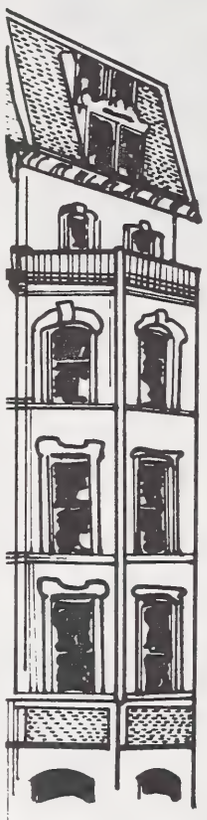
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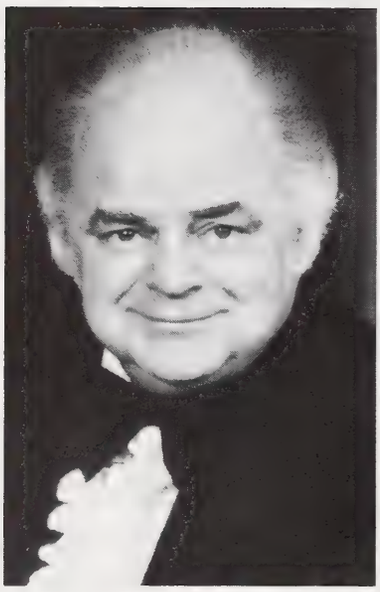
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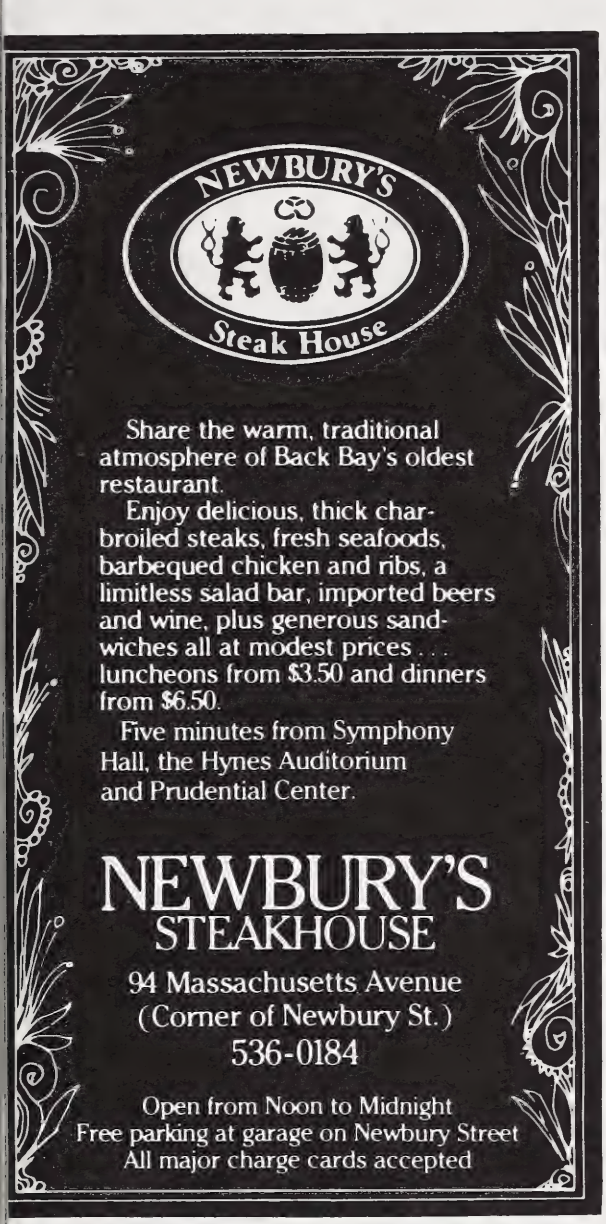
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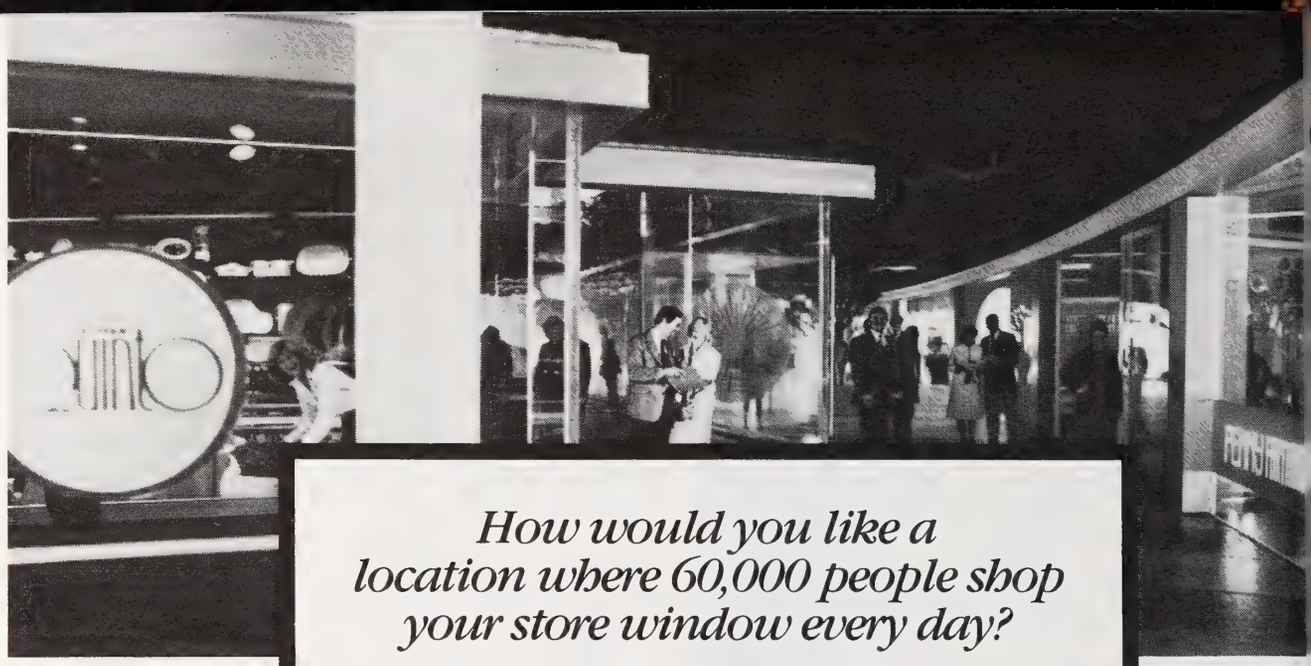
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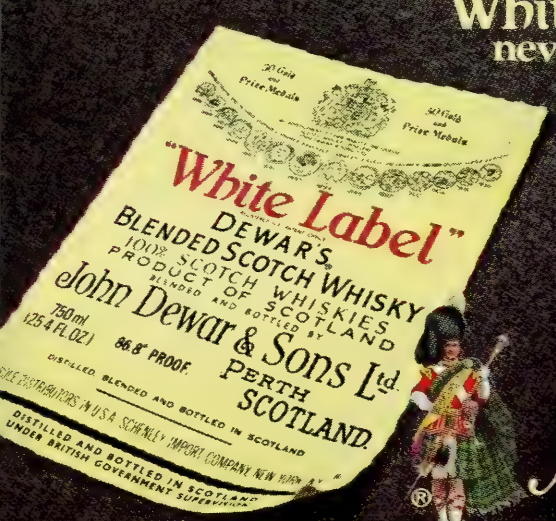
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Wolfgang Amadè Mozart

Duo No. 2 in B-flat for violin and viola, K.424

Mozart and his wife Constanze traveled to Salzburg in the summer of 1783 to visit the composer's father Leopold. In the preceding months, Wolfgang had completed three of his six *Haydn* quartets, his earliest mature string quartets, which were eventually published with a dedication to the revered older master. While in Salzburg, Mozart learned that his old friend Michael Haydn, the younger brother of Joseph, was in trouble with the Archbishop of Salzburg, who had commissioned a set of six duos for violin and viola, of which Haydn had produced only four before being taken ill (the constant pressure of his job in Salzburg had driven him to the bottle). The Archbishop was withholding his salary as an incentive for the completion of the set. Mozart, having heard of this plight (and having no love for the Archbishop, who had made his own life in Salzburg miserable), promptly composed two duos and gave them to Michael Haydn to pass off as his own. They are so far superior to Michael Haydn's own that it is a wonder the Archbishop didn't suspect something, although the fact that he didn't is further proof of his musical philistinism. In any cast, Mozart clearly enjoyed tackling a new and unfamiliar medium, and the warmth and lyric grace of the two duos reflect the generous impulse that brought about their composition.

—Steven Ledbetter

Richard Strauss

Sonata in E-flat for violin and piano, Opus 18

Strauss's reputation is so much bound up with grandiose orchestral scores and operas that we are not likely to think of him as a composer of chamber music. Yet he did write in some of the traditional chamber genres, and though all of these works were early and might be presumed to be of merely historical interest, they betray a talent and an imagination that could have made the reputation of any composer who did not so utterly surpass himself with the works that came after. The chamber music reflects Strauss's classical training and sheds an illuminating light on the classicizing of his later operas. In addition to a number of unpublished pieces from his earliest days as a composer (two piano trios, a work for flute and piano, and several compositions for horn—his father's instrument—and piano), Strauss published a string quartet (Opus 2), a cello sonata (Opus 6), a piano quartet (Opus 13), and a violin sonata (Opus 18). Each of them marked a stage in the composer's progress, and the violin sonata in particular is a mature and attractive work, published in 1887, when Strauss was only twenty-three.

Strauss himself had studied both the piano and violin, so the idea of composing a violin sonata was a natural one. His earlier chamber compositions may have reflected the ever-present influence of Schumann or Brahms, but from the opening measure of the violin sonata, we can have no doubt that this is a fully characteristic work of Richard Strauss. The resonant, upward-striving theme so full of the panache that we know from *Don Juan* or *Ein Heldenleben* is nicely contrasted to a lyrically descending second theme. The development of the various motivic ideas is wide-ranging harmonically, returning finally to a straightforward recapitulation, then turning on the juice for an operatically potent coda. The slow movement has always been a special favorite; Strauss or his publisher knew that this would be the case, for the printed sheet music provides a separate identification of the work as being "From Rich. Strauss, Op. 18," as if they were quite sure that they would publish this movement separately—and indeed they did. The title

"Improvisation" is a little misleading, for the movement is essentially in an ABA form, though the middle section (with evident references to the furious triplets in Schubert's *Erlkönig*) suddenly disintegrates into the pianistic traceries of a Chopinesque nocturne before returning to the main theme. The finale, following a sombre slow introduction, is strikingly flamboyant, often exerting the two performers to the outer limits of what could be expected of chamber music, as if the composer were signaling that it was time to turn definitively to the full orchestra to work out his musical ideas.

—S.L.

Amnon Levy

Amnon Levy's musical career began in Tel Aviv, where he was born. After hearing him play, Jascha Heifetz urged his teachers to send him to America for further study, and he continued his training at the Juilliard School and at the Curtis School of Music. Mr. Levy joined the second violins of the Boston Symphony in 1964, moving in 1972 to the first violin section. He was soloist with Arthur Fiedler and the Boston Pops on several occasions, performing concertos of Mozart, Tchaikovsky, and William Walton. While a solo artist with orchestras in Israel he played for the Israeli Army, and he has also been soloist with orchestras throughout this country and in Mexico.

Marc Jeanneret

Born in France, violist Marc Jeanneret graduated with first prize from the Conservatoire de Paris, where he studied with Leon Pascal. At the Geneva International Competition in 1962 he won a "medal with distinction," and as a result he played the Bartók Viola Concerto with the Orchestre de la Suisse Romande. Mr. Jeanneret came to the United States to study with the late William Primrose, with whom he spent three years at Indiana University, where he was awarded his Performer's Certificate. Before joining the Boston Symphony in 1977, Mr. Jeanneret was assistant principal violist with the French National Orchestra; he also held positions with numerous orchestras in the United States and in France.

Benjamin Pasternack

A native of Philadelphia, pianist Benjamin Pasternack began his performance career at age eight, and by the time he was thirteen he was a full-scholarship student at the Curtis Institute of Music, where his teachers were Rudolf Serkin and Mieczyslaw Horszowski. He also studied with William Mills and, after graduation from Curtis, Seymour Lipkin. Mr. Pasternack has appeared with the Philadelphia and the St. Louis Symphony orchestras, and he performs regularly in solo and chamber recital. Recent engagements include a series of performances with violinist Rafael Druian in Houston, San Antonio, and New Brunswick (N.J.), and a performance with the Hartford Symphony Orchestra.

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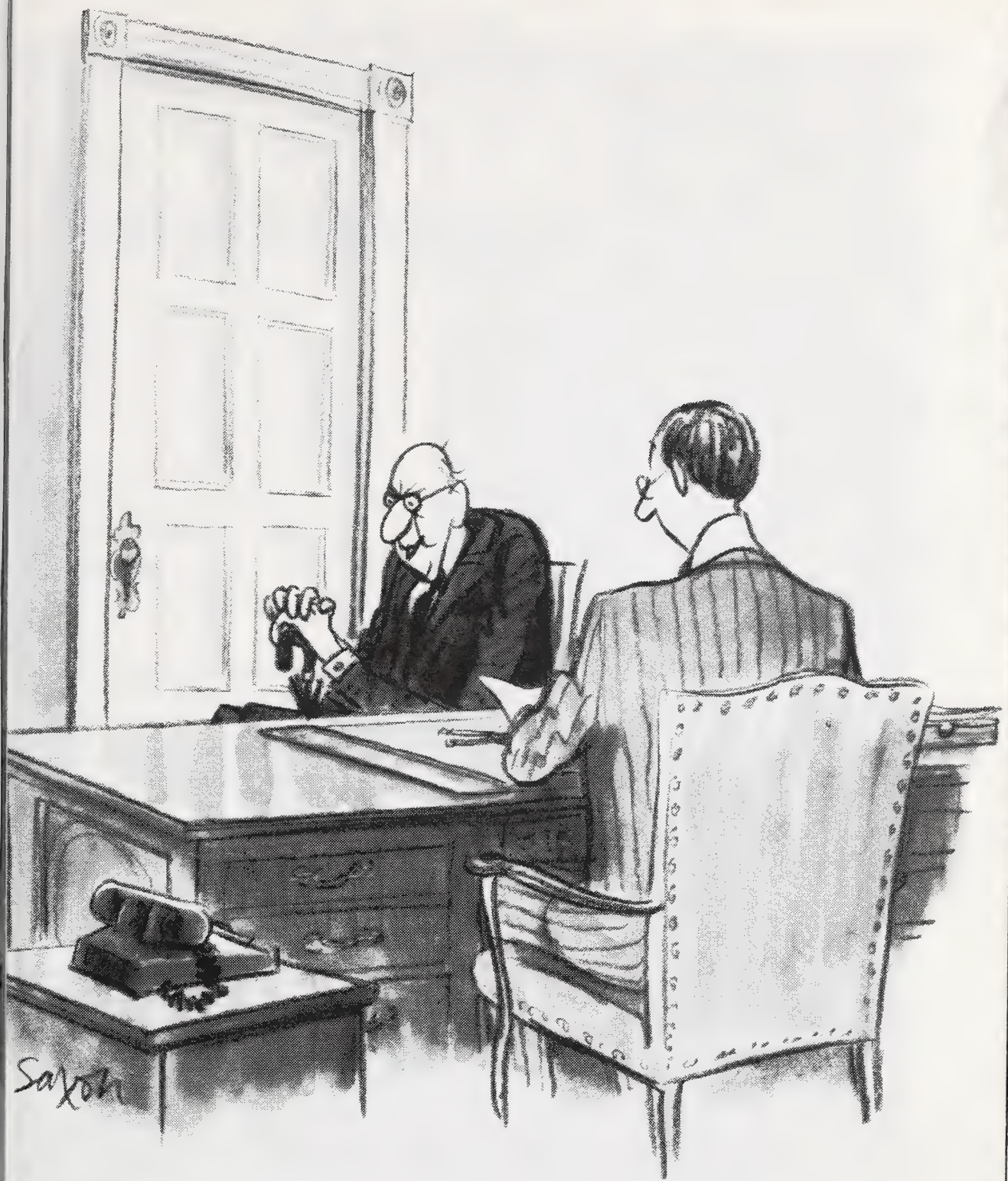
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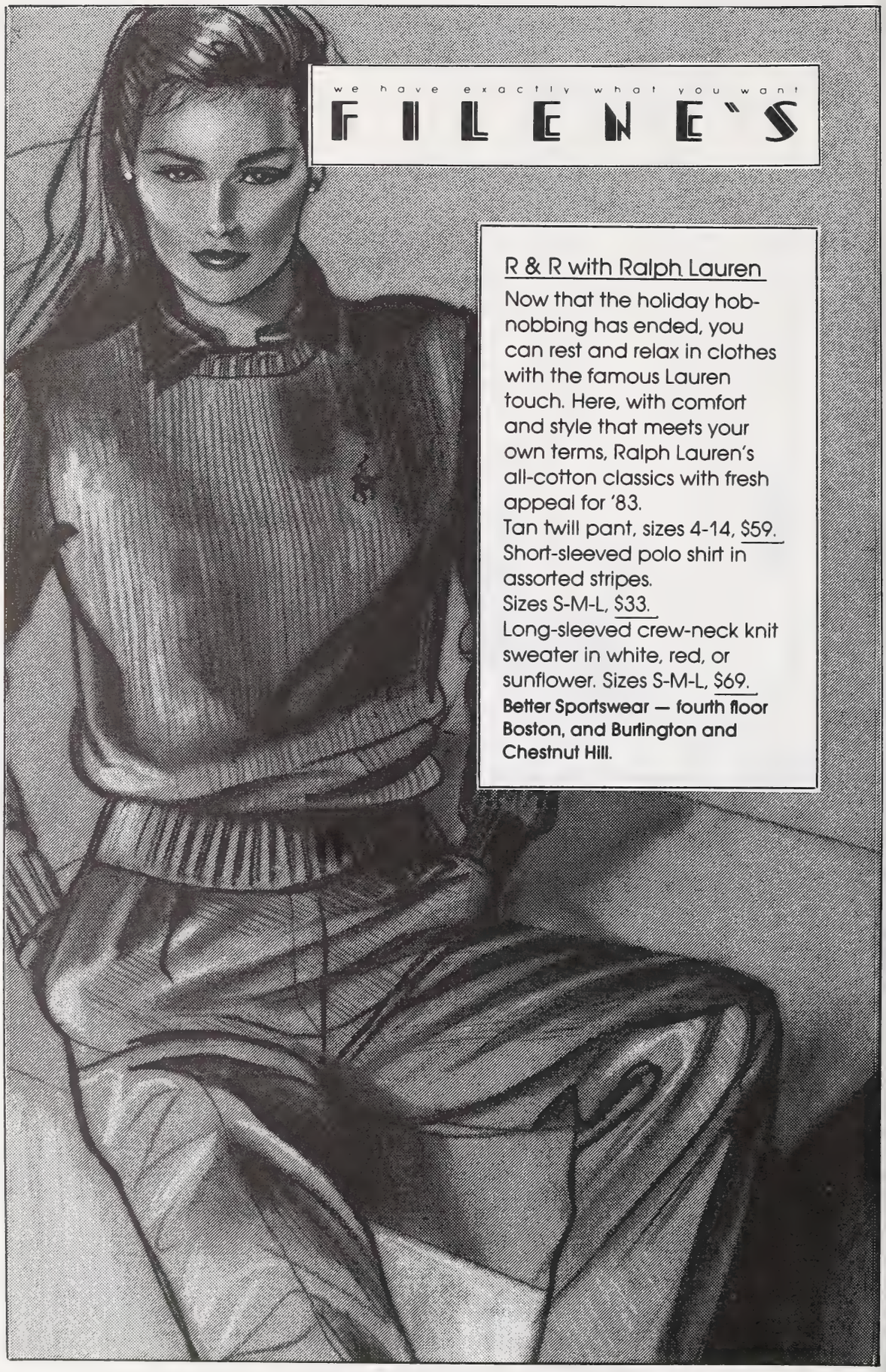
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The 1983 BSO/WCRB Musical Marathon, which took place Friday, 11 March, Saturday, 12 March, and Sunday, 13 March, raised a total of $337,852 for the Boston Symphony Orchestra and the Boston Pops—the highest amount ever raised in the thirteen years the Marathon has been held. The total figure represented a twenty percent increase over the $279,918 raised last year and far exceeded this year's goal of $300,000.

The Marathon's highest premium—$50,000 for an evening performance by the Boston Pops under the direction of Conductor John Williams—was bought by the Met Center in Boston. This news was announced by Mary Louise Cabot, Chairman of the Special Events Committee and a Trustee of the Met Center, and by Joseph M. Hobbs, President of the Met Center, during the special Marathon telecast broadcast by WCVB-TV-Channel 5 on Sunday evening, 13 March. This was the first time this premium has been sold, and the Pops will present a special benefit at the Met Center sometime next fall.

Marathon co-chairmen Jane Sanger and Janice Hunt expressed their appreciation to the hundreds of volunteers who helped make this year's Marathon such a resounding success. "We're so very grateful for the generous support of everyone who made pledges to the Marathon. And the Marathon would not be possible without the tireless effort of more than six hundred volunteers who donated many months to make this year's Marathon the most successful ever," said Ms. Sanger. Echoing this sentiment, Janice Hunt also thanked Richard L. Kaye and the entire staff of WCRB for their many months of preparation and inspirational ideas. "WCRB makes the Musical Marathon possible," she said.

1983-84 BSO Subscription Information

Information about the Boston Symphony Orchestra's 1983-84 subscription season will be available within the next few weeks. Current subscribers will receive full program and renewal information in mid-April. Non-subscribers may request program and subscription information also around that time; all subscription orders from new subscribers will be filled in order of arrival after current subscribers have been accommodated.

BSO Members in Concert

BSO cellist Ronald Feldman will conduct the Mystic Valley Chamber Orchestra on Saturday, 23 April at 8 p.m. at Arlington Town Hall, and on Sunday, 24 April at 4 p.m. at Sanders Theater in Cambridge. The program will include the Brahms *Tragic* Overture, the Divertimento from *The Fairy's Kiss* by Stravinsky, and the Beethoven Violin Concerto. Marylou Speaker Churchill, principal second violinist of the Boston Symphony Orchestra, will be soloist in the concerto. Tickets are available at the door, and all seats are unreserved. For further information, please call 332-4210.

The Francesco String Quartet will close its 1982-83 subscription season on Sunday,

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1 May at 3 p.m. at the Longy School of Music in Cambridge. The program will include music of Haydn, Bartók, and Beethoven. Tickets are $7, and seats are unreserved. For further information, call 862-0995. The quartet includes BSO violinists Bo Youp Hwang and Ronan Lefkowitz, violist Robert Barnes, and cellist Joel Moerschel.

The North Shore Philharmonic under Music Director and Conductor Max Hobart gives its final concert of the season at Salem High School Auditorium on Sunday, 15 May at 7:30 p.m. The program includes "Ode to Lord Buckley," Concerto for Alto Saxophone by David Amram, and the Brahms Symphony No. 4. Kenneth Radnofsky will be soloist in the concerto, which was written for him by the composer.

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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

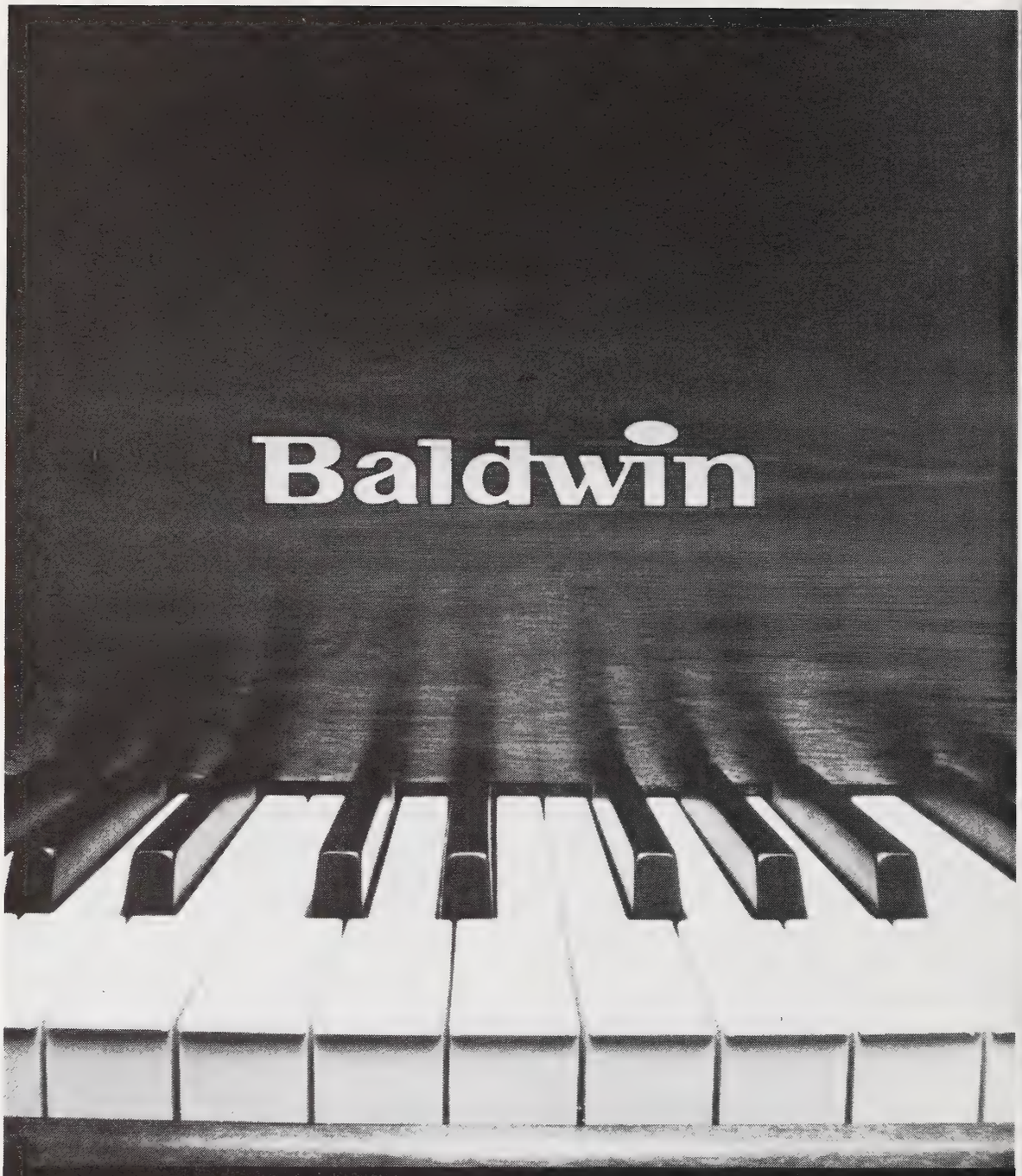
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

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Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
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Matthew Ruggiero

Contrabassoon

Richard Plaster

Horns

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Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

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Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

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Serge Koussevitzky

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SEIJI OZAWA conducting

BEETHOVEN — Symphony No. 1 in C, Opus 21

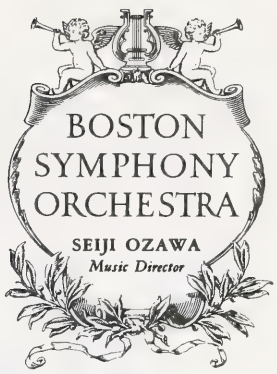
Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Adagio—Allegro molto vivace

INTERMISSION

STRAVINSKY — *The Firebird* (complete score of 1911)

Introduction
Scene I:
Kashchei's Enchanted Garden
Appearance of the Firebird Pursued by Ivan Tsarevich
Dance of the Firebird
Ivan Tsarevich Captures the Firebird
Supplication of the Firebird
Appearance of Thirteen Enchanted Princesses
The Princesses' Game with the Golden Apples (Scherzo)
Sudden Appearance of Ivan Tsarevich

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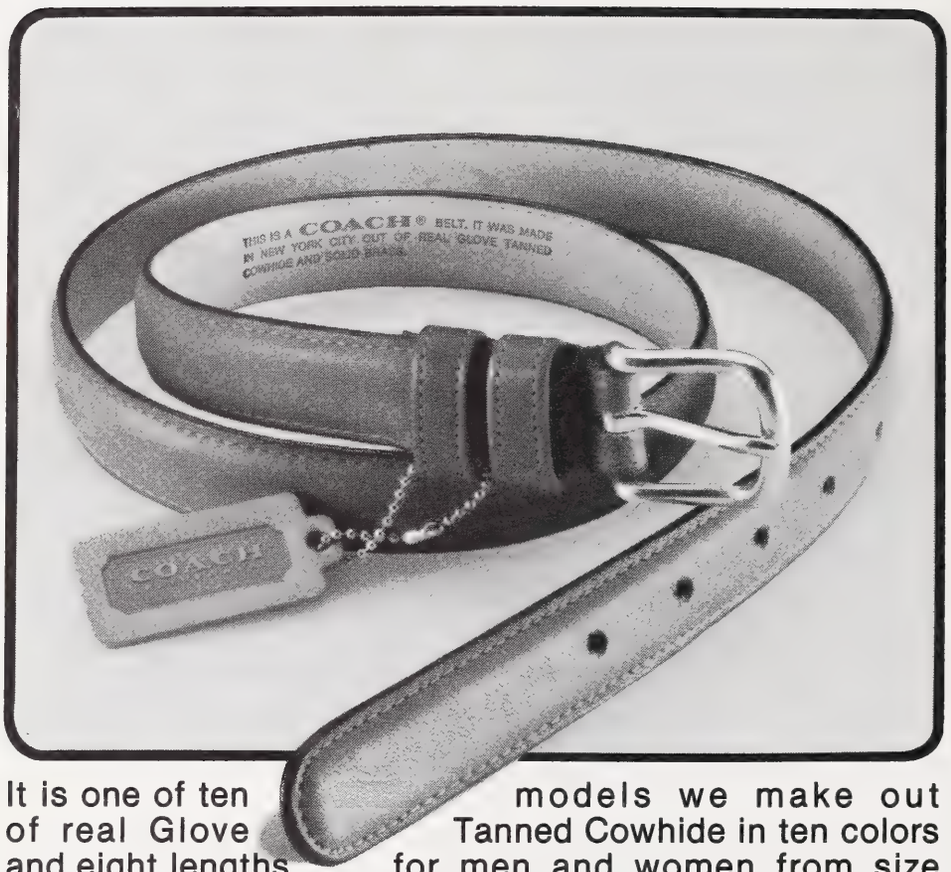
The Princesses' Khorovod (Round Dance)
Daybreak
Ivan Tsarevich Penetrates the Palace of Kashchei
Magic Carillon; Appearance of Kashchei's Guardian Monsters; Capture of Ivan Tsarevich
Arrival of Kashchei the Immortal; His Dialogue with Ivan Tsarevich; Intercession of the Princesses
Appearance of the Firebird
Dance of Kashchei's Retinue under the Firebird's Spell
Infernal Dance of all Kashchei's Subjects
Lullaby (Firebird)
Kashchei's Death

Scene II:

Disappearance of the Palace and Dissolution of Kashchei's Enchantments; Animation of the Petrified Warriors
General Thanksgiving

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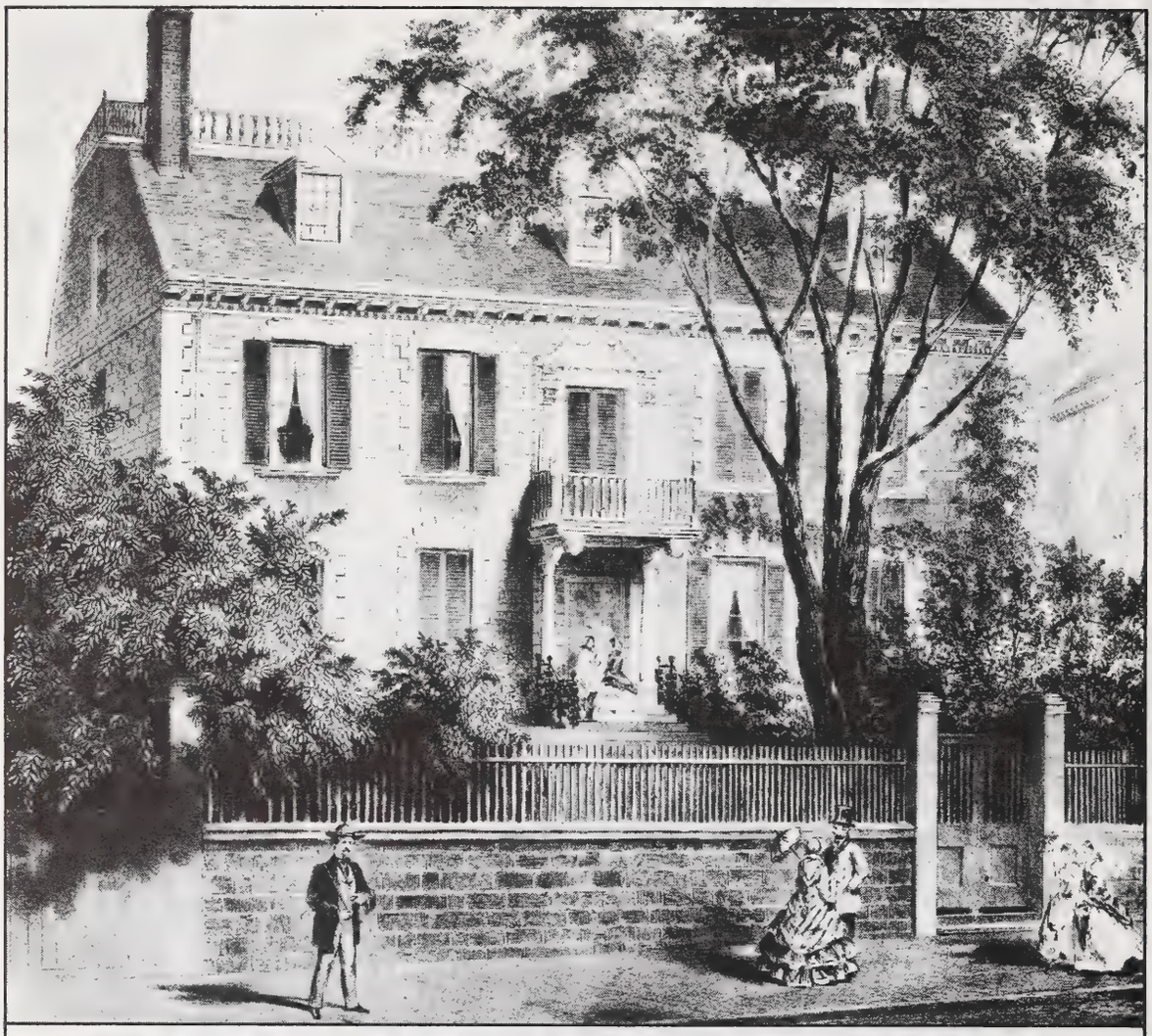
Ludwig van Beethoven
Symphony No. 1 in C, Opus 21



Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He probably composed the greater part of his First Symphony in 1799, completing it early in 1800. The first performance took place at a concert given by Beethoven in Vienna on 2 April 1800. The first American performance seems to have taken place in the highly musical Moravian community in Nazareth, Pennsylvania, on 13 June 1813; the conductor of that performance is unknown. Georg Henschel introduced the work to Boston Symphony audiences early in the inaugural season, on 28 and 29 October 1881. Since then it has been performed here under the direction of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Charles Munch, Richard Burgin, Erich Leinsdorf, Eugene Ormandy, and William Steinberg. Michael Tilson Thomas led Symphony Hall performances in December 1975; the most recent Tanglewood performances were given by Seiji Ozawa in 1976 and Kurt Masur in 1982. Seiji Ozawa led the most recent subscription performances this past March, as well as tour performances in the midwestern United States that same month. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

Popular writing about Beethoven has found it all too easy to belittle the early, pre-*Eroica* symphonies as offspring of the eighteenth century, as little more than student works, forerunners of the masterpieces to come. Quite aside from its gratuitous denigration of the rich legacy of Haydn and Mozart, this attitude shows little real understanding of Beethoven's music. Beethoven's contemporaries, at least, were aware that the First Symphony marked the arrival of an arresting new voice in the concert hall, one that made demands possibly beyond the audience's willingness to follow. Certainly the work that succeeded most brilliantly with those who attended Beethoven's "academy" (as such concerts were called) on 2 April 1800 was not the symphony but another new piece, the Septet in E-flat, Opus 20. That work, delightful as it was, did not make the kinds of intellectual demands that the symphony did. The symphony was full to overflowing with musical ideas and demanded full attention throughout. It was no lightweight piece, but rather a *dense* composition in its interrelationship of thematic idea and harmonic plan, in its expansion to a larger scale than most earlier symphonies had aimed at, and in the intricate interplay of small motivic gestures that helped to unify it.

We know nothing of why Beethoven wrote this symphony. He had certainly planned an attack on the largest musical genre more than once before— sketches survive for earlier symphonies that never got beyond the embryo stage—but it was not until he was thirty years old, already established as a piano virtuoso and composer for the piano, with recently won laurels as a composer for string quartet, that he came before the public as a symphonist. No sketches seem to survive, and even the complete autograph score is lost. We are left, then, only with the work itself.



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Today, after having heard the Beethoven First so many times over so many years, it is difficult to recapture what must have been the audience's sense of disorientation in the opening measures, when Beethoven's first two chords seem to imply a symphony in F, only to have that move cancelled by the next chord, which aims at G. We now think of that opening as a wonderful, oblique approach to the home key, a setting up of harmonic tensions that are only resolved with the establishment of the main Allegro con brio. But early listeners found themselves befuddled by what seemed to be contradictory signals from the composer. Right from the outset there was no doubt that this was a new and individual voice.

Once underway with his Allegro con brio, Beethoven suggests the expanded framework of his material by presenting his theme first on the tonic of the home key, then immediately repeating it one step higher. It is a favorite gambit of the composer's. Such a gesture cannot be repeated again literally without becoming exasperating; it virtually forces something varied in consequence. At the same time, the elevated pitch of the repetition screws up the energy level one notch, the first step in a journey of skillfully weighted tension and release.

The slow movement (though not too slow: Beethoven qualifies his Andante cantabile with the words "*con moto*"—"with movement") is a full-fledged sonata form, complete with an extensive development section (rare at this tempo), in which the principal theme consists of imitative statements overlapping each other in a fugato. A dotted rhythm subtly introduced as part of the melody in the third bar gradually gains in importance until it becomes an extended motive in the timpani (against flute and violin triplets) at the end of the exposition and dominates the development section. The recapitulation feels as if it moves faster since, as so often in Beethoven, there is an underlying faster



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pulse that was not present earlier; the dotted rhythm provides striking contrast from the passages of smooth equal sixteenths.

Beethoven still uses the generic term Menuetto for the third movement, though the tempo marking, Allegro molto e vivace, shows how far we have come from that stately aristocratic dance. In fact, this movement is a scherzo in everything but name. The main part of the movement consists of a headlong dash toward far harmonic vistas, with chords constantly changing in ceaseless activity; by way of the most striking contrast, the Trio features woodwinds and violins in a gentler passage with almost no harmonic motion at all—a stasis designed to allow a catching of breath before the return of the mad race.

Charles Rosen has noted, in his book *The Classical Style*, how important the upbeat is to the fundamental wit of the music of Haydn, Mozart, and Beethoven. A regular upbeat pattern in a theme can lead the listener's expectation in a certain direction—and perhaps mislead it for expressive purposes. Beethoven's finale begins with a passage in which an upbeat grows from just two notes to three, then four, five, six, and finally a seven-note upward scale and two reiterations of the note at the top before reaching the downbeat. This huge "upbeat," which extends for nearly a measure-and-a-half, accumulates such a load of potential energy in its climb that the reaction can be nothing less than an explosion of wit and high spirits in which a series of thematic ideas develop in the most intricate counterpoint. The long upbeat phrase sometimes leads to the theme, but often (especially in the development) it ends unexpectedly in nothing or intertwines with itself turned upside down. This splendid final movement in the first of Beethoven's nine contributions to the literature of the symphony remains one of the best examples of the Beethovenian guffaw.

—Steven Ledbetter

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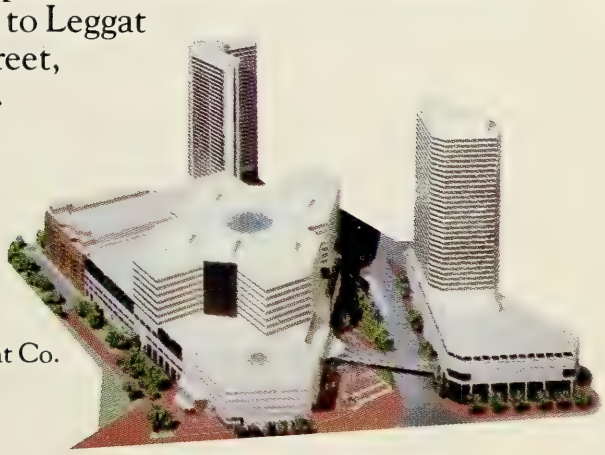
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Igor Stravinsky
The Firebird



Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. He began composition of The Firebird *in early November 1909 at a "dacha" of the Rimsky-Korsakov family near St. Petersburg. He completed the score in the city, finishing the actual composition in March and the full score a month later; following some further retouching, the final score bears the date 18 May 1910. Commissioned by Diaghilev as a ballet in two scenes, the work was first performed by the Ballets Russes at the Paris Opéra on 25 June 1910, with a cast including Tamara Karsavina (the Firebird), Michel Fokine (Prince Ivan), Vera Fokina (the Tsarevna), and Alexis Bulgakov (Kashchei); Gabriel Pierné conducted. The scenario was by Fokine in collaboration with Diaghilev and his staff; Fokine also created the choreography. Alexandre Golovine designed the settings, Golovine and Léon Bakst the costumes. The score is dedicated to Andrei Rimsky-Korsakov, the son of the composer Nikolay, who had been Stravinsky's teacher. The American premiere of the ballet was given by the Ballets Russes at the Century Theatre in New York on 17 January 1916. Stravinsky made suites from the ballet on three separate occasions, the first in 1911 (employing virtually the original orchestration), the second in 1919 (for a much smaller orchestra), and the third in 1945 (using the same orchestra as the second but containing more music). Pierre Monteux led the first Boston Symphony Orchestra performance of the 1911 suite on 31 October 1919, and Stravinsky himself conducted the first BSO performance of the second suite on 14 March 1935. Other conductors to have performed one or another of the suites here include Serge Koussevitzky, André Kostelanetz, Leonard Bernstein, Jean Martinon, Thomas Schippers, Robert Shaw, William Steinberg, Erich Leinsdorf, Eugene Ormandy, Max Rudolf, Seiji Ozawa, Josef Krips, and Daniel Barenboim. Michael Tilson Thomas led the most recent performance of one of the suites (the 1919 version) at Tanglewood in 1973. The first Boston Symphony performances of the complete score were given by Seiji Ozawa on 15 and 16 March 1974; he has also led all of the BSO's performances since then—at Tanglewood that same year; in February 1976 and on a European tour immediately afterward; at Tanglewood in July 1982; at Symphony Hall this past March; and on a tour to the midwestern United States also in March.*

Stravinsky's precise instrumentation of the original score (even specifying the exact number of string instruments) calls for two piccolos (second doubling as third flute) and two flutes, three oboes and English horn, three clarinets (third doubling a clarinet in D) and bass clarinet, three bassoons (third doubling a second contrabassoon) and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, cymbals, bass drum, tam-tam, bells, xylophone, celesta, piano, three harps, sixteen first violins, sixteen second violins, fourteen violas, eight celli, and six double basses, plus an ensemble behind the scenes consisting of three trumpets, two tenor tubas, two bass tubas, and bells.



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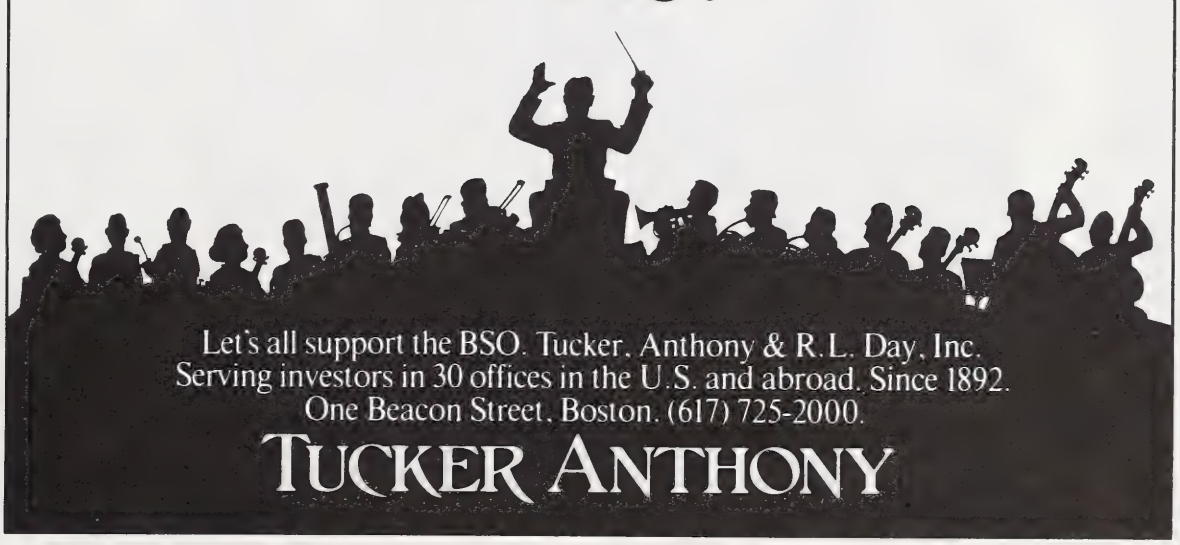
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The Firebird may be the only case of a major Stravinsky ballet which was not the composer's own idea, at least in its original germ. The Russian legend of the Firebird had been discussed as a possible subject for a ballet by Diaghilev and his staff early in 1909, and Michel Fokine, who was to create the choreography, worked out the scenario combining several Russian fairy tales. The choice of composer was problematic; Diaghilev wanted his old harmony teacher Liadov, but the latter was notoriously slow about finishing scores. So in the fall of 1909, the impresario approached the twenty-seven-year-old Stravinsky, whose *Fireworks* he had heard earlier in the year. Stravinsky was then deeply engrossed in his opera *The Nightingale,* having just completed the first of two acts, but he naturally recognized at once the extraordinary opportunity that a Ballets Russes commission represented, and he was excited about the possibility of writing the big, formal dance numbers. He did have reservations about the necessity of writing gestural music to fit the dramatic passages of mime that related the story (in the style derided as "Mickey Mousing" when used to reflect the action in animated cartoons). In fact, much later, in *Expositions and Developments,* one of his series of published "conversations" with Robert Craft, he claimed, "*The Firebird* did not attract me as a subject. Like all story ballets, it demanded descriptive music of a kind I did not want to write." Nonetheless, given the likely boost to his career from such a commission, he was prepared to drop

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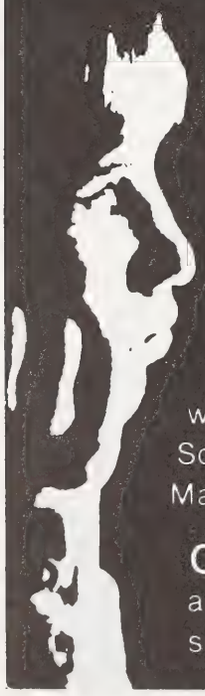
work on the opera and take up *The Firebird* at once. So willing was he, in fact, that he began the composition in November, six weeks before Diaghilev was able to offer a definite commission. He composed the opening pages at a *dacha* belonging to the Rimsky-Korsakov family about seventy miles south of St. Petersburg. Returning to the city in December, he continued quickly with his work, finishing the composition by March and the full score by the following month. The final date on the manuscript, 18 May 1910, reflects a last period of refinements of detail.

The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev could hardly wait to get another work from him, and in the ensuing years he quickly turned out *Petrushka* and finally the epoch-making *Rite of Spring*—all this before having time to return to his unfinished opera! When he finally did get back to *The Nightingale,* Stravinsky was already among the most famous and influential composers of the century, but he was a vastly different composer from the one who had written the first act of that oddly divergent work.

For much of the rest of his life Stravinsky claimed a cordial dislike for *The Firebird,* calling it "too long and patchy in quality." But even if we acknowledge that there is some truth in his self-criticism, we must also recognize that his irritation stems partly from the fact that one of his most popular scores remained completely unprotected by copyright in the United States (this cost him a fortune in potential royalties) and partly from his frustration with listeners who were willing to follow him through *Firebird* to *Petrushka* and perhaps even to *The Rite of Spring*—but no farther. Stravinsky is by no means the first composer to denigrate a popular early work in the hope of attracting attention to his more recent music.

The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird, a sort of good fairy, and the evil sorcerer

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Kashchei, a green-taloned ogre who cannot be killed except by destroying his soul, which is preserved in a casket in the form of an egg. Stravinsky needed to find a way to distinguish musically between the human and the supernatural elements of the story, and he used the same means employed by Rimsky-Korsakov in his last (and best-known) opera, *The Golden Cockerel* (which had not yet been performed when Stravinsky started work, though he certainly knew it in score): the humans are represented by diatonic, often folk-like, melodies, the supernatural figures by chromatic ideas, slithery for Kashchei and his realm or shimmering arabesques for the Firebird (whose music is largely derived from a single motive).

The Firebird is most often heard in one or another of Stravinsky's suites. But this narrative ballet is really a danced opera, with "recitative" (the gestural music) and "arias" (the set pieces). Stravinsky claimed—late in life—that he had not wanted to write gestural music, yet there is no question that while he was actually composing, he shaped his music to follow Fokine's scenario in elaborate and effective detail. Thus, hearing only the suite is like listening to a record of the favorite arias from a popular opera without ever hearing the dramatic links. The full score allows the set dances a chance to "breathe," to grow out of something and find their motivation. The full score of the



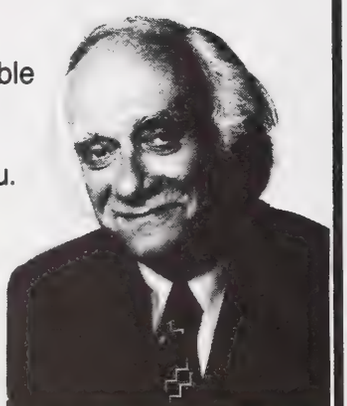
Michel Fokine and Tamara Karsavina in the first performance of "The Firebird," Paris, 1910

ballet is thus a much more satisfying artistic experience than simply hearing the suite of popular dances. Only in a hearing of the complete music is it possible to appreciate the confidence and imagination of the young composer writing his first ballet score, which showed at once that he was born to the field. His music reflects—and creates—the motion and the emotions of the characters on the stage in all their color and variety.

A short, hushed prologue creates a mood of magical awe. The double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the Firebird. Following a culminating shower of brilliant harmonics on the violins (played with a new technique discovered by Stravinsky for this passage), a muted horn call signals the rise of the curtain on a nocturnal scene in the "Enchanted Garden of Kashchei," which continues the mysterious music of the opening (a chromatic bassoon phrase foreshadows the sorcerer). Suddenly the Firebird appears (shimmering strings and woodwinds), pursued by a young prince, Ivan Tsarevich. The Firebird performs a lively dance, all shot through with brilliant high interjections from the upper woodwinds. But Ivan Tsarevich captures the magic bird (horn chords *sforzando*) as it flutters around a tree bearing golden apples. The Firebird appears to be freed in an extended solo dance, but Ivan takes one of its feathers—a magic feather—before allowing it to depart. Ivan is left alone in the garden, though the unseen presence of Kashchei is still recalled by the bassoon.

Thirteen enchanted princesses, the captives of Kashchei, are allowed into the garden only at night. They appear—tentatively at first—and shake the apple tree. At the second try some golden apples come tumbling down (this is evident in the music), and they begin to play a game of catch. Ivan Tsarevich rudely interrupts the lively game they are playing, for he has fallen in love with one of them. They dance a *khorovod* (a stately slow round dance) to one of the favorite passages of the score, a melody first introduced by the solo oboe (this is an actual folk song). As day breaks (cock-crow being represented by solo trumpets with an augmented fourth), he learns that they are under the ogre's spell and must return to his castle. In pursuit of them, Ivan Tsarevich penetrates into the palace, but a magic carillon (a masterfully scored series of superimposed ostinatos) warns the monsters that serve as Kashchei's guards of the stranger's approach, and they capture the prince.

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All the tintinnabulation brings the immortal Kashchei himself for a fierce encounter with the prince. He begins an interrogation of ever-changing moods (bringing back several themes from earlier in the ballet). The princesses attempt to intercede, but in vain. Kashchei begins to turn Ivan into stone, making a series of magic gestures: one—two—. . . But before he can make the third and final gesture, Ivan Tsarevich remembers the Firebird's feather; he waves it, summoning the Firebird to his aid. Kashchei's followers are enchanted by the magic bird, who sets them dancing to an "infernal dance" of wild syncopation and striking energy. The Firebird, in a slow gentle dance like a lullaby, reveals Kashchei's secret to the prince who, as the ogre wakes up from his enchantment, finds the casket and smashes the egg, destroying the monster's soul. A profound darkness yields to the dawn of a new day; the palace and the followers of Kashchei have disappeared. All the knights that had been turned to stone before come back to life (in a sweetly descending phrase of folklike character) and all take part in a dance of general happiness (a more energetic version of the same phrase). The Firebird has disappeared, but her music, now rendered more "human" in triadic harmony, sounds in the orchestra as the curtain falls.

Though much of the matter is of a piece with Rimsky-Korsakov's fairy tale opera composed only a short time previously, there are things in the manner of *The Firebird* that already foreshadow the revolutionary composer to come: the inventive ear for new and striking sounds, the love of rhythmic irregularities (though there is much less of it here than in the ballets to come!), and the predilection for using ostinatos—repeated fragments of a melodic and rhythmic idea—to build up passages of great excitement, a procedure that will reach the utmost in visceral force with *The Rite of Spring*. As seen from the vantage point of today, *The Firebird* is almost a romantic work of the last century, but the dancers at the first performance found the music demanding, challenging them to the utmost. If, in listening to this familiar score, we can cast our minds back into the framework of 1910, we may be able to sense afresh the excitement of being on the verge of a revolution.

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Of writings about Beethoven there is no end. The standard biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (U. of Washington paperback). Donald Francis Tovey's classic essays appear in the first volume of *Essays in Musical Analysis* (Oxford, available in paperback). Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Of the complete sets of the nine symphonies, I have particularly enjoyed the recordings of Herbert von Karajan with the Berlin Philharmonic (DG), Leonard Bernstein's most recent set, with the Vienna Philharmonic (DG), and George Szell's recording with the Cleveland Orchestra (CBS). For individual discs, there are Pierre Monteux's reading of the First with the Vienna Philharmonic (London Stereo Treasury, coupled with the Eighth) and Neville Marriner's with the Academy of St. Martin-in-the-Fields (Philips, coupled with the Second).

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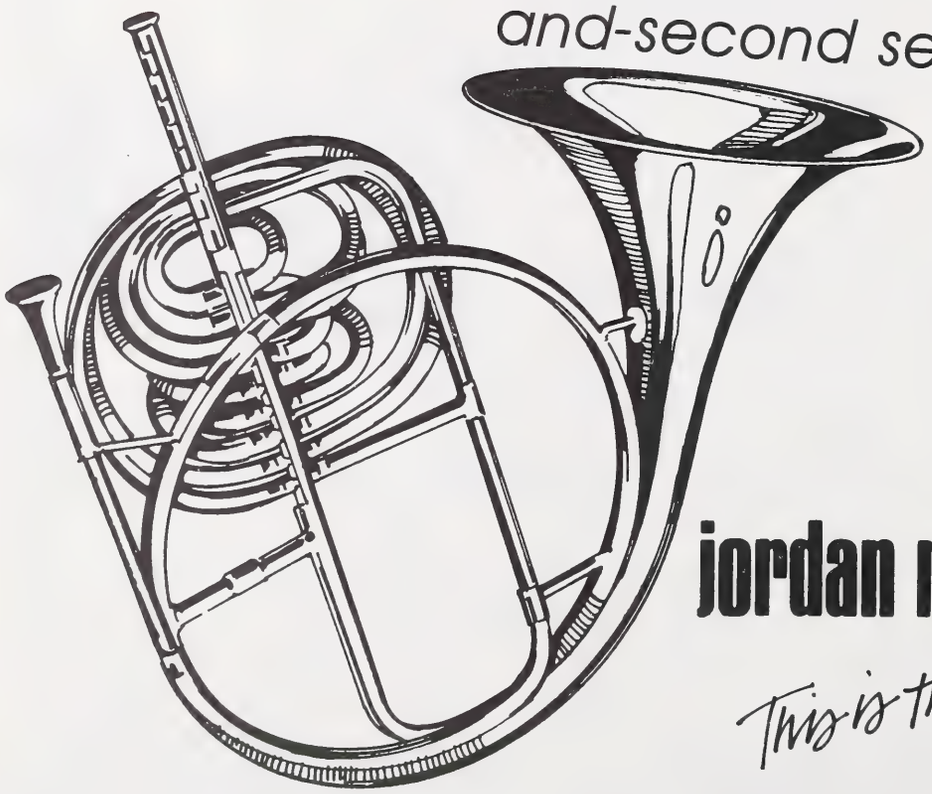
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century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and His Works* (University of California). The most convenient brief survey of his life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), though it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. The most recent and large-scale study is an indispensable, incomplete, undigested, fascinating volume by Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). It is a cornucopia of material, but confusingly organized, with a wealth of detail about the composition of some works (often more than one can usefully assimilate) while skimming over others. The most thorough and enlightening discussion of Stravinsky's work is both the newest and one of the oldest books about the composer: Boris Asaf'yev's *A Book about Stravinsky*, written in Russian (under the pseudonym Igor Glebov) and published in Leningrad in 1929. It has only just been translated into English by Richard F. French and published in this country (UMI Research Press, 300 N. Zeeb Road, Ann Arbor, MI 48106). Though the book obviously cannot deal with any of Stravinsky's later works, it is full of enlightening analytical commentary on all of the works up to the instrumental compositions of the mid-1920s, to which is appended a short added chapter dealing with Stravinsky's return to the theater in *Oedipus Rex*, *Apollo*, and *The Fairy's Kiss*. Since Stravinsky's style had a very distinct and recognizable personality throughout his life, despite the frequent surface changes evident in his music, the richness of observation in this book explains a good deal about the composer and his work even beyond its cutoff date. Stravinsky's own recording of the complete *Firebird* score is still available (Columbia). Other recordings of the full score include readings by Seiji Ozawa with the Orchestre de Paris (Angel) and by Sir Colin Davis with the Concertgebouw Orchestra (Philips). There are many recordings of the *Firebird* Suite; perhaps the finest of them all is Carlo Maria Giulini's with the Philharmonia Orchestra (Seraphim, coupled with Bizet's *Jeux d'Enfants* and Ravel's *Ma Mère L'Oye*).

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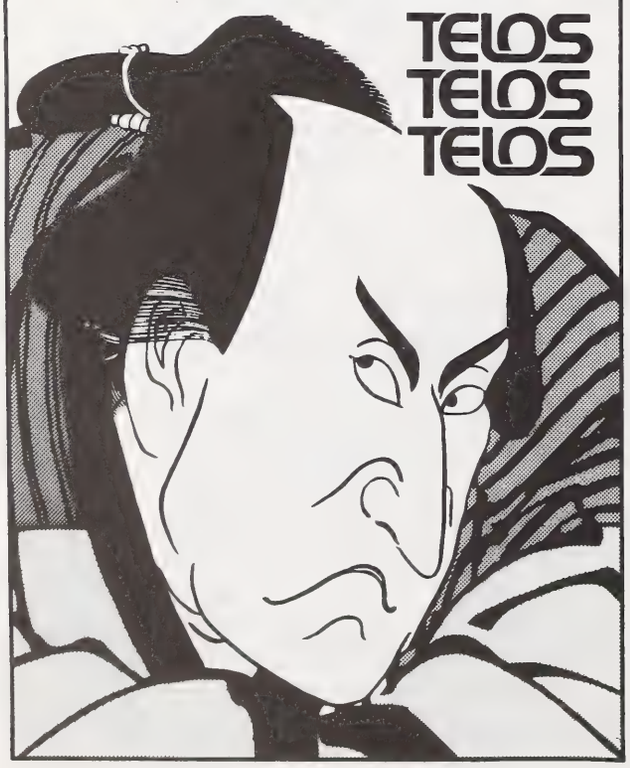
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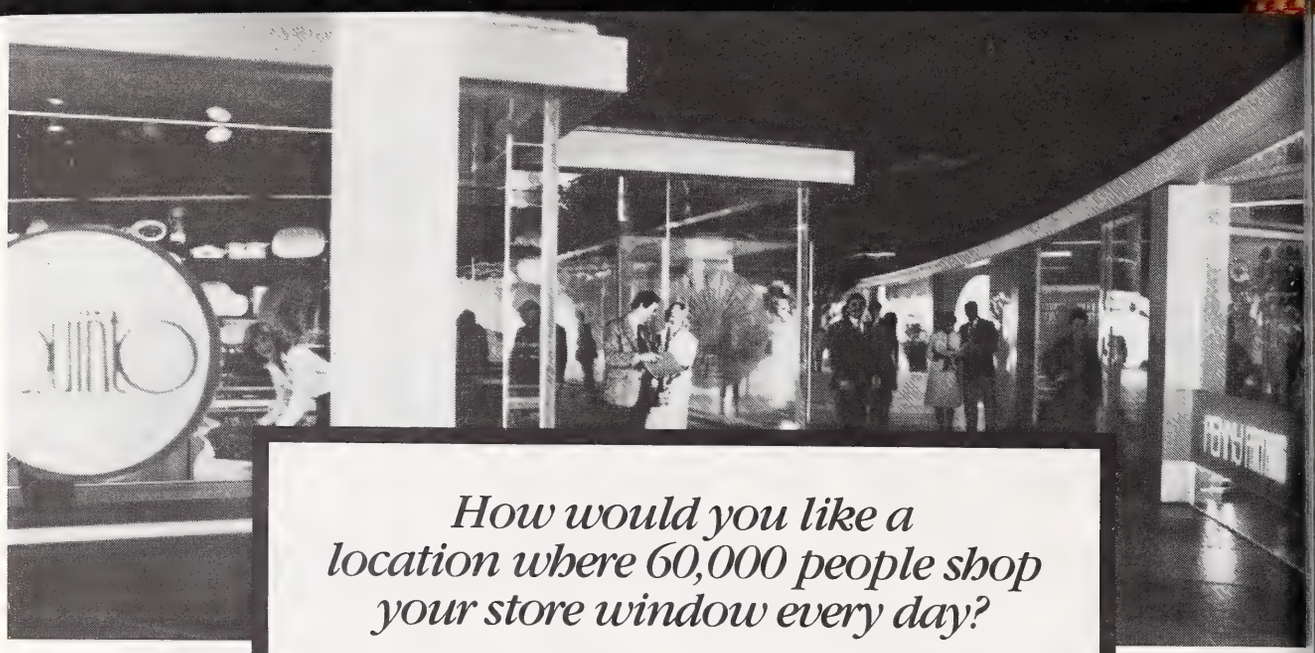
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Monday, 25 April at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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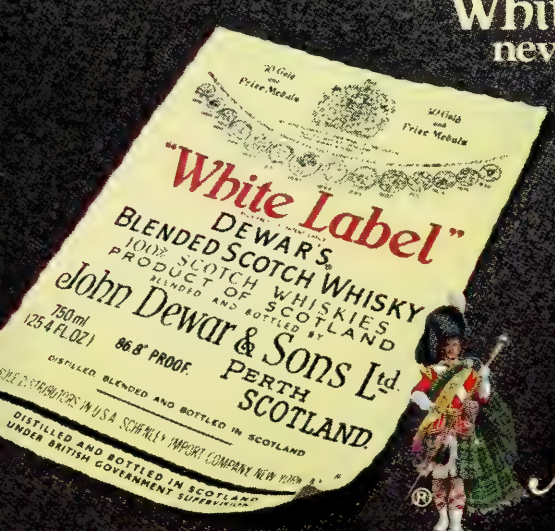
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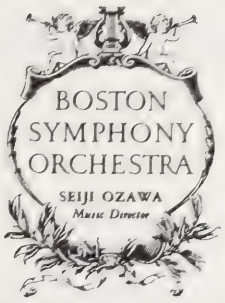
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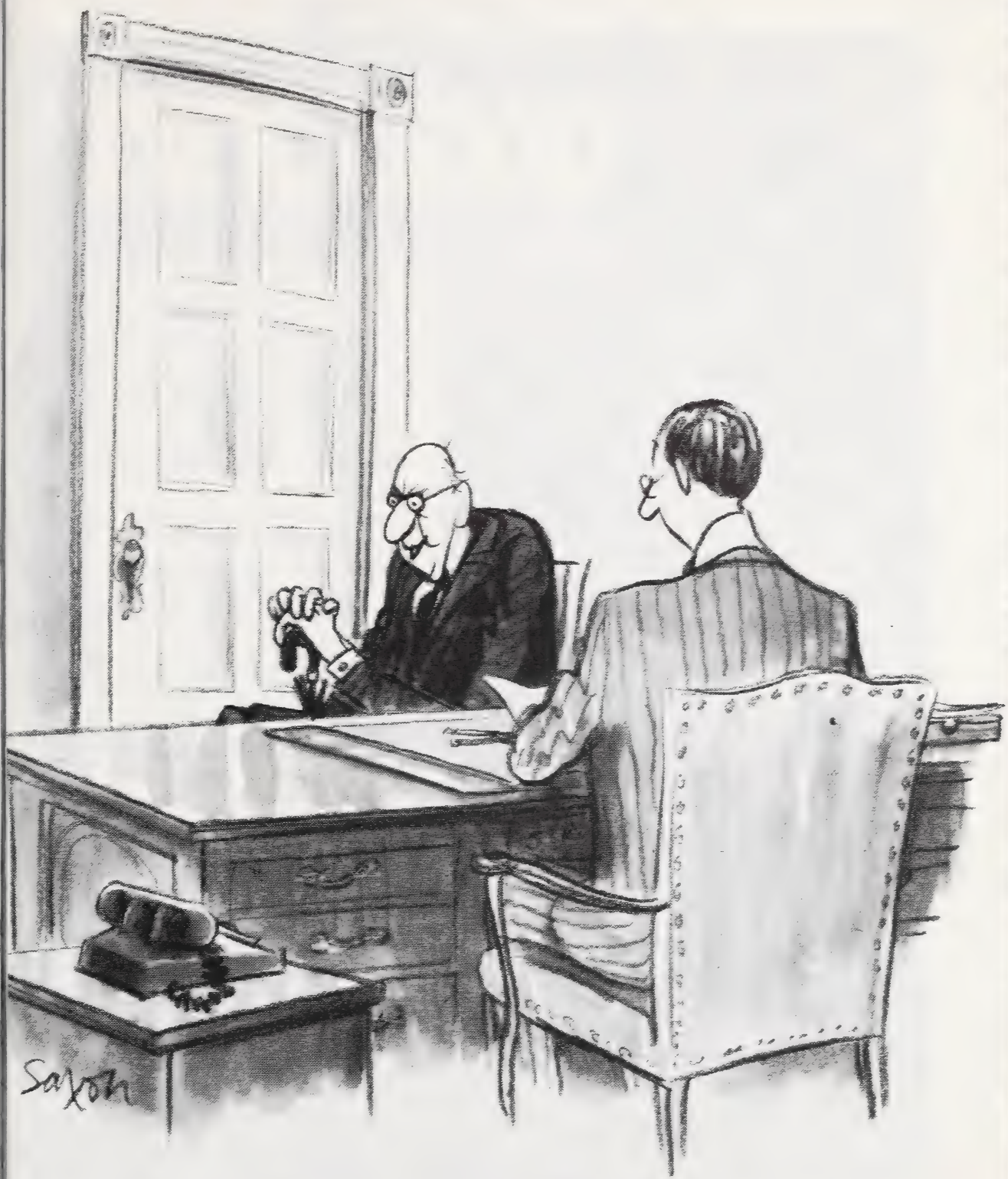
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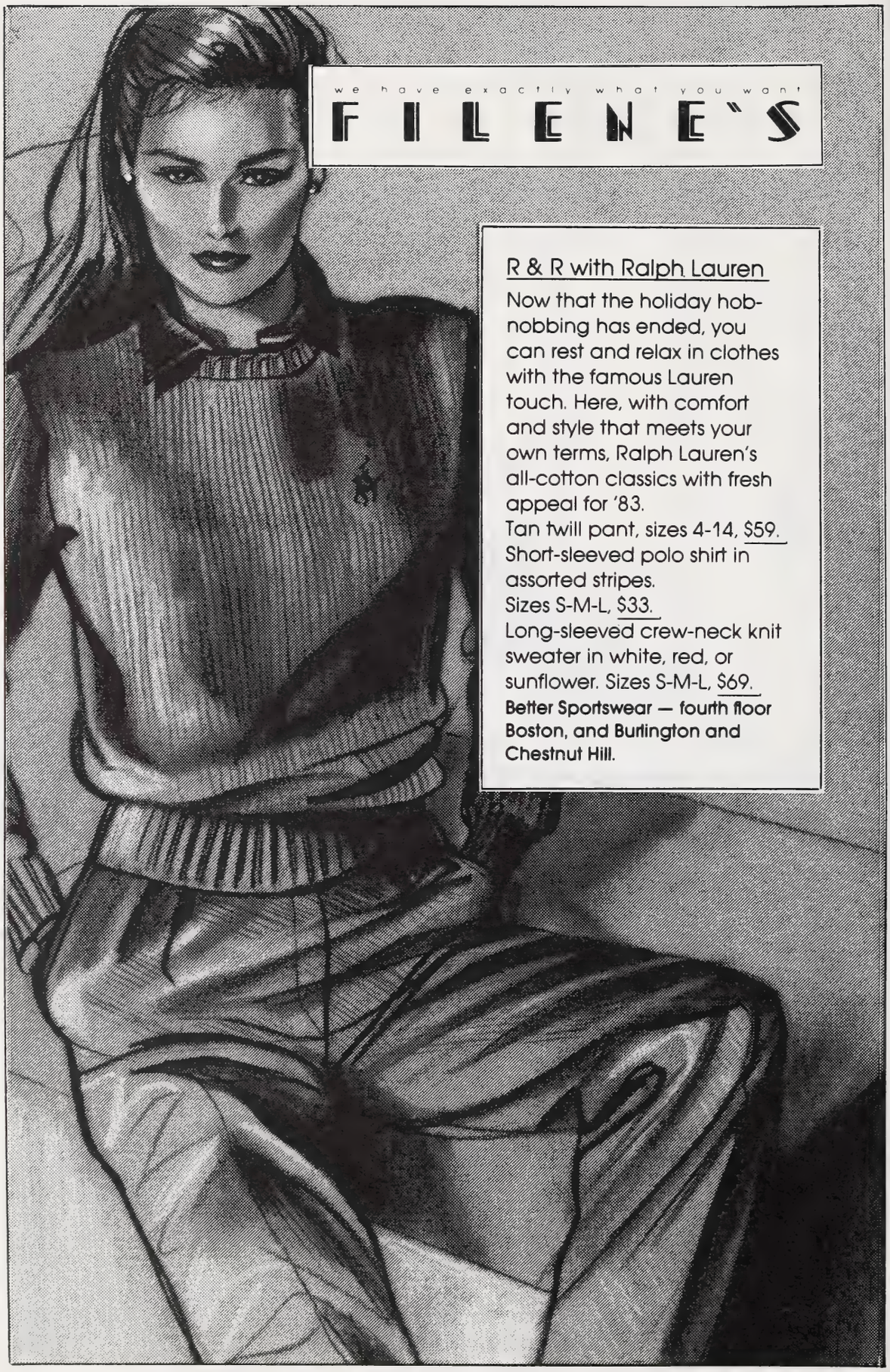
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Boston Symphony Chamber Players Close 1982-83 Season

The final concert of this season's Boston Symphony Chamber Players series at Jordan Hall takes place this Sunday, 24 April at 4 p.m. The program includes the Piano Quintet No. 2, Opus 26, of Dohnányi; Mendelssohn's Concert piece in F for clarinet, bassoon, and piano, Opus 113; Boccherini's Quintet for oboe and strings, Opus 45, No. 3; and the Piano Quartet No. 1 in C minor, Opus 15, of Fauré. Pianist Gilbert Kalish joins the Chamber Players for this concert. Tickets at $5.50, $7.00, and $11.00 are available at the Jordan Hall Box Office, (617) 536-2412, and at BOSTIX, (617) 723-5181. On Tuesday, 3 May, after the end of the Boston Symphony Orchestra subscription season, the Boston Symphony Chamber Players arrive in Japan for a fourteen-concert tour of that country lasting until Sunday, 22 May.

BSO Members in Concert

BSO cellist Ronald Feldman will conduct the Mystic Valley Chamber Orchestra on Saturday, 23 April at 8 p.m. at Arlington Town Hall, and on Sunday, 24 April at 4 p.m. at Sanders Theater in Cambridge. The program will include the Brahms *Tragic* Overture, the Divertimento from *The Fairy's Kiss* by Stravinsky, and the Beethoven Violin Concerto. Marylou Speaker Churchill, principal second violinist of the Boston Symphony Orchestra, will be soloist in the concerto. Tickets are available at the door, and all seats are unreserved. For further information, please call 332-4210.

BSO violinist Cecylia Arzewski appears in recital on Thursday, 28 April at 11 a.m. at the Wentworth Institute, 550 Huntington Avenue in Boston.

The Francesco String Quartet will close its 1982-83 subscription season on Sunday, 1 May at 3 p.m. at the Longy School of Music in Cambridge. The program will include music of Haydn, Bartók, and Beethoven. Tickets are $7, and seats are unreserved. For further information, call 862-0995. The quartet includes BSO violinists Bo Youp Hwang and Ronan Lefkowitz, violist Robert Barnes, and cellist Joel Moerschel.

The North Shore Philharmonic under Music Director and Conductor Max Hobart gives its final concert of the season at Salem High School Auditorium on Sunday, 15 May at 7:30 p.m. The program includes "Ode to Lord Buckley," Concerto for Alto Saxophone by David Amram, and the Brahms Symphony No. 4. Kenneth Radnofsky will be soloist in the concerto, which was written for him by the composer.

Open Rehearsal Date Changed

The final Open Rehearsal of the 1982-83 season will be held on Monday night, 25 April at 7:30 p.m. rather than on Wednesday night, 27 April as originally scheduled. This change was made to accommodate recording sessions for the Earl Kim and Robert Starer violin concertos postponed from last month. Open Rehearsal subscribers unable to attend may request a tax deduction for their turned-in ticket, or a refund; please phone the Subscription Office, 266-1492, by Monday, 25 April.

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FRIDAY, AUGUST 5

12:30 p.m.	Leave Boston
1:00 p.m.	Leave Riverside; stay at Red Lion Inn, Stockbridge
5:00 p.m.	Cocktails and dinner at Tanglewood
7:00 p.m.	Prelude
9:00 p.m.	Concert (best seat locations)

SATURDAY, AUGUST 6

Free for breakfast	
9:30 a.m.	Leave Red Lion Inn for
10:00 a.m.	Open Rehearsal followed by picnic lunch at Seranak
6:00 p.m.	Cocktails and dinner at private home in Berkshires
8:30 p.m.	Concert (best seat locations) followed by nightcap in Tent with special guests

SUNDAY, AUGUST 7

Free for breakfast	
9:30 a.m.	Leave Red Lion Inn for
10:00 a.m.	Chamber concert
12:00 noon	Leave Tanglewood for Blantyre for lunch
5:30-6:00 p.m. (approx.)	Arrive home

I enclose check for _____ reservation(s) at $325.00 each (double occupancy) including $50.00 tax-deductible gift to the Friends of the Boston Symphony Orchestra, Inc. ($350.00 for single occupancy)

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A Record-Breaking 1983 BSO/WCRB Musical Marathon!!

The 1983 BSO/WCRB Musical Marathon, which took place Friday, 11 March, Saturday, 12 March, and Sunday, 13 March, raised a total of $337,852 for the Boston Symphony Orchestra and the Boston Pops—the highest amount ever raised in the thirteen years the Marathon has been held. The total figure represented a twenty percent increase over the $279,918 raised last year and far exceeded this year's goal of $300,000.

Marathon co-chairmen Jane Sanger and Janice Hunt expressed their appreciation to the hundreds of volunteers who helped make this year's Marathon such a resounding success. "We're so very grateful for the generous support of everyone who made pledges to the Marathon. And the Marathon would not be possible without the tireless effort of more than six hundred volunteers who donated many months to make this year's Marathon the most successful ever," said Ms. Sanger. Echoing this sentiment, Janice Hunt also thanked Richard L. Kaye and the entire staff of WCRB for their many months of preparation and inspirational ideas. "WCRB makes the Musical Marathon possible," she said.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

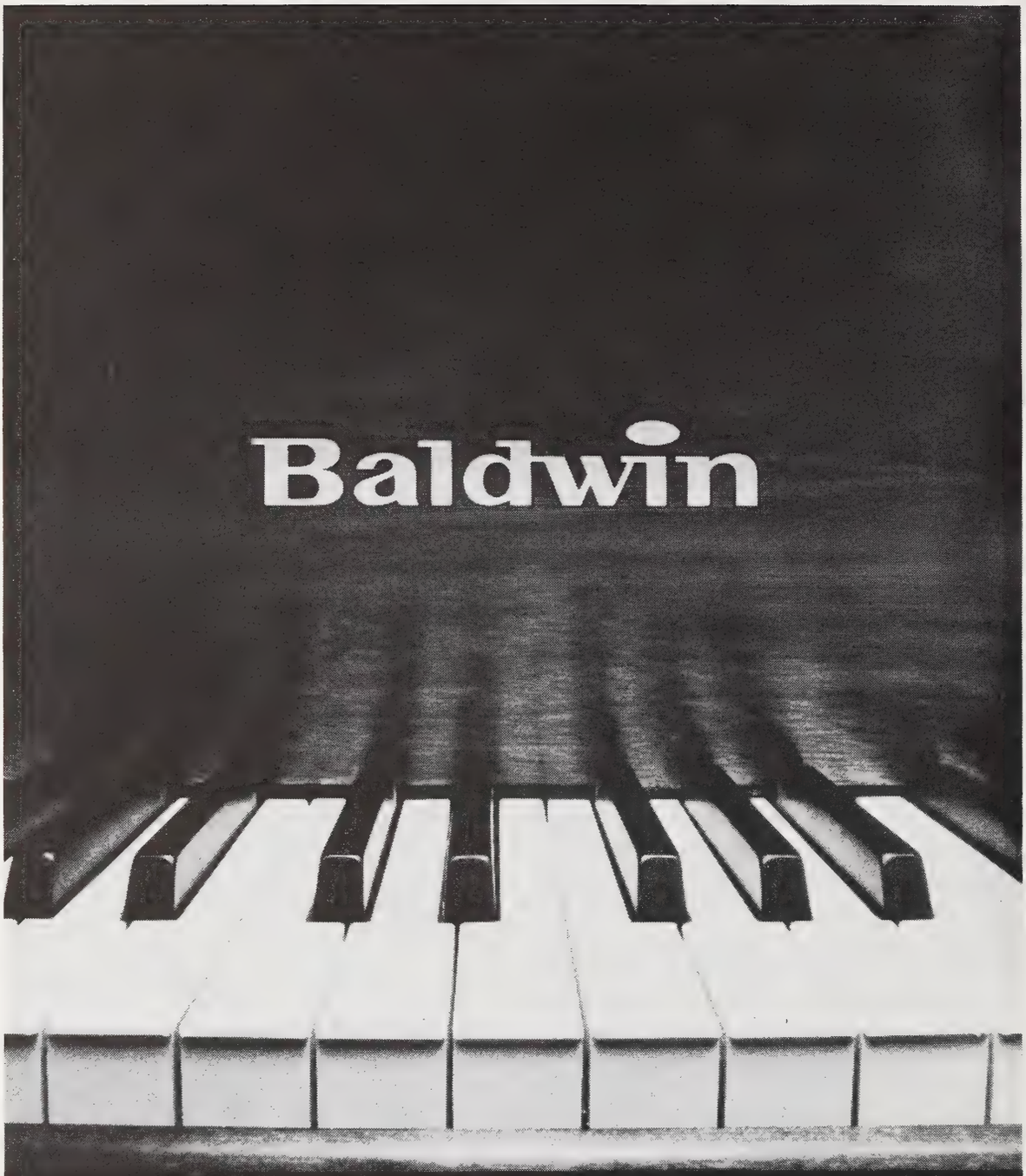
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.





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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

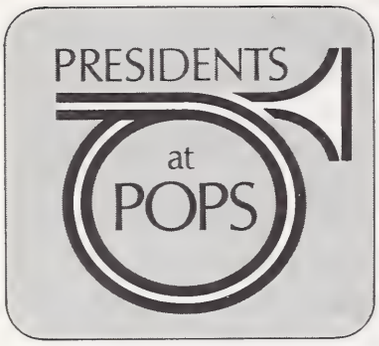
Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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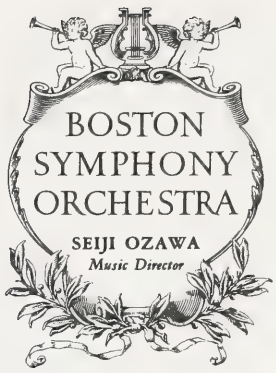
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Joseph Haydn
Overture to *Armida*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. He composed the "dramma eroico," Armida, *in 1783; the first performance took place at Eszterháza on 26 February 1784. It was Haydn's last opera to reach performance. Though very popular at Eszterháza, it dropped totally out of sight for nearly two hundred years. The first modern performance of the opera was given by Radio Cologne under the direction of Ferdinand Leitner in 1968. The overture was previously performed by the Boston Symphony Orchestra on only one occasion, at Tanglewood, on 17 July 1979; Seiji Ozawa conducted. The score calls for flute, two oboes, two bassoons, two horns, and strings.*

We know Haydn as the ever fertile and imaginative composer of fully a hundred symphonies and piles of string quartets, not to mention dozens of piano trios and sonatas, many splendid Masses, two great oratorios (plus several that are virtually unknown), and an almost innumerable collection of miscellaneous pieces large and small, light and serious. But operas? Oh, yes, Haydn composed some two dozen works for the musical theater, ranging in scale from plays with incidental scores and marionette operas to full-length three-act operas. What's more, his work in the theater was highly regarded in his day. Of the thirty years he spent at Eszterháza, the second half was largely devoted to opera. In addition to composing, he organized, rehearsed, and led performances of a huge repertory for the music-hungry prince and his court. On one occasion, the Empress Maria Theresa remarked, "When I want to see good opera, I go to Eszterháza."

Yet over the years, Haydn's performances were more and more of other men's work. He himself was interested in the most modern musical and theatrical styles—especially the mixture of comedy with drama that is the glory of classical opera in the work of Mozart. He was not above writing a pure farce, like *Il mondo della luna ("The World on the Moon"),* but he constantly introduced more serious music into his scores and began to give his works descriptions like *"dramma giocoso."* This term, applied to *La vera costanza ("True Constancy")* in 1779, is the same that Mozart used for *Don Giovanni* eight years later. Gradually, too, Haydn's finales grew in length and complexity until in some respects they rivaled the much better-known creations of Mozart. But though proud of his work, Haydn was a realist and a man of becoming modesty. Before he encountered the great operas of Mozart, he clearly believed that he could match anyone going; afterwards, he generously referred a potential patron interested in commissioning a new opera to the younger man, with the assurance that the results would be better.

The court's interest in nothing but the lightest kind of opera may have played a large role in Haydn's decision to give up the medium. He continued to perform the works that his master wanted, but *he* didn't want to compose them any more. His last operas all combine humor with romance and drama. Already Haydn had dipped into one of the



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most popular sources of opera plots, Ariosto's great sixteenth-century fantasy-epic *Orlando furioso*, for his 1782 opera *Orlando paladino*, which was by far the most successful of his operas in his own day. The plot featured a pair of lovers, a sorceress, a couple of hapless "heroes," and a servant who might have been an imitation of Leporello or Papageno (except that Haydn's character came first).

For his next opera, *Armida,* Haydn once again drew upon an epic poem of the Italian Renaissance, Torquato Tasso's *Gerusalemme liberata ("Jerusalem Delivered")*. Like Ariosto, Tasso offered to the eager librettist a mysterious and seductive sorceress—a sure-fire plot device. For three hundred years Tasso's poem was seized upon by composers and librettists as the basis for their reworkings of the tale that pits the male protagonist's heroism against the wiles of the temptress, Queen Armida. At least forty operas drew on this subject matter, including examples from the pens of Lully (*Armide*, 1686), Handel (*Rinaldo*, 1711), Gluck (*Armide*, 1777), and even Dvořák (*Armida*, his last completed work, 1902-03)!

The main thread of Tasso's plot is supposed to be the deliverance of Jerusalem from the Ottomans in the First Crusade, but elaborate invention is far more evident than history in this long and colorful poem, written in the most wonderfully musical verse. Armida's magical power is only one of the utterly non-historical elements, but it is the one that has attracted the most attention from musicians, probably because of the inherent musicality of the scenes in which the sorceress creates a wondrous magic garden of illusions in which to seduce the Christian knight Rinaldo away from his sworn duty. Virtually every



Costume designs for Haydn's "Armida," first performed February 1784

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composer has been inspired by Tasso's description to attempt a pastoral scene of ravishing beauty. This tradition began almost the moment the poem was published—without the poet's consent—in 1580; composers immediately ransacked the many thousands of stanzas of *Jerusalem Delivered* and set to music the lyric highpoints. The stanza that follows, part of the scene in Armida's magic garden, inspired dozens of madrigals as well as much of the music in Haydn's opera (we know from *The Creation* and *The Seasons* that Haydn was an inspired composer of the beauties of nature):

Vezzosi augelli infra le verdi fronde
temprano a prova lascivette note;
mormora l'aura, e fa le foglie e l'onde
garrir che variamente ella percote.
Quando taccion gli augelli alto risponde,
quando cantan gli augei più lieve scote;
sia caso od arte, or accompagna, ed ora
alterna i versi lor la musica óra.
(XVI, 12)

The translation of Edward Fairfax, published in 1600, is almost as famous as the original:

The joyous birds, hid under greenwood shade,
Sung merry notes on every branch and bough;
The wind, that in the leaves and waters play'd,
With murmur sweet now sang, and whistled now;
Ceased the birds, the wind loud answer made,
And while they sung it rumbled soft and low:
Thus, were it hap or cunning, chance or art,
The wind in this strange music bore his part.

Armida's beguiling place of enchantment can be heard in the middle of Haydn's overture, which is entirely adapted from the music of the opera. This was a relatively



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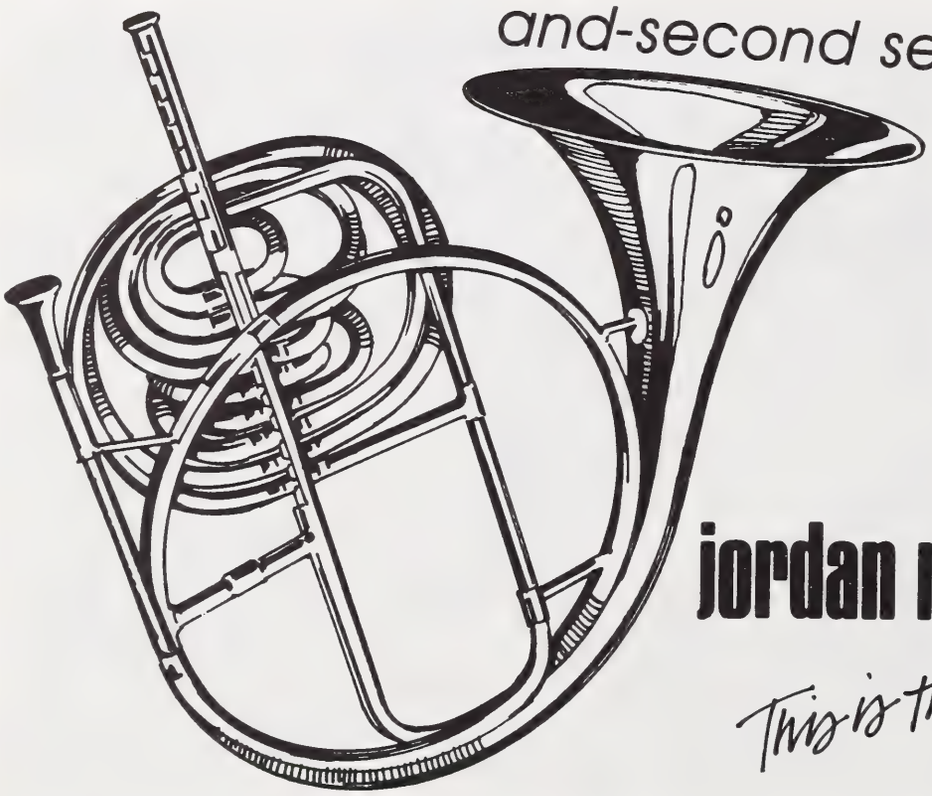
rare procedure in his day; we tend to think of Weber's *Freischütz* overture as the first to foreshadow the dramatic conflict of the opera to follow. But this is perhaps one more example illustrating the comment once made by a professor of mine, apropos Haydn's inventiveness: if you choose just about any musical procedure that we consider characteristic of later generations, you will probably find that Haydn did it somewhere!

The overture links passages from various parts of the opera in an effective potpourri and a foretaste of the drama to follow. The opening Vivace presents the martial themes of our hero, Rinaldo, and his conflict between passion and duty. The very opening bars could for all the world be a steal from the better-known "padlock" quintet of *Die Zauberflöte*, except that—again—Haydn was first. The development section describes Rinaldo's conscience-stricken love for Armida. The middle movement (an Allegretto in 3/4 time with constant triplet accompaniment) is drawn from the scene in which Rinaldo must pass through the enchanted wood, filled with seductive nymphs. A short instrumental recitative in the first violin suggests Armida's pleading for Rinaldo's love. When he chooses duty over love, she summons the Furies (Vivace, minor key). Haydn gives us a foretaste of their music in the overture, but cannily reserves the real fireworks for their actual appearance in the last act of the opera. The martial conclusion of the overture reassures us, however, that in the end Rinaldo will be firmly back on the virtuous path, marching to battle in fulfillment of his vow.

—Steven Ledbetter



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Peter Lieberson
Piano Concerto



Peter Lieberson was born in New York City on 25 October 1946; he lives in Newton Center, Massachusetts. His Piano Concerto is one of twelve works commissioned by the Boston Symphony Orchestra for its centennial; from the beginning the piano solo part was intended for Peter Serkin. The composition of the concerto was begun in 1980 and completed on 2 March of this year. The present performances are the first. In addition to the solo piano, the score calls for three flutes (second and third doubling piccolo), two oboes and English horn, two clarinets and contrabass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, a large percussion ensemble consisting of timpani, bass drum, snare drum, two bongos, four tom-toms, xylophone, wood blocks, temple blocks, tambourine, crotales, glockenspiel, vibraphone, suspended cymbals, claves, and triangle, celesta, harp, and strings.

The youngest of the twelve composers commissioned by the Boston Symphony Orchestra for its centennial, Peter Lieberson grew up in a family where music was ubiquitous, though he did not at first intend to make music his career.* Both of his parents were important figures in the artistic world, and that world could not but impinge on the attention of the boy as he was growing up in New York. His father was Goddard Lieberson, a trained composer himself, but best-known as perhaps the most influential record-company executive in the history of the industry, a man of artistic passion, personal probity, and immense vision. His interest in the American musical theater made the original cast album the customary artifact of a Broadway show (he himself produced some of the best ones ever made). At the same time his devotion to the cause of new music was untiring. For many years, Columbia records, of all the commercial labels, was the one that consistently recorded new and interesting music and undertook important historical projects which were unlikely to realize an immediate financial return, such as a series of records devoted to the music of Arnold Schoenberg, the complete works of Anton Webern, or (perhaps most significant of them all) an attempt to record *all* of the works of Stravinsky under the composer's direction or supervision.

Lieberson's mother, too, best known under her stage name Vera Zorina, was a ballerina with the Ballets Russes de Monte Carlo and later with George Balanchine, before she became known as a specialist in spoken narration. She narrated Stravinsky's *Persephone*, Arthur Honegger's *Jeanne d'Arc au Bûcher*, and Schoenberg's *A Survivor from Warsaw*. She was also active directing opera at Santa Fe and in New York.

So music and musical figures filled Peter Lieberson's life even before he knew that he

*All of the statements quoted in the course of this note are from an extended interview with Peter Lieberson on 31 March. —S.L.

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was going to be a composer. That decision came only gradually.

> I took the obligatory piano lessons, and then I stopped at the age of twelve. I didn't really pick it up again until I was eighteen. And then I started with Broadway show tunes—Gershwin. I guess I already had kind of an ear, because I started taking things down from records, imitating them on the piano, and learning harmony that way.

His first intention, though, was to be a writer, and to that end he took a degree in English literature at New York University in 1972. Realizing that he was spending more time at the piano than at the typewriter, he started some formal study of music theory, but "It didn't connect very much. The teachers were fine, but the theory didn't have much connection to me, to what I was interested in." The solution at the time was to work on his own.

> I was mostly interested in jazz, and I composed a short score for a documentary film. And then I went to the Juilliard Extension Division after I graduated from NYU. I was mostly doing this on the sly, because I didn't know what was going to happen. I was passionate about it, but at the same time I didn't make a big thing of it because I didn't know what I was going to turn out to be . . . . I spent about six years just studying scores and listening to music in a very private way.

A job at New York's classical music radio station WNCN made possible the next stage of his development. Aaron Copland gave a series of talks on new music, and Virgil Thomson did an entire series of "outrageously funny" live broadcasts from his residence at the Chelsea Hotel. Up until this point, the major influence on Lieberson's music was Stravinsky. "He was really like my musical father in a sense. I could have been attracted to Schoenberg, but stylistically, at least, I wasn't, as a matter of fact." But the crucial connection in his career came when Aaron Copland invited Milton Babbitt to do a program on his WNCN series.

> [Babbitt] came on the show, and in his inimitable way he rattled off three programs in one half hour, talking straight off the top of his head, and I was very impressed with him. I knew his music, because I had listened to an enormous amount of contemporary music, and I wasn't really sure what to make of it. But something about it struck

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me. Stylistically, even now, we don't share much, but still there was something. It's very elegant, very beautiful music.

When I met him we had a connection right away. I guess I studied with him informally, we could say, and yet I list him as one of my main teachers, because that's really how I regard him. We would meet in Chinese restaurants and talk about my pieces, or we'd meet at the Columbia-Princeton Electronic Music Center. This went on quite extensively.

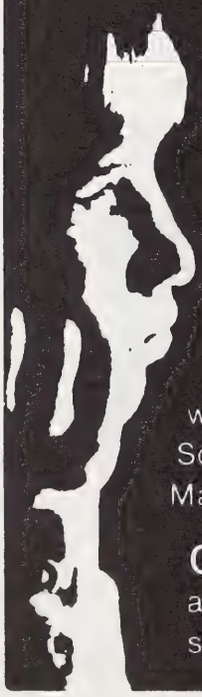
It was Babbitt who sent a copy of Lieberson's first acknowledged piece, a set of variations for solo flute, to Harvey Sollberger, who liked it and performed it on a concert of the Group for Contemporary Music, one of New York's most distinguished new music ensembles.

That was a big event for me. Although I'd had a very musical background, still, as a composer, I went from zip to that. And it's similar to the fact that, as a composer now, I've gone from basically chamber music to orchestral music, and the first orchestral piece that I get done is by the BSO. So that's what my career has been like. Very heady.

When Lieberson decided that it was time for graduate school, Babbitt suggested Columbia, where he worked with Charles Wuorinen, the second of the three major teachers he acknowledges (the third is Donald Martino). The success of the flute piece led to commissions; one of these was the Concerto for Four Groups of Instruments, for the New York group Speculum Musicae. A "Part II" was commissioned by the Fromm Foundation and performed along with Part I during the Festival of Contemporary Music at Tanglewood in 1973.

Then I also won the Charles Ives Award from the National Institute of Arts and Letters. That was one of the big moments of my life. I thought, "Well, now I'm really a composer." I did more pieces for the Group and Speculum Musicae, and began conducting comtemporary music, too.

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But a major change was in store. Lieberson was feeling a sense of difficulty in continuing to compose as he had.

> I can't say it was the twelve-tone language—that wasn't the problem. I don't know what it was. It was a personal thing, really, a kind of claustrophobia, I think, in terms of writing music and the whole musical politics.

At that time he encountered Buddhism. "Charles Wuorinen was interested in Taoism. One day I went to look for a book on Taoism, and I found one on Buddhism. I didn't know much of the difference, so I picked it and started reading." What he read interested him so much that he eventually left New York to study with Chögyam Trungpa, a Tibetan Buddhist meditation master, at a Buddhist seminary in Colorado, where he began intensive study of Vajrayana Buddhism; at the same time he stopped composing for a year.

> I don't really know how to present the whole notion of what it means to become a Buddhist. One day it will be very straightforward and down-to-earth; it's like saying, "I did this; I went to school and became a plumber." Now it has so many connotations . . . But there was something about the discipline of Buddhism which is very similar to having a discipline as a musician or anything else. It's very strict, and at the beginning there's no time for anything else. In other words, if you went to a genuine musical teacher, it would be the same thing. That person would say, "Look, you're not going to write any symphonies until you can write species counterpoint." It's very much that approach.
>
> And I went to a Buddhist seminary where I studied intensively for three months, and so on. And when I started writing music again, the style had changed. I don't know why exactly, but I would say there was less sense of struggle, that's the only way I can put it. I could say that what happened to me is that the horizon expanded. It's as if you had tunnel vision, and then you have panoramic vision. That's the only way I can describe it.

Lieberson finds that the experience and training he received in his Buddhist studies made a difference in the way he starts a piece of music: "I'm able to wait." And Buddhist ideas find reflection in his art as well.

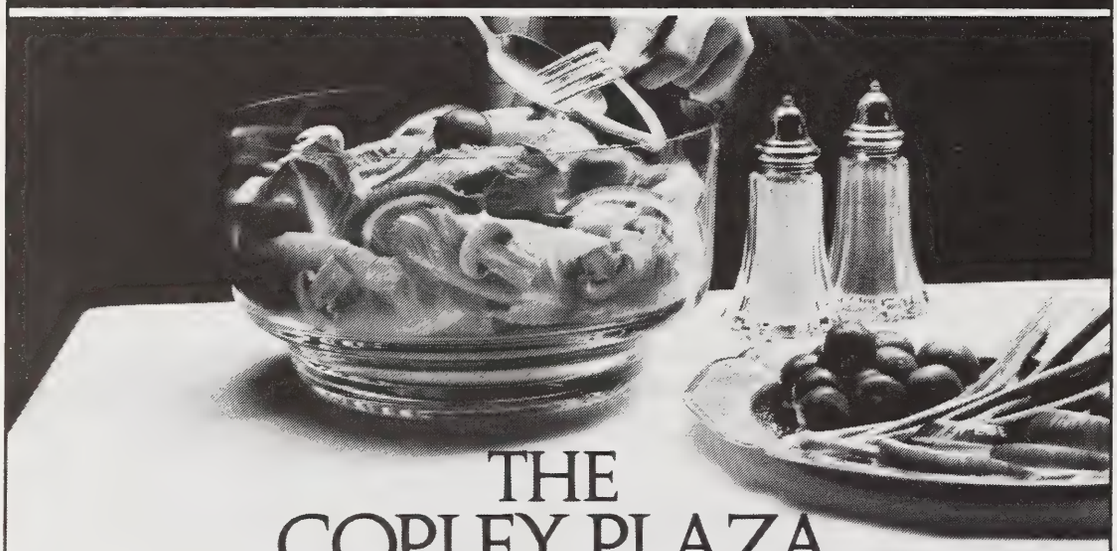
> There's a journey that's made. You begin with yourself, then you begin to include other people, and see what a mess the world is in or how good the world is, and begin to work with that. Then you find there's a nakedness that takes place, that you're very much in contact with what's happening. That seems to me how any good work of art takes place, too. You're introduced to certain things that the piece is made out of; then there's a journey that takes place, and finally the whole thing is transformed by the end. You have a sense of having had a real experience.

It was Peter Serkin who first suggested the idea that Peter Lieberson compose a piano concerto. The work has been, from the very beginning, conceived with the soloist in mind.

> It's funny. Peter Serkin and I met probably as young boys—I don't remember. I'm not sure he remembers either. But my father used to take us up occasionally to Vermont, and I know that we went to Marlboro and we met Rudy [Serkin] and the rest of the family. Then there was a big gap, and probably twenty years passed. Peter has become quite notorious in a way, because he was sort of a hip classical musician . . . even had groupies! And Peter started coming around to concerts where my music was being given, and we said hello. Then they ["TASHI," an ensemble of which Peter Serkin is pianist] commissioned a piece, the *Tashi* Quartet, and that's when we became good friends.

For some time it was quite out of fashion for composers to admit to any concrete

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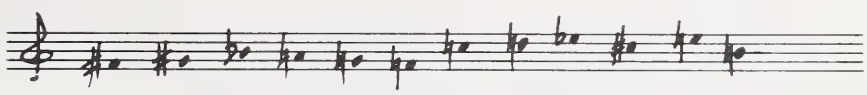
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source of inspiration for their work (even if they had one) because of the twentieth century's determined effort to throw off the traditions of romanticism. Music became abstract with a vengeance. Composers wrote at length in great technical detail, providing analyses that often read like contributions to a journal of higher mathematics. Yet recently, composers have been more willing on occasion to confess to specific sources of inspiration, while at the same time employing complex technical procedures to manipulate the material in a certain way for artistic results. Peter Lieberson has described a specific experience that provided the first germ of the new piano concerto:

> I began it in 1980 on a little summer vacation that my wife Ellen and I took before the birth of our first child. I was sitting around, waiting for something to happen in terms of the piece. It sounds so corny to say this, but it's actually true—I heard a bird singing a major second. There was a beautiful song out the window, and I got a little tune out of that, and I fiddled with it, made it into a twelve-tone tune so I had some material to work with, and that's where it started. I don't especially like major seconds, but the whole piece is made up out of them. It's very strange how that happened.
>
> This happens to be a world of major seconds, and it's actually a world of that particular tune. Here, I'll write the tune for you.



This is the theme that I heard:



> Then the rest came along, and it actually makes a nice little tune.
>
> People are so confused about twelve-tone music because they feel that they are entering a "twilight zone," whereas in actuality they are hearing a musical world of some kind, which has its own geography and characteristics, but which, in my music at any rate—and I think it's very important to do this—refers back to ways of saying, "Hello," ways of saying, "I love you," ways of saying, "I am irritable,"—those things that are universal.

The act of composition inevitably combines that first "inspiration"—in this case, a tiny germ, a major second—with the composer's technique.

> You can't be too phony-romantic about it. In a certain sense, you have a heart-connection to these notes. They *mean* something. At the same time, you're also trying to find something that will be the best vehicle. So it's a combination of those two things. I'm dreaming the notes, but then I'm also thinking, "Oh yes, this other half will be this way, and it will yield the best results"—that kind of thing. There are so many ways to use this throughout the piece—I take parts, I derive sets, I use many different sets as a background and create a completely different kind of texture—all those things are very important. People should really understand that it's a very rich musical world, not an impoverished world.

All of this, the complex and ever-varying interplay of inspiration and technique, are, as in the case of any composer, put in the service of realizing a particular musical vision. In the case of the Piano Concerto, as often happens, Peter Lieberson saw beforehand a kind of general plan of how the piece would work itself out. But then it was necessary actually to realize those details.

> I always had a feeling about how each movement would be, what would happen, and how the piece would end. I knew that the piece would sort of dissolve, rather than end with a big crash. But then there's still always that sense of trying to realize your vision. You never give up. You can't give up. Still, maybe you get eighty percent.

The composer regards the Piano Concerto as a journey, in the sense that he began the piece without knowing (except in a general way) where it would end, what adventures he would encounter en route. "The things that happened in the piece were often things that I did not think of, but that somehow made sense in the long run." Throughout this musical progress, the character of each movement changes dramatically, though the very tune that unfolds at the opening of the work returns in full just before the end. The substance remains the same—but its manifestation in the score changes and grows.

> I had, let's say, a poetic vision of the piece first, which is based on heaven, earth, and man, which is a Buddhist principle. Now, I don't want anybody to think that there's going to be tam-tams and a kind of orientalism in the work. It's absolutely not the case. But I didn't think ***purely*** in terms of a sonata-form allegro, slow movement, and rondo, although in fact that's essentially the form of the piece.

The three movements, each of which takes off from the endpoint of the preceding one and uses the fundamental tune (or a derivation of it), are strikingly different in orchestral color and mood. Each reflects in a musical way the principles of the composer's "poetic vision" mentioned above: earth, man, heaven. The single movements are dominated by one or another of these principles, though each also has something of the qualities of the other two—part of the musical interlocking that ties all three movements together.

The first movement has an "earthy, solid, rugged expression," beginning in the lowest instruments: bass, contrabass clarinet, tuba, and the bottom end of the piano. The first note, F-sharp, is reiterated, setting the stage for the gradual unfolding of the principal theme, the musical world of the piece, in a rhythmic, energetic framework. Throughout the introduction—and, in fact, in a substantial part of the movement—the soloist is part of the monolithic body of the orchestra; the piano is doubled almost constantly by other instruments. Very low pitched sounds predominate through the first piano solo. Then begins a new section offering a series of lively interchanges between brass (starting at the first entrance of the trumpets), piano, woodwinds (with flute punctuations), and strings in a songlike style. This gradually climbs higher and higher until reaching a showering cascade of notes down from the upper woodwinds and piano, "like rain," a passage providing just "a scent" of the principal idea of the third movement. These themes are the raw material of the rest of a complex movement, characterized by vigorous energy, a great deal of brass, and the deep percussion sounds of timpani and bass drum. The various sections return and interlock, making the movement "quite complicated formally. There's lots of recall in the sense of playing back and working over material."

"The second movement is a scherzo. And I related it in my own mind to the poetic concept of man, a sense of heart. It's a scherzo that frames an adagio. The scherzo is dance—that's why I say 'man,' because it's balletic, rhythmic in that sense." The outer parts of the movement are lighter in texture than what we have been hearing, in a scherzo style. It begins precisely on the notes that ended the first movement, a continua-

tion of the journey. The scherzo proper consists basically of variations on the opening tune of the movement.

The adagio within the second movement begins with a melody of romantic cast in solo cello, accompanied by four violas. The pianist enters with the first of three utterances that alternate with small groups from the orchestra. Each time the piano solo gets somewhat longer and more elaborate. The third and last connects to an extended passage for the string ensemble that builds to a quasi-cadenza for the soloist and a varied return of the scherzo, now transformed into something altogether wilder. The movement dissolves into a reflection of the opening of the entire concerto and dies away on a sustained A in the oboe. Like the first movement, the scherzo has its characteristic sonorities, especially in the addition of wooden percussion instruments. The piano takes on an increasingly independent role, alternating with the orchestral mass rather than doubling it.

The third movement is a rondo. The smallest motive of the first movement, the descending shower of "rain," is now the main motive of the finale. It begins precisely where the second movement ended, on a sustained A, now spread through the whole string section, divided. This expansion from a single note at the end of the second movement to this same note stretching through all the octaves accessible to an orchestra seems to reflect the fundamental concept of the movement.

> And there the music is inspired by heaven. Now, when I say "heaven," I don't mean heaven in the theological sense. Heaven in the Buddhist sense means spaciousness and room for things to take place. I put that last because it's the most difficult to connect to.

Here the characteristic percussion sound is metal—cymbals, glockenspiel, vibraphone, crotales. The piano plays with these instruments and the harp and celesta, interjecting itself abruptly into this world in which aural space seems to be opening up. The various segments of the rondo recall the earlier movements before moving to a quasi-cadenza for the soloist. An extended coda brings back the descending music, but now transformed into an accompaniment for the principal tune, projected in long notes.

> This is the tune of the whole piece, in timpani, solo horn (muted), and half of the violas *sul ponticello* for the first half of the set, and that's accompanied. It's supposed to feel out of time, because it's really the generator of all the music, it's like a memory of the whole piece.

The long-held notes of the basic tune continue in its second half with unmuted horn, solo cello, and still the timpani. The piano briefly combats the arrival of the final note, F-sharp, the first note heard in the entire piece, now spread abroad through the orchestral texture, pulsing constantly at different rates. The piano finally yields and joins in with long-sustained low F-sharps. A few instruments add the second note of the tune, G-sharp; and finally crotales, first violins in the highest register, and the soloist add the third pitch, B-flat, to bring the concerto to its hushed and tranquil conclusion.

—S.L.



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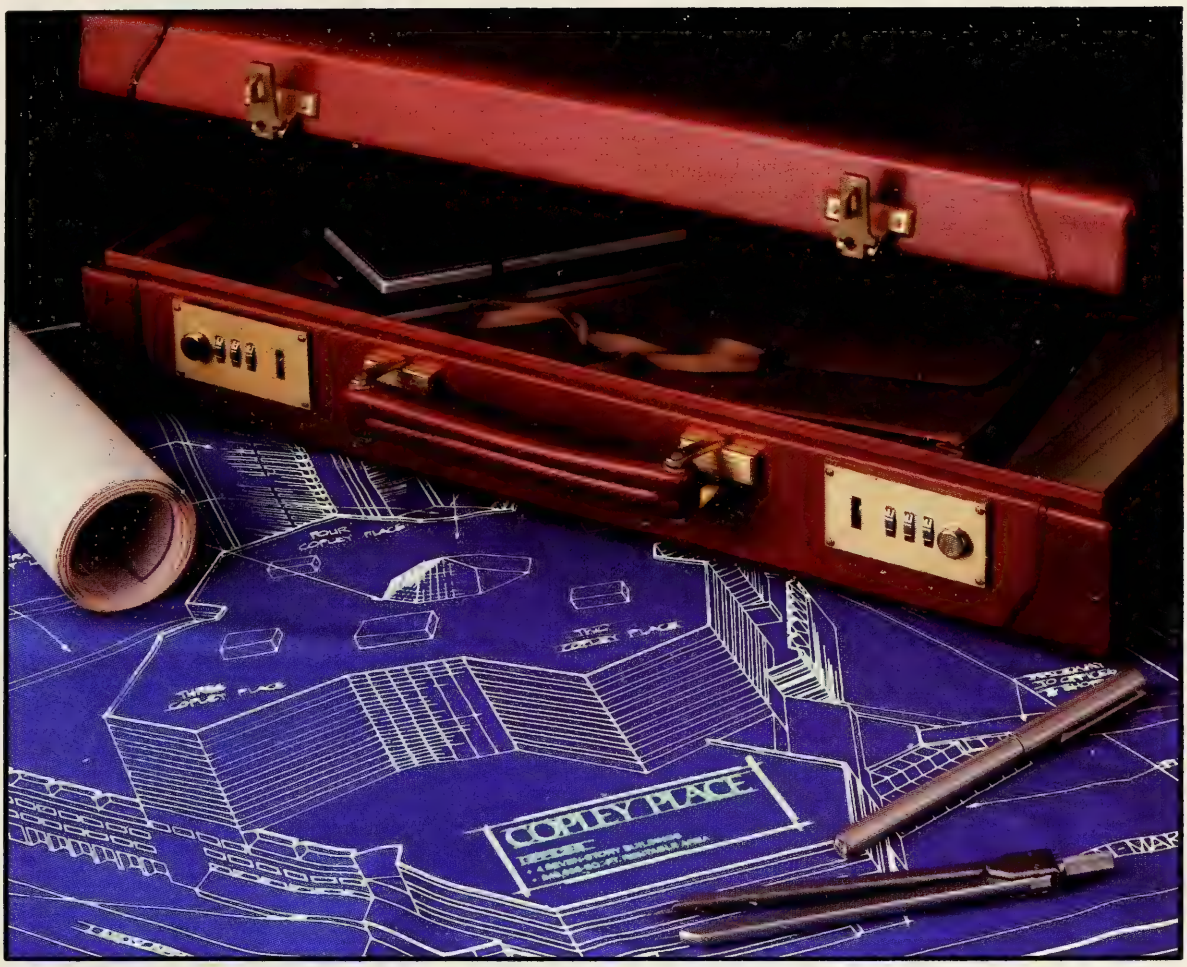


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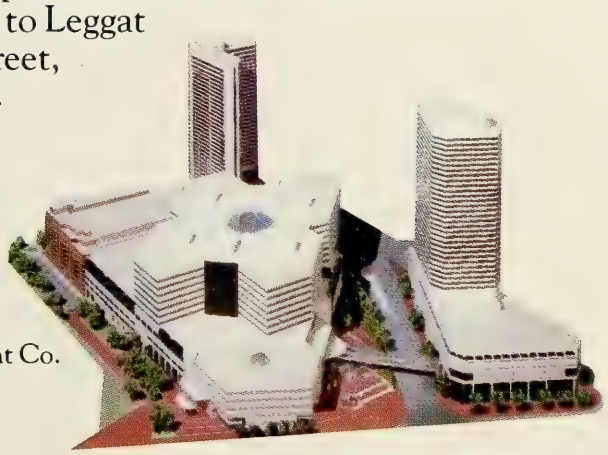
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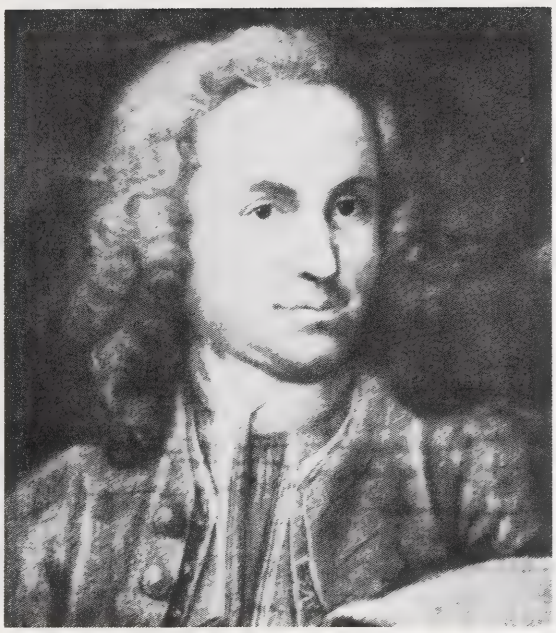
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Brandenburg Concerto No. 5 in D, BWV 1050



Johann Sebastian Bach was born in Eisenach, Germany, on 21 March 1685 and died in Leipzig on 28 July 1750. He wrote the Brandenburg concertos around 1720. The Fifth Brandenburg Concerto is scored for "one Transverse Flute, one principal Violin, one Violin and one Viola in the orchestra, Violoncello, Bass, and Solo Harpsichord," although Bach's own specifications have not always been met. Pierre Monteux introduced this concerto to the subscription concerts of the Boston Symphony in April 1922, with Alexander Siloti (piano), Georges Laurent (flute), and Richard Burgin (violin). Koussevitzky led a number of performances, all with BSO principals Laurent and Burgin, and with keyboard soloists Alexander Borowsky (piano), Putnam Aldrich (harpsichord), and Lukas Foss (piano). Charles Munch led performances with Foss, Doriot Anthony Dwyer (flute), Burgin, and, on one occasion, Joseph Silverstein (violin). Boston Symphony performances have also been led by Seiji Ozawa (with harpsichordist Robert Levin, Dwyer, and Silverstein); Joseph Silverstein (with pianist Peter Serkin and Dwyer, and Silverstein himself as violin soloist); conductor-harpsichord soloist Karl Richter (with Dwyer and Silverstein); conductor-violinist Pinchas Zukerman (with Dwyer and harpsichordist John Gibbons); and, most recently, conductor-harpsichordist Raymond Leppard (with Dwyer and Silverstein) at Tanglewood in July 1979. The most recent subscription performances were Silverstein's in April 1973.

When Bach moved to Köthen at the end of 1717 to assume the post of Capellmeister to His Most Serene Highness, Leopold, Prince of Anhalt-Köthen, it was the first time since the summer of 1703 that he was not employed as an organist. The Court of Köthen was Calvinist, and service music was restricted to unaccompanied hymns. Bach's new patron, then just twenty-three, loved music and performed with skill on the violin, the viola da gamba, and on keyboard instruments. Later, Bach said that he had gone to Köthen hoping to spend the rest of his life there; however, in December 1721 his *Serenissimus* had married, whereupon "the musical interests of the said Prince had become somewhat lukewarm, especially as the new Princess seemed to be alien to the muses." The *amusa*, as Bach called her, in fact soon died, and Leopold's second wife was a sympathetic and sensitive patroness, but by then Bach was restless and determined to leave. Early in 1723 he went to Leipzig, taking charge of the music at the churches of St. Thomas and St. Nicholas, becoming involved as well with the musical life at the University, and there he remained until his death.

At Köthen, his chief task was to compose instrumental music and to see to its performance. Not only was there music to be written for the Court; the Bach household, too, with its growing children and a young wife who wanted instruction, made its own demands. In response to all this, and in spite of whatever discontents he may have felt at Köthen, Bach was staggeringly productive: in five years he wrote about a dozen concertos



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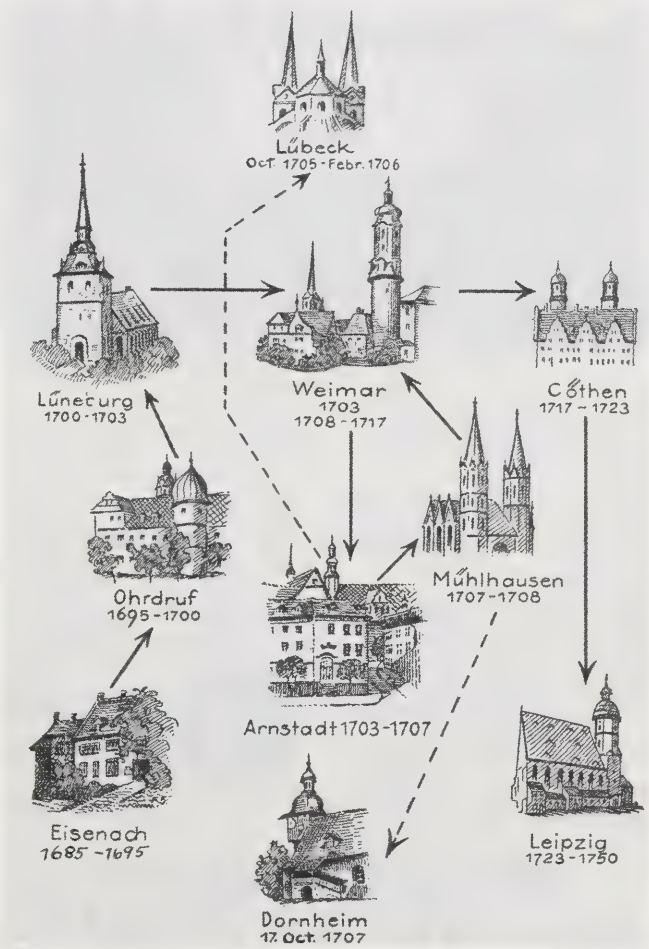
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including the six Brandenburgs, the first book of the *Well-tempered Clavier,* the two-part Inventions and three-part Sinfonie, the six English and six French suites for the harpsichord, the six suites for solo cello, the three sonatas for viola da gamba with harpsichord, three partitas and three sonatas for violin solo, six sonatas for violin with harpsichord, at least the first two of his four orchestral overtures (or suites), and the various sonatas for flute, unaccompanied, with figured bass, or with obbligato harpsichord.

It is possible that the Brandenburg concertos are part of the story of Bach's restlessness at Köthen—not their composition, which was accomplished in the ordinary fulfilment of his duties to Prince Leopold, but Bach's preparation of a presentation copy that he sent to His Royal Highness, Christian Louis, Margrave of Brandenburg, in March 1721. That copy went accompanied by the following letter (in Bach's most courtly French):

> Your Royal Highness,
>
> As I had a couple of years ago the pleasure of appearing before Your Royal Highness, by virtue of Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the small talents which Heaven has given me for Music, and, as in taking leave of Your Royal Highness, Your Highness deigned to honor me with the Command to send Your Highness some pieces of my Composition, I have then, in accordance with Your Highness's most gracious Orders, taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concerti, which I have adapted to several instruments; begging Your Highness most



Places significant in J.S. Bach's life

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humbly not to judge their imperfection with the rigour of that fine and delicate Taste which the Whole World knows Your Highness has for musical pieces; but rather to infer from them the benign Consideration to the profound respect and most humble obedience which I try to show Your Highness herewith. For the rest, Sire, I beg Your Royal Highness's gracious favour toward me, and to be assured that nothing is as close to my heart as the wish that I may be employed on occasions more worthy of Your Royal Highness and of Your Highness's service—I, who without equal in zeal, am,

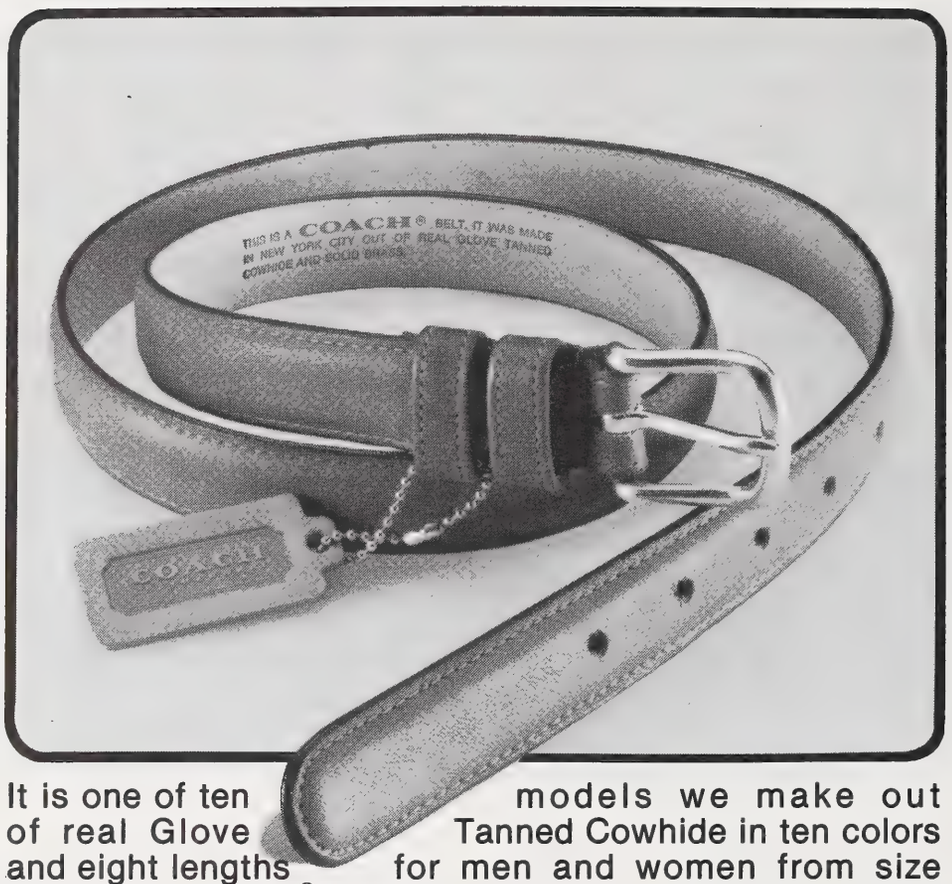
Sire, Your Royal Highness's most humble and obedient servant,
Jéan Sébastian Bach

The couple of years to which Bach refers take us back to 1719, and in fact, on 1 March of that year, Bach was paid 130 thaler to cover the expenses of a journey to Berlin, where he was to collect a newly built harpsichord. That presumably was when Bach met the Margrave and played for him (Brandenburg is the Prussian province immediately to the north of Berlin: its capital was Potsdam). For all the extravagance of the language, Bach's remarks about the Margrave's "fine and delicate taste" have some foundation in truth. We learn from Bach's biographer Philipp Spitta that the Margrave was "especially devoted to music, over and above the ordinary aristocratic dabbling" and that he spent a lot of money on it. When he died in 1734, his large music library was sold, Bach's manuscript being included as part of a large and very cheap job lot. It bears no traces of use. Perhaps the Brandenburg orchestral resources were reduced between 1719 and 1721; perhaps Bach had overestimated them in the first place. Unlikely as it seems from Spitta's remarks, it could simply have been lack of appreciation, and we know nothing of any payment, gift, or acknowledgment made to the composer.

The Fifth Brandenburg was the last of the set to be composed, probably late in 1720. Bach himself presumably played this concerto on the harpsichord he fetched from Berlin the year before. It is the first known concerto to feature a keyboard solo. The harpsichord's new dominance is asserted by the brilliant sixty-five-bar cadenza at the end of the first movement, and no vague rhapsody this: there is not a more soundly built coda in the literature. During the Affettuoso the orchestra is silent, but the concerto contrast continues: sometimes the keyboard writing is soloistic (usually in duet with either flute or violin), but at the beginning and end, and three times between, it provides a quasi-tutti effect with its figured bass accompaniments. At Köthen, the second violinist would have taken over the viola stand where Bach normally played; hence there is no second violin part in this piece.

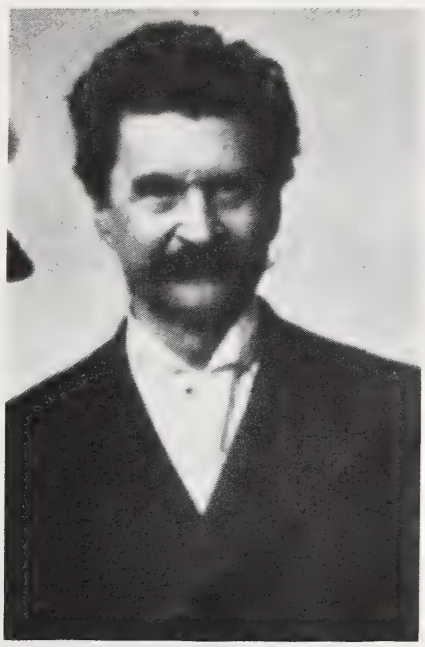
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Johann Strauss, Jr.
Emperor Waltzes, Opus 437



Johann Baptist Strauss, Jr., was born on 25 October 1825 in Vienna and died there on 3 June 1899. He composed the Emperor *Waltzes in 1889, leading the first performance in Berlin on 19 October that year. These are the first performances by the Boston Symphony Orchestra. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, bass drum, snare drum, harp, and strings.*

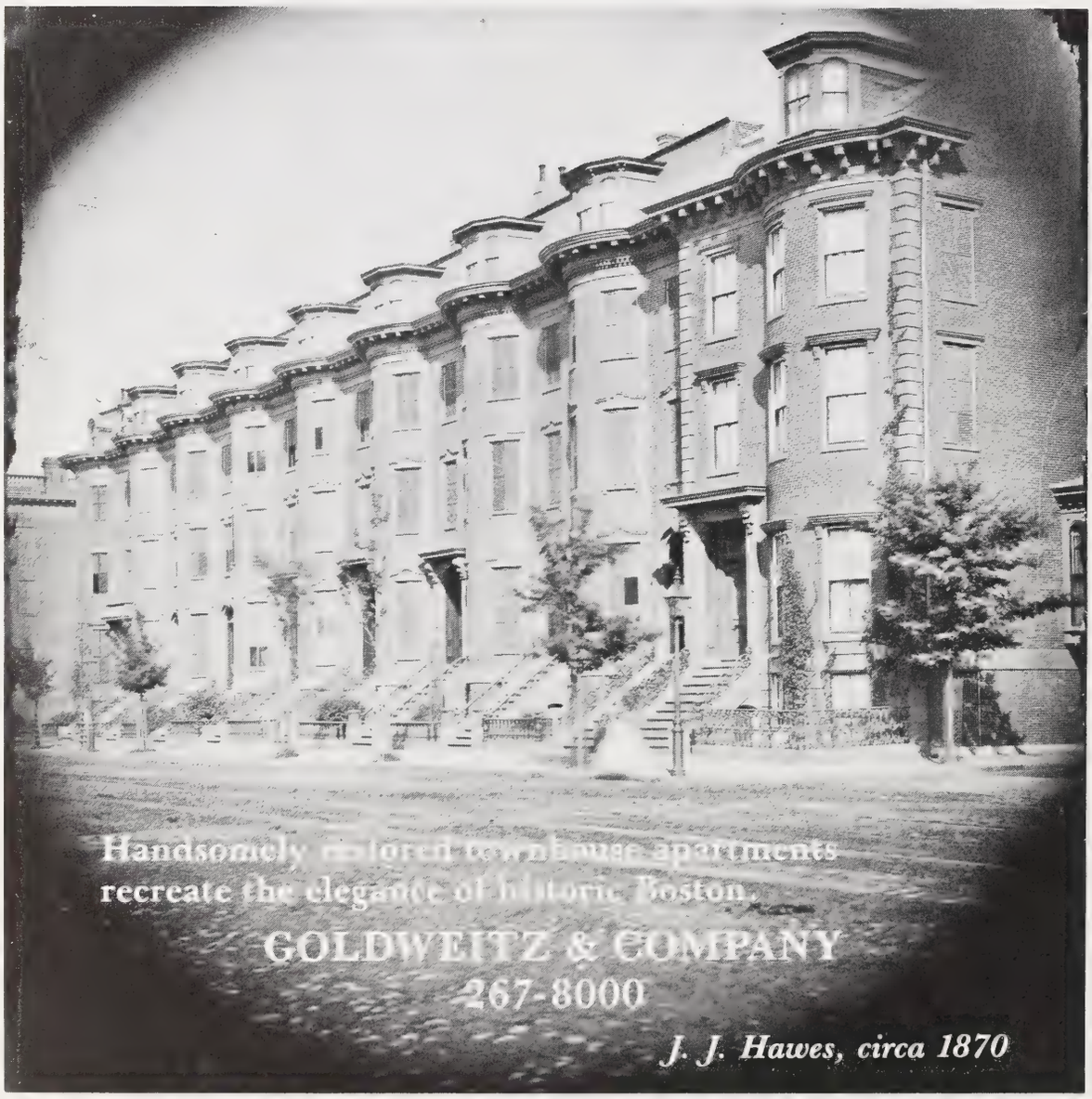
I admit to having always assumed that the Emperor here was Franz Joseph of Austria, the elderly gentleman with the huge muttonchop whiskers who, weighed down by the Burdens of Empire and many kilograms of medals, makes cameo appearances in so many waltzing operetta movies of the 1930s. (Professor Karl Otmar von Aretin is almost culpably indulgent in describing him in the *Britannica* as "more remarkable for his devotion to duty than for any great innate talents.") But it turns out there are two emperors in the picture, one of whom is indeed Franz Joseph, the other being the then newest member of that now extinct calling, Wilhelm II of Germany, who had succeeded to the throne in June 1888. The German word *"Kaiser"* does not change when you put it into the plural, so *"Kaiser-Walzer"* could refer indifferently to one emperor or to several. Most Austrians don't know either that this particular *"Kaiser"* is plural, and, given that a Prussian monarch is involved, they would undoubtedly prefer not to know.

Franz Joseph was eighteen when he became Emperor after the forced abdication of his uncle, Ferdinand I, in 1848, a year of revolutions all over Europe. (Ferdinand, crowned in 1835, was feeble-minded.) Strauss was at that moment twenty-three and in his fourth year as leader of his own orchestra. The one person to have an even stronger position in Vienna's dance music world, who had indeed an international reputation, was his own father, also Johann Strauss, and the composer of the *Radetzky* March. The elder Strauss had done his damnedest to keep the young Johann (who had written his first waltz at age six) from becoming a musician and to steer him into banking; violin lessons had to be clandestine until 1842, when Papa left the family to go live with a young seamstress.

Johann Strauss, Jr., was hardly a political musician. He had, however, a keen sense for how to get on with his public and a knack for inventing topical, catchy titles for his pieces. Thus among his works of 1848 we find waltzes called *Freiheits-Lieder ("Songs of Freedom")* and *Burschen-Lieder*, the latter alluding to the Burschenschaften, the Liberal student groups who had been deeply involved in the recent and current political upheavals; there is also a *Revolutions-Marsch* and in 1849 a *Studenten-Marsch*. On 3 December 1848, the day after Franz Joseph's accession to the throne, Strauss played the *Marseillaise*, a forbidden piece in Vienna, three times in one evening—by popular

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demand, of course.* (The elder Strauss meanwhile was a supporter of Metternich and of virtually every other right-wing personality or movement in sight.) These political indiscretions were not forgotten by an Imperial court and a government that had not become notably liberal even after Metternich had been sent into exile. That Strauss wrote a *Kaiser-Franz-Joseph-Marsch* in 1849 didn't help much; neither did other maneuvers, such as a carefully arranged coincidental appearance of his orchestra in Warsaw just in time for the meeting of Franz Joseph and Tsar Nicholas I in October 1850. It took him until 1863 to garner the coveted title of Imperial and Royal Court Ball Music Director, and it was not until 1893 that the Emperor could be induced to attend the premiere of a Strauss operetta *(Fürstin Ninetta)*.

Imperial patronage was an important matter in nineteenth-century Vienna, and the *Kaiser-Walzer* is part of the story of Strauss's long courtship of his monarch. That was not, however, Strauss's intention when he composed it. He wrote it for a series of concerts he was to give with an orchestra of one hundred in Berlin in the fall of 1889 and he called it *Hand in Hand*, alluding to a recent speech made by Franz Joseph on the occasion of his first state visit to his colleague in Berlin. The Austrian Emperor had spoken of "the inseparable brotherhood . . . of these brave [German] troops and my own army," and a Viennese newspaper reported that Strauss wished to commemorate the Austrian gesture of "extending the hand of friendship" to the German Empire. (Prussia had thoroughly clobbered Austria and her allies in a seven-week war in the summer of 1866, but it was time to forget that now.) It was Strauss's Berlin publisher, Fritz Simrock, the publisher

*On one occasion, Strauss offered to intervene in politics by non-musical means. He was on tour in Bucharest when word reached him of the March 1848 revolution, an event that "fired up every heart and head in Austria in the cause of freedom," as Eduard Strauss put it (rather too optimistically) in his memoirs. According to the account in Marcel Prawy's biography, Strauss, "attired in the becoming gala uniform of the Second Regiment of the National Guard with two-cornered hat and white plumes, joined fourteen other Austrians in an invasion of the office of the Austrian Consul-General, demanding at sword's point the resignation of that official. (This was his debut in the world of operetta . . .) The putsch misfired, and the Consul had his uninvited callers put out by armed Wallachian guards . . . ."

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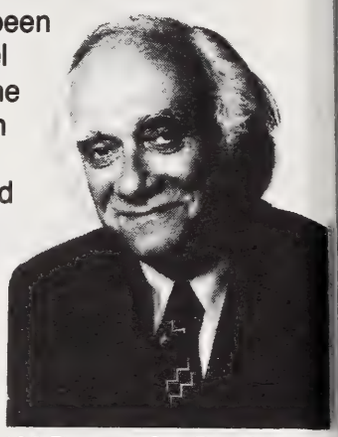
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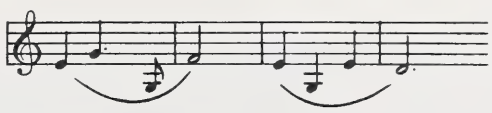
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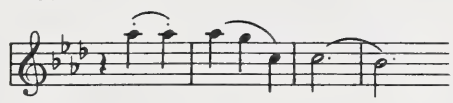
also of Brahms, Dvořák, and Bruch, who suggested that he call his new waltz *Kaiser-Walzer*; that way he could celebrate both his host and his own sovereign, the recent accession of the one and the fortieth jubilee of the other. As Peter Kemp summarizes it, "By not dedicating the waltz to either Kaiser specifically, Strauss could satisfy the vanity of both."

"*Walzer*" is another German word whose plural and singular are the same. What we think of as "a Strauss waltz" is really a chain of waltzes, usually four or five, and actually numbered in the score. (One of them, Opus 105 of 1852, is entitled *Five Articles from the Waltz Codex.)* To listen to one of the best of Strauss's 162 waltzes is first of all to be delighted by the freshness and variety of the melodies, the sheer range of music drawn from a single metrical scheme, and the radiance of the orchestration. Or you can go a step further and seek to discover as well *how* it is done, noticing in the *Emperor*, for example, the distinct characters and rhythms of the four waltzes (for one thing, any one of *us* would have made the third and first measures of Waltz No. 1 rhythmically identical); the harmonic design, with departures from C major toward the flat end of the spectrum, A-flat for the second waltz and F major for the fourth, which sets up beautifully the first excursion in the other direction, to G major, in the coda; and that no two waltzes are the same length or share the same design.*

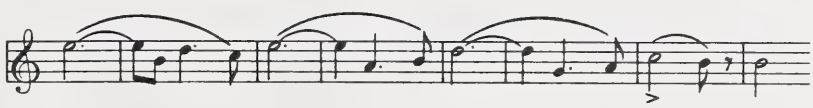
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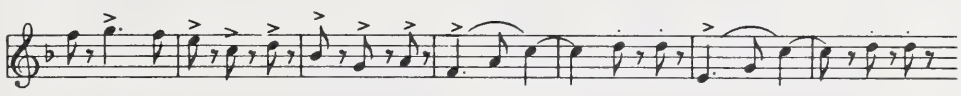


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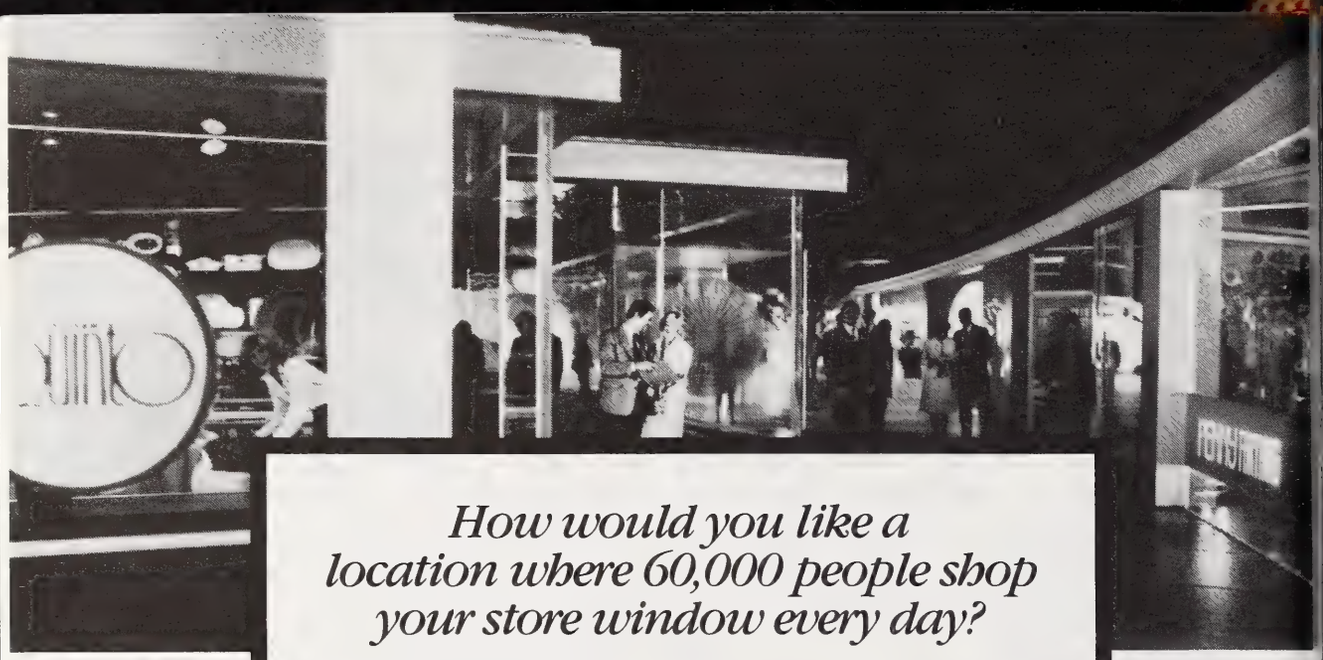


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And, of course, Strauss's ambitions transcend the dance floor. The *Emperor* is one of those waltzes—the much earlier *Tales from the Vienna Woods* being the other extremely famous example, the very late *Seid umschlungen, Millionen* (which is dedicated to Brahms and whose title comes from Schiller's *Ode to Joy* and the Beethoven Ninth) being a little-known one—where Strauss lavishes inspired attention on an evocative introduction and coda. These sections account for nearly half of the *Emperor's* measures! The introduction here consists for the most part of a march, first distant and mysterious, then dapper and very much present. It withdraws into the distance, and from a fountain

*For anyone curious about the details, the first waltz is sixty-six measures, the second ninety-six, the third sixty-four (with a four-bar introduction), and the fourth 136. Each has two different melodic ideas. The design for Waltz No. 1 is ABAB in proportions 16-18-16-18; for No. 2, AB 32-16, the whole unit to be repeated; for No. 3, AB 32-32; for No. 4, A (repeated) BA (repeated) 16-42.



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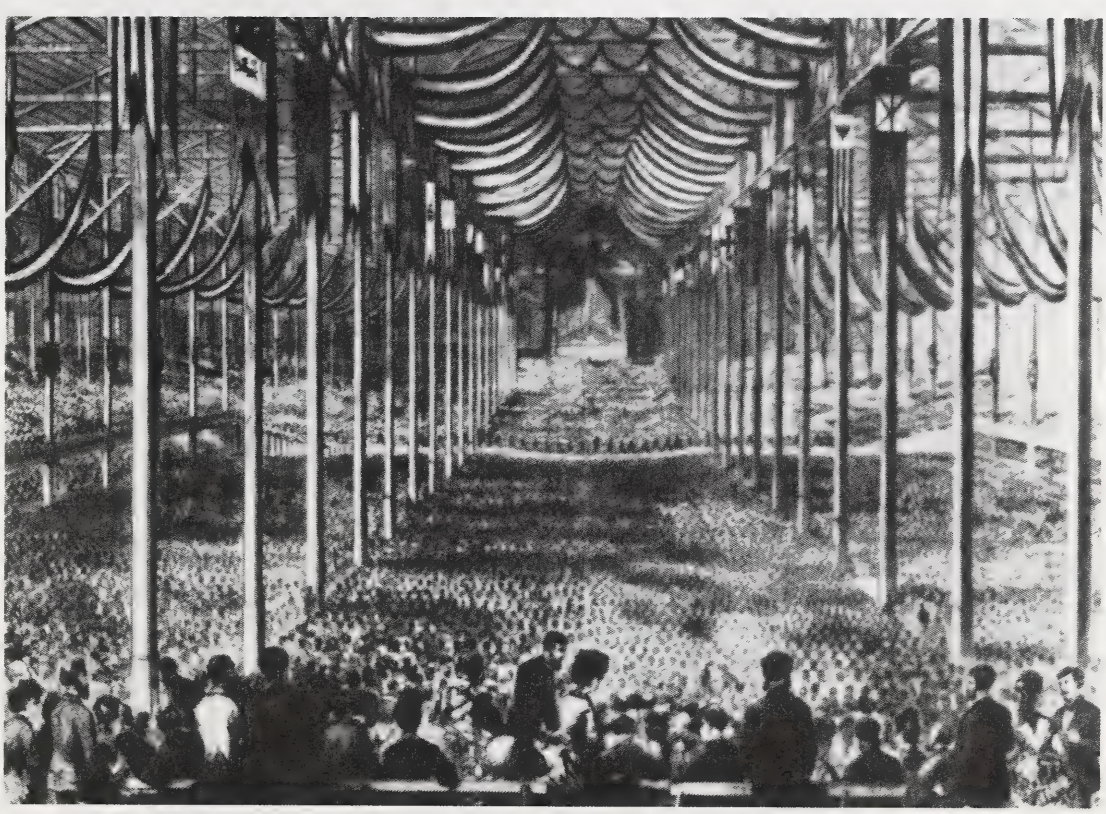
of arpeggios a single cello yearns its way upward through four semitones. It would be silly to make too much of it, but undeniably there is something here of *Tristan.** Then the four waltzes, and finally the elaborate coda with its reminiscences of the first and third waltzes, its allusive bridge passages, its touching dream sequence with solo cello and distant horn, and the final fanfares that bring us back to the brilliantly lighted ballroom, the gleaming medals, the swirling silks, and the scent of vetiver and patchouli rising into the air from bare shoulders.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on Strauss's *Emperor* Waltzes appeared originally in the program book of the San Francisco Symphony copyright ©1982 and appears here by kind permission of that orchestra.

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*All three Strauss brothers, Johann Jr., Josef, and Eduard, crossed musico-political party lines by showing friendship both to Brahms and Wagner. All played excerpts from Wagner's music dramas at their concerts. It was Josef Strauss, by family consensus and in the opinion of such connoisseurs as Clemens Krauss and Willi Boskovsky the most gifted of the brothers, who gave Vienna its first hearing of music from *Tristan und Isolde* at a concert in the Volksgarten on 3 July 1860, five years before the premiere of the opera in Munich, thirteen years before its first production in Vienna.



In 1872, Strauss accepted an invitation to come to America—at the astronomical fee of $100,000—to conduct a series of concerts to celebrate the centennial of America's declaration of independence from England. (Massachusetts, where the celebration was to take place, issued such a declaration four years before it was adopted in Congress.) Strauss's first concert in America, the event of the decade, took place in a specially built tentlike hall in Copley Square, with a chorus and orchestra of 5000, and 100 assistant conductors, before an audience of 100,000. Strauss escaped more dead than alive.



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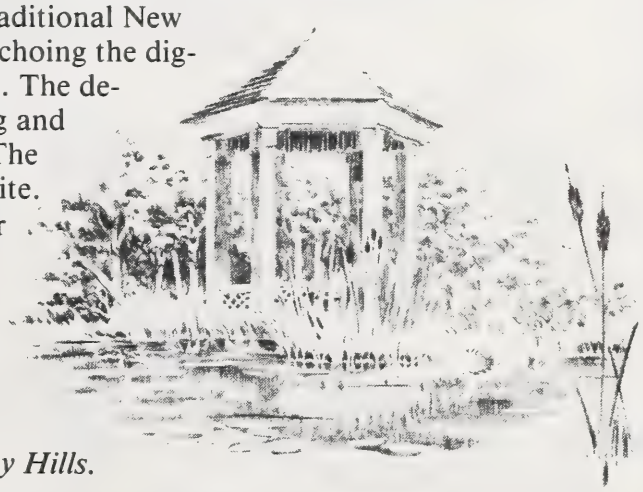
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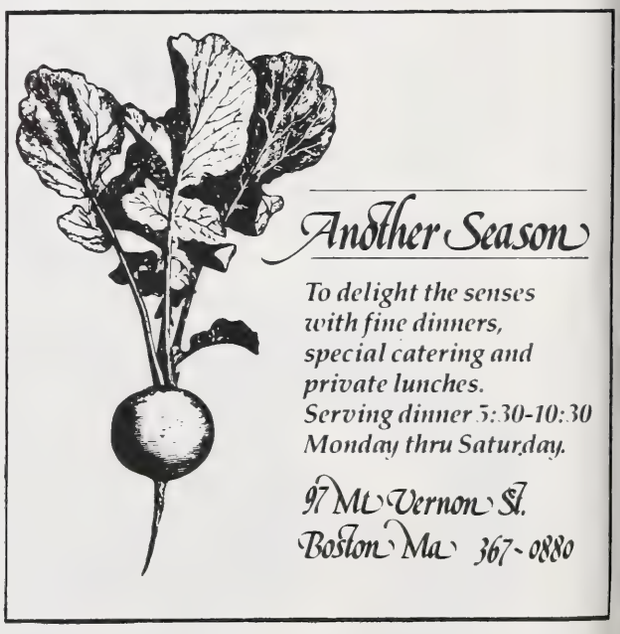


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activity due to the researches of Alfred Dürr and Georg von Dadelsen (and a host of other scholars after them) has left any study of Bach more than thirty years old hopelessly out of date, including, unfortunately, the standard Schmieder catalogue of Bach's works, from which we get our BWV numbers. The only general life-and-works treatment that is recent enough to have taken into account most of the new work is Karl Geiringer's *Johann Sebastian Bach: Culmination of an Era* (Oxford), and even that has been overtaken by some recent discoveries. There is a fundamental article on the complex history of the Fifth Brandenburg by the dean of Bach scholars, Alfred Dürr (for readers with German): "*Zur Entstehungsgeschichte des 5. Brandenburgischen Konzerts*" in the *Bach Jahrbuch* for 1975. Records are available to suit all tastes: for the Baroque purist, who insists on original instruments, there are the performances of the complete Brandenburgs directed by Nikolaus Harnoncourt (Telefunken) and Gustav Leonhardt (Pro Arte). Bach's earlier versions of the concertos have been recorded by Neville Marriner with the Academy of St. Martin-in-the-Fields (Philips), a version that makes a fascinating point of comparison with other, more traditional sets (and the Fifth Concerto is one of the most striking of all). Fine "standard" performances on modern instruments include the readings of Benjamin Britten with the English Chamber Orchestra (London) and, at a budget price, Karl Ristenpart and the Chamber Orchestra of the Saar (Nonesuch).

It is difficult to find reliable things about Johann Strauss. His popularity then and now led to a great deal of gossip and misinformation. There is, at least, a critical edition of the composer's complete works well underway (something that occurs all too rarely with the great composers of music inspired by the lighter muses). The New Grove provides a brief but serviceable article by Mosco Carner and Max Schönherr. H.E. Jacob's biography of the two principal Strausses, father and son, provides some interesting material (Greystone). Joseph Wechsberg's *The Waltz Emperors* (Putnam) is nicely illustrated. Egon Gartenberg's *Johann Strauss: The End of an Era* deals as much with the culture of Vienna during the nineteenth century as it does with the composer (Da Capo paperback). There is also a splendid article by David Hamilton in *High Fidelity* Magazine for October 1975 called





"The Secret Life of a Waltz." Hamilton has an extraordinary way of explaining in prose the real *how* of a piece of music, even to readers who are not themselves musicians. This article manages to bring the *Emperor* Waltzes to life while at the same time providing some valuable ideas on the style of the Viennese waltz and the qualities that are to be sought in a performance. The preferred recordings of the *Emperor* Waltzes are those of Willi Boskovsky with the Johann Strauss Orchestra of Vienna (on Volume 3 of his *Music of Vienna* series on Angel), Herbert von Karajan with the Berlin Philharmonic (Deutsche Grammophon, with an astonishing mixture of pieces including the Third Brandenburg Concerto, Liszt's *Les Preludes*, and Mozart's *Eine kleine Nachtmusik*!), Ferenc Fricsay with the Berlin Radio Symphony (Deutsche Grammophon Privilege), or, for a somewhat straighter performance, Josef Krips with the Vienna Philharmonic (London Stereo Treasury). Of special interest is a wonderfully imaginative transcription for chamber ensemble made by—Arnold Schoenberg! It has been recorded by the Boston Symphony Chamber Players on a disc of Strauss transcriptions by Schoenberg, Berg, and Webern, who prepared them for a benefit concert (Deutsche Grammophon). They are wonderful.

—S.L.



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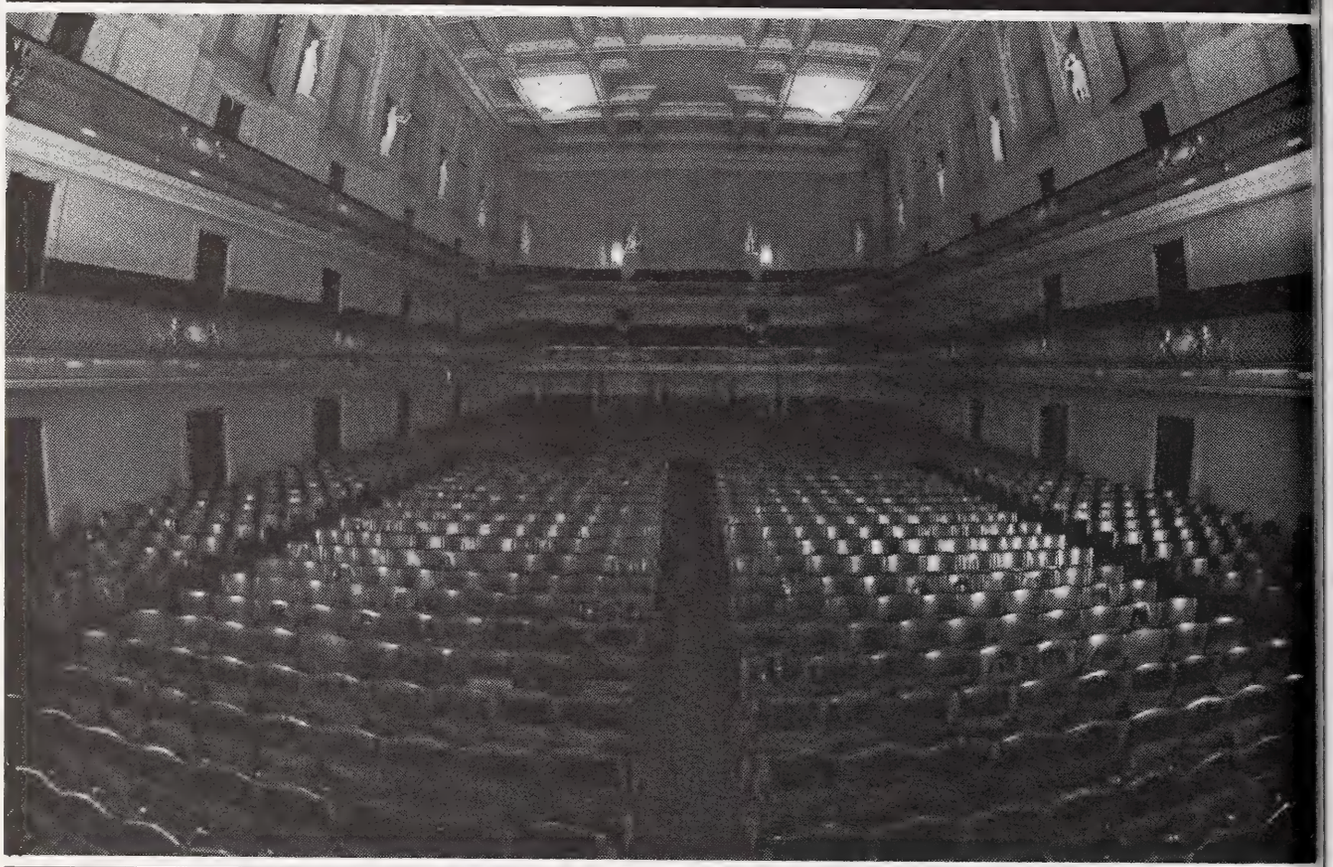
Peter Serkin



Peter Serkin has established himself as a pianist whose musical sympathies are broader than virtually any young musician's in recent memory; he is equally acclaimed for his frequent guest appearances with the major symphony orchestras, as recitalist, chamber music performer, and recording artist, in repertory ranging from classical to contemporary. Mr. Serkin studied at the Curtis Institute of Music with Lee Luvisi, Mieczyslaw Horszowski, and his father, Rudolf Serkin. He continues to study piano and music in general with Mr. Horszowski, Karl Ulrich Schnabel, and Marcel Moyse; he also worked with the late Ernst Oster. Mr. Serkin has worked closely with several composers, such as Olivier Messiaen, Toru Takemitsu, Luciano Berio, and Peter Lieberson, in preparing many of their works for performance. Peter Lieberson's Piano Concerto, a Boston Symphony Orchestra centennial commission being performed for the first time this week, was written expressly for Mr. Serkin.

Peter Serkin made his first public appearance in 1959 at the age of twelve in a performance of the Haydn Piano Concerto in D conducted by Alexander Schneider at the Marlboro Music Festival; he repeated this concerto for his New York debut the next fall. He has since appeared with most of the world's major symphony orchestras, including those of Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco, and Los Angeles, as well as with such famed European orchestras as the Amsterdam Concertgebouw, the Berlin Philharmonic, and the London Symphony Orchestra. In his recital appearances, Mr. Serkin has played regularly to capacity audiences in cities including Boston, Washington, Los Angeles, Minneapolis, and New York, as well as the major European music centers. A founding member of the ensemble TASHI, Mr. Serkin has been heard performing chamber music also at Marlboro, Tanglewood, Spoleto, the Casals Festivals in Prades and Puerto Rico, with the Chamber Music Society of Lincoln Center, and with the Budapest and Guarneri string quartets. An RCA recording artist, his recent releases include the third in a series of Chopin discs, a Webern and Takemitsu record, and his acclaimed performance of Beethoven's *Diabelli* Variations. Mr. Serkin's current season opened with recitals at the Berlin Festival, in Munich, and in London, and also this year he helps celebrate the Brahms anniversary in Europe's major music centers. Peter Serkin first appeared with the Boston Symphony Orchestra as soloist in the Schoenberg Piano Concerto at Tanglewood under Seiji Ozawa's direction in July 1970. He has since returned for music of Beethoven, Bach, Takemitsu, Mozart, Brahms, Ravel, and Bartók, most recently to close the 1982 Tanglewood season with Beethoven's Choral Fantasy under Mr. Ozawa's direction.

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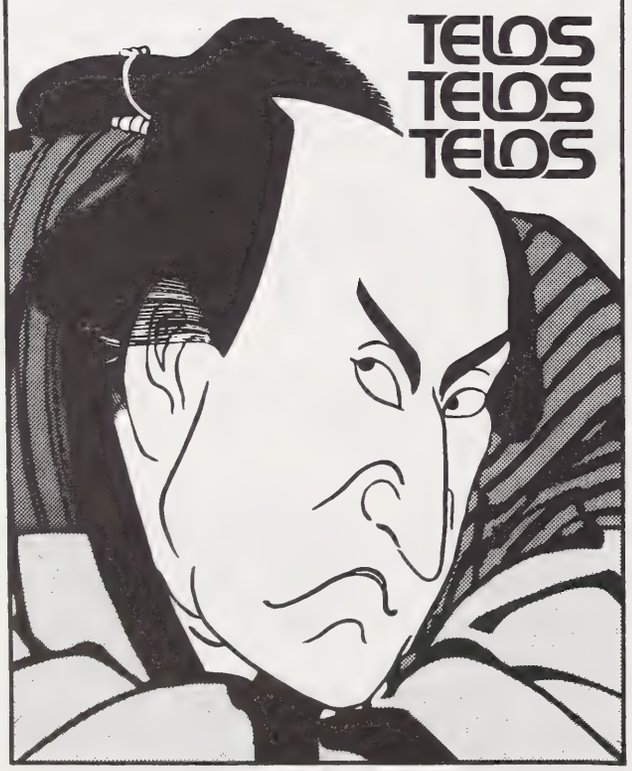
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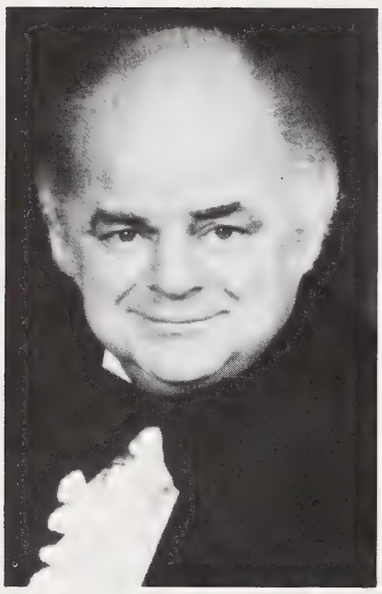
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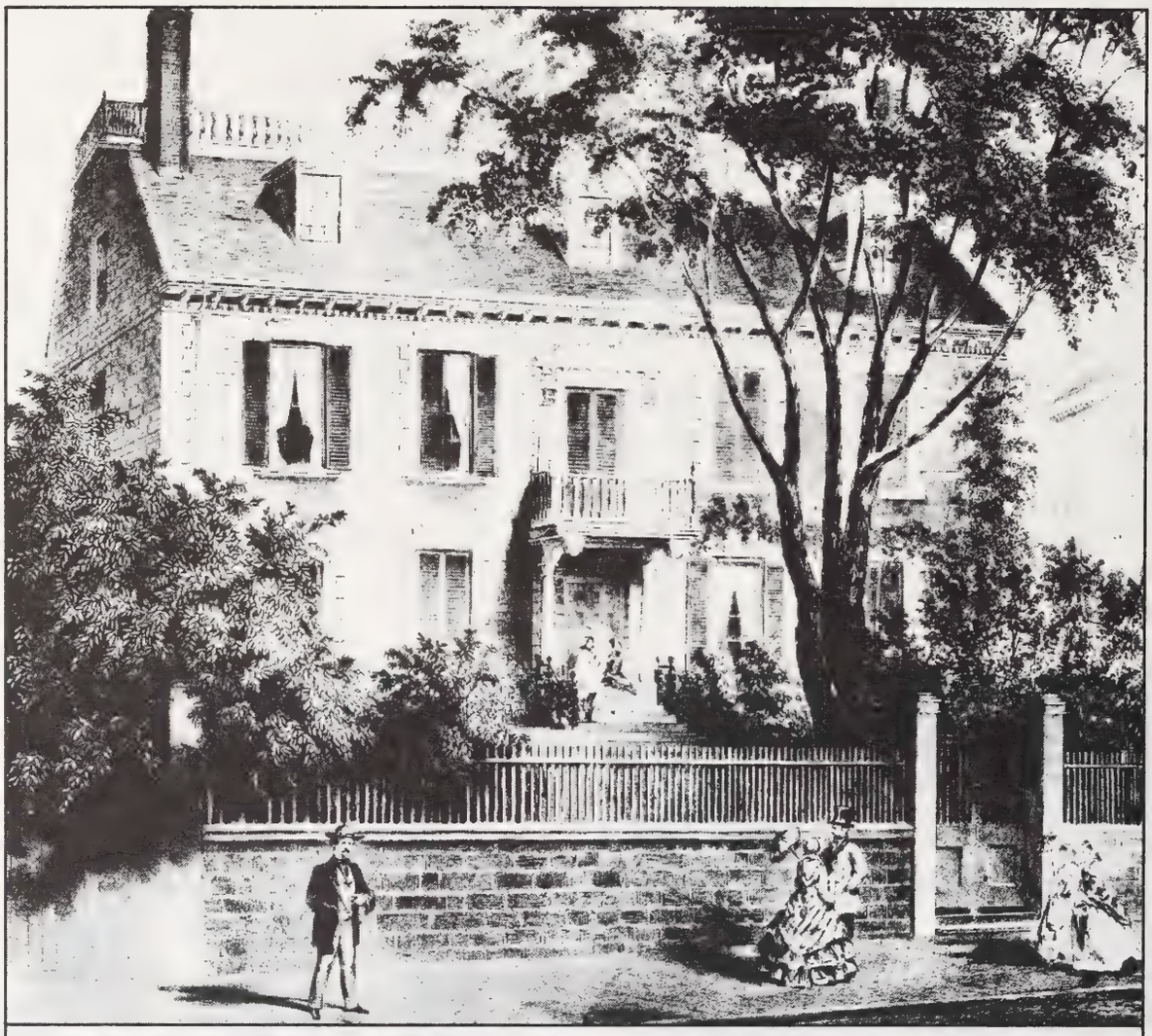


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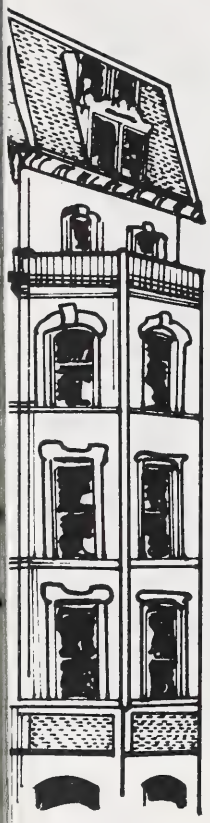
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RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

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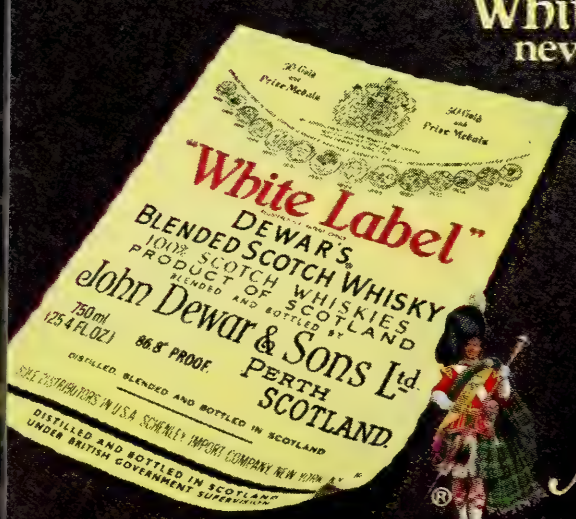
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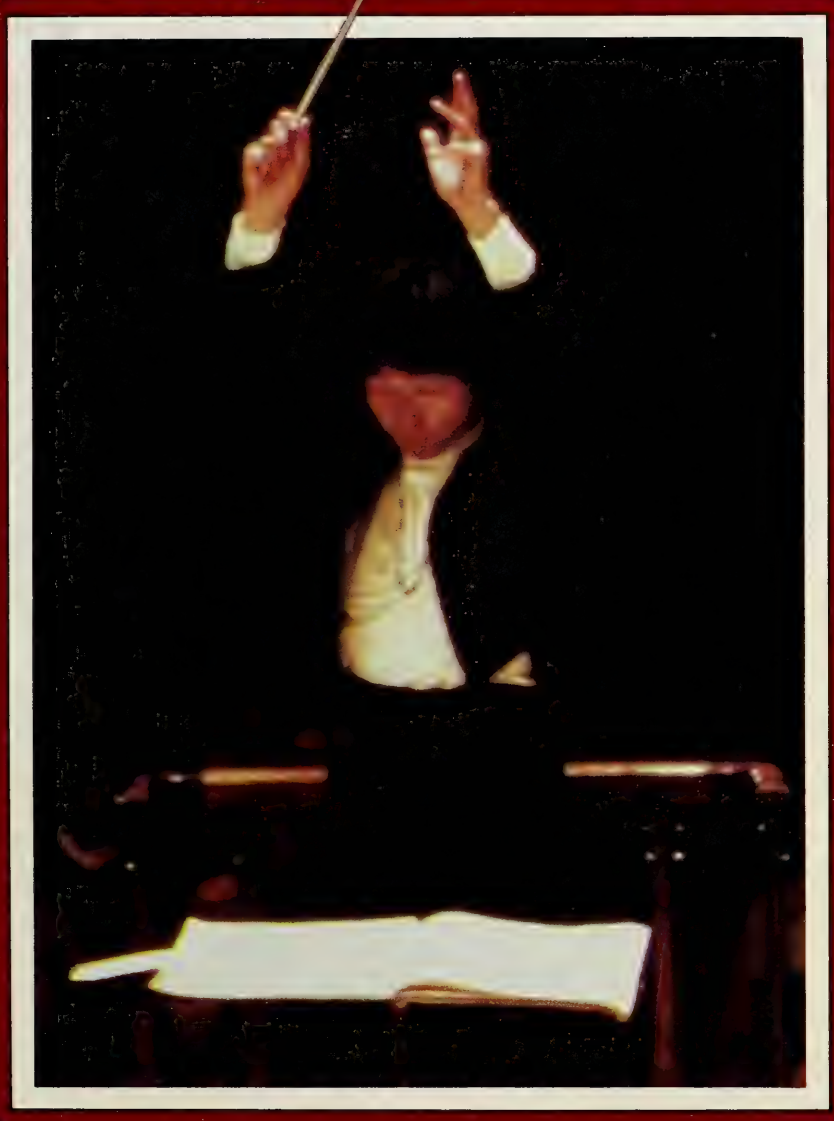
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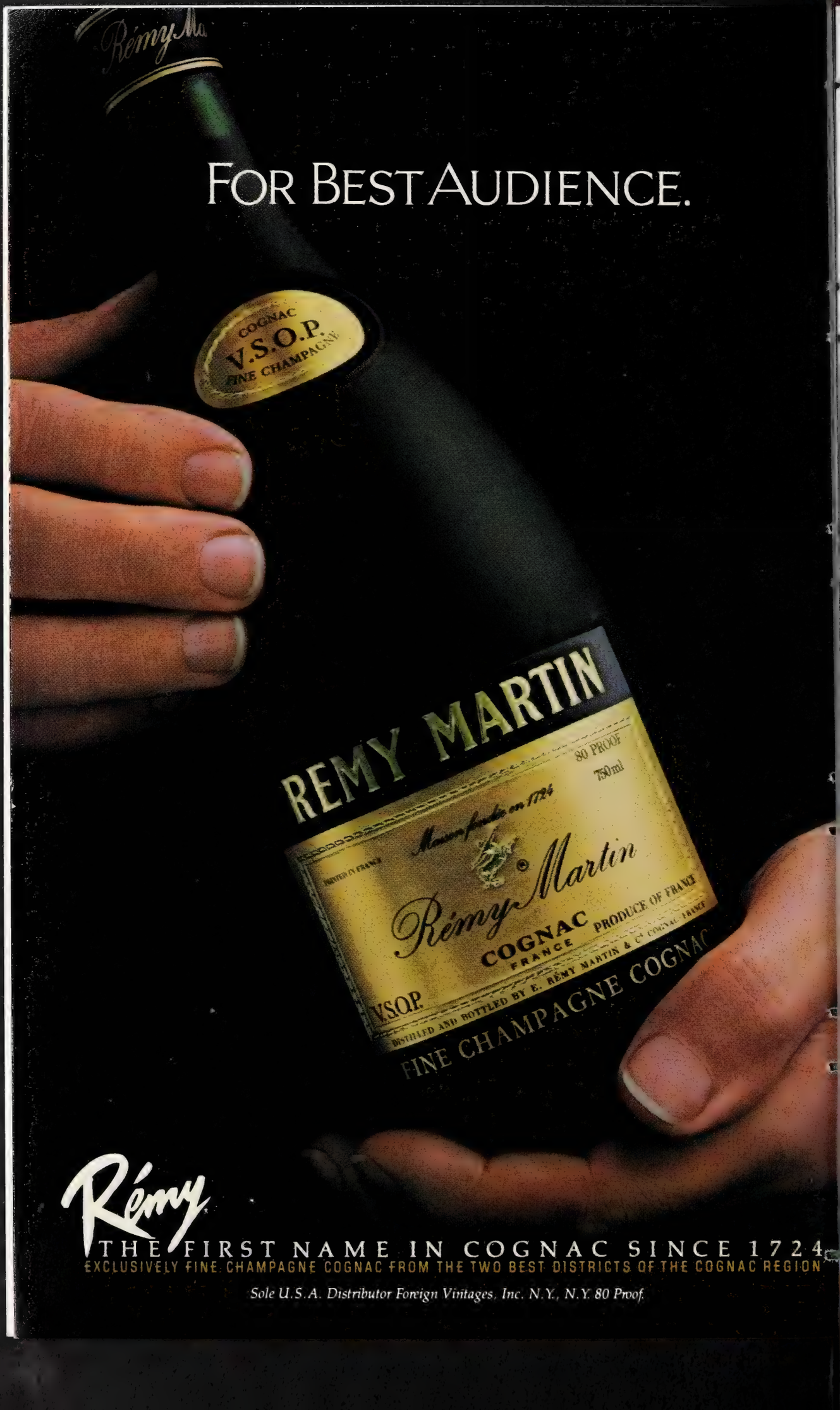
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Boston Symphony Orchestra



102nd Season

1982-83


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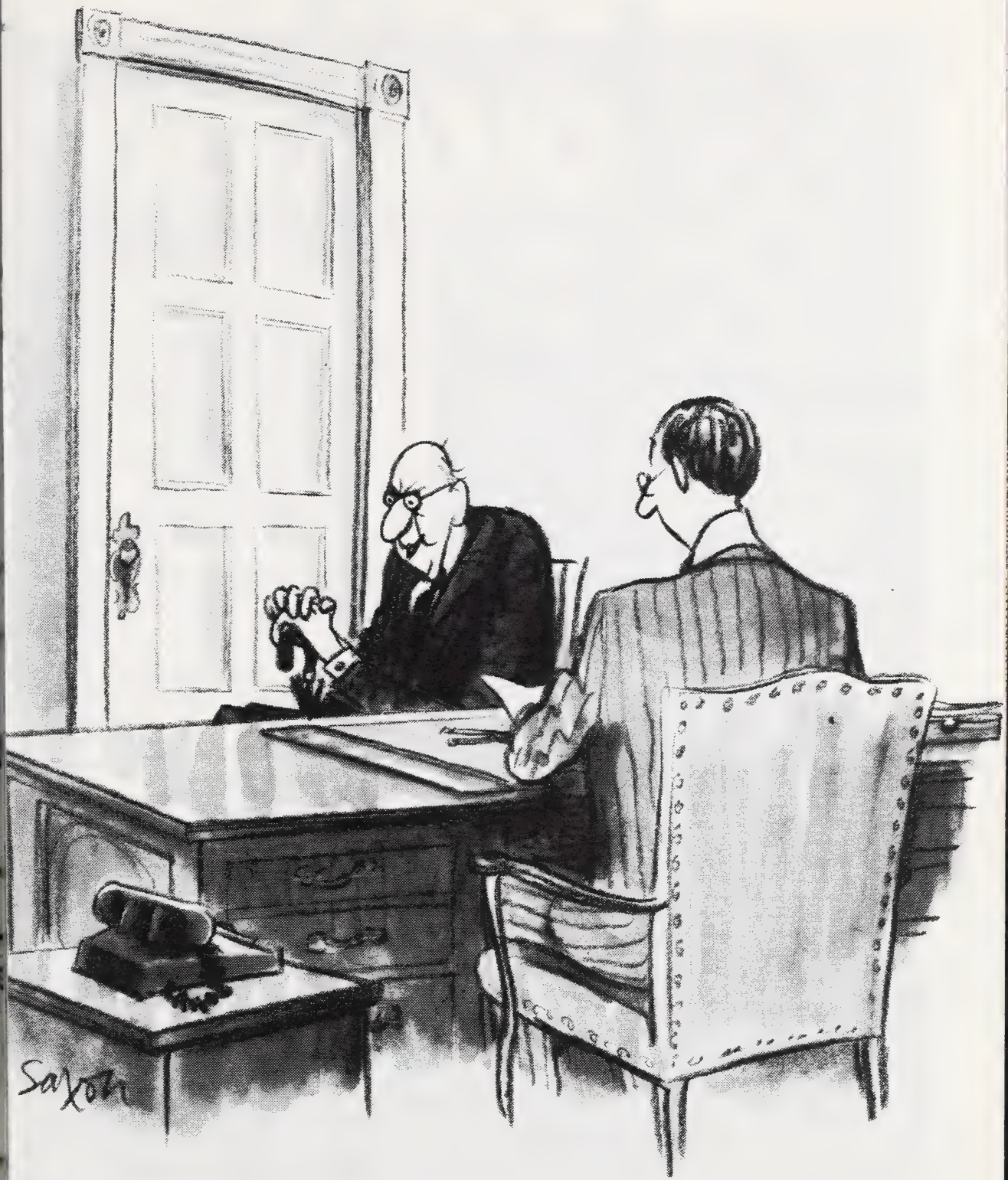
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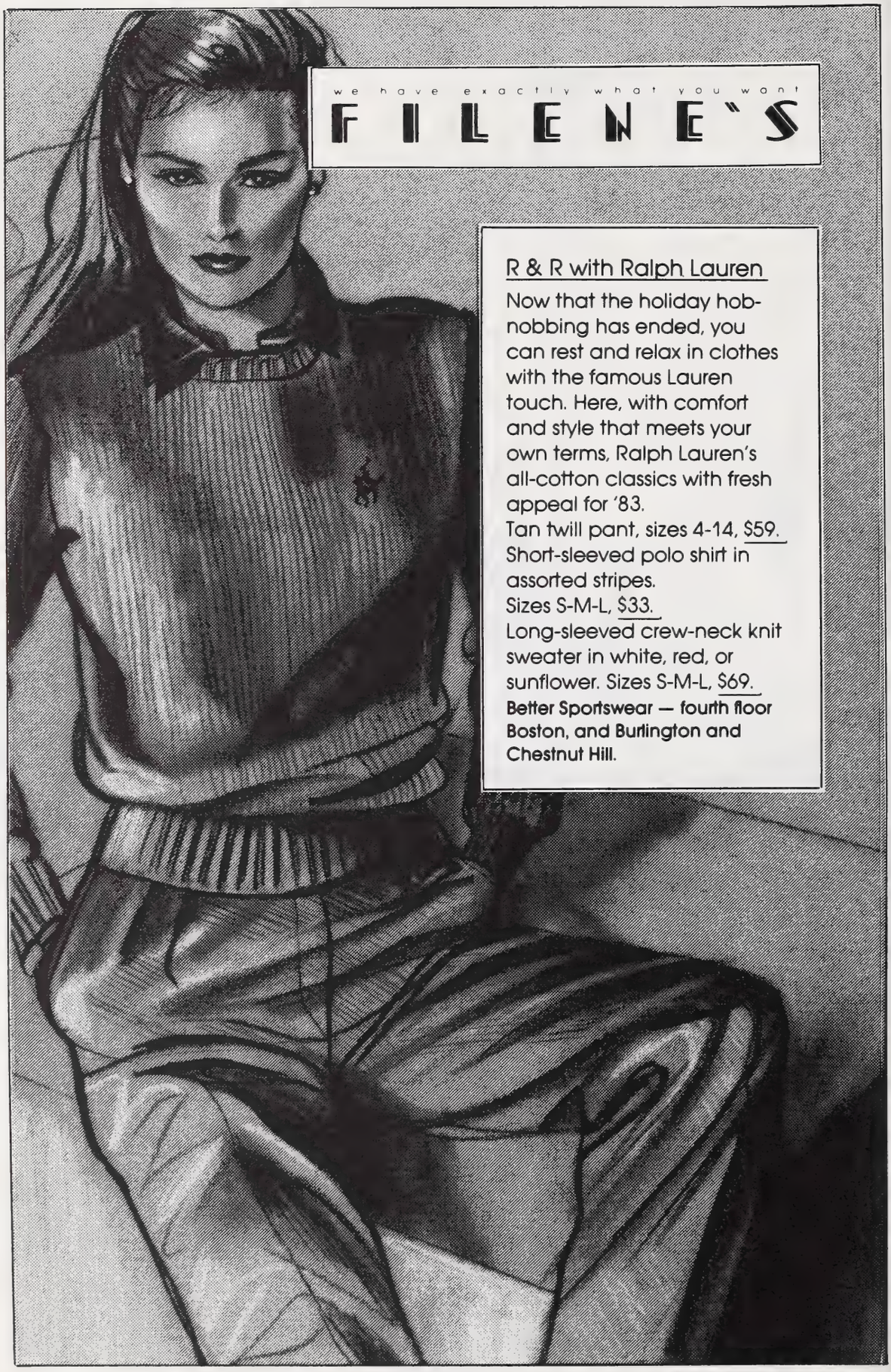
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The Francesco String Quartet closes its 1982-1983 subscription season on Sunday, 1 May at 3 p.m. at the Longy School of Music in Cambridge. The program includes music of Haydn, Bartók, and Beethoven. Tickets are $7, and seats are unreserved. For further information, call 862-0995. The quartet includes BSO violinists Bo Youp Hwang and Ronan Lefkowitz, violist Robert Barnes, and cellist Joel Moerschel.

Also on Sunday, 1 May, at 8 p.m. at the Boston Conservatory, Max Hobart conducts the Boston Conservatory Orchestra in a program including Tchaikovsky's *Rococo* Variations for cello and orchestra and the Brahms Symphony No. 2. Ronald Thomas is cello soloist for the Tchaikovsky.

John Williams will be guest conductor at the season's final concert by the Civic Symphony Orchestra of Boston, Max Hobart, Conductor. Mr. Williams will conduct his own *Fanfare for a Festive Occasion,* composed especially for the Civic Symphony. The concert

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FRIDAY, AUGUST 5

12:30 p.m.	Leave Boston
1:00 p.m.	Leave Riverside; stay at Red Lion Inn, Stockbridge
5:00 p.m.	Cocktails and dinner at Tanglewood
7:00 p.m.	Prelude
9:00 p.m.	Concert (best seat locations)

SATURDAY, AUGUST 6

Free for breakfast

9:30 a.m.	Leave Red Lion Inn for
10:00 a.m.	Open Rehearsal followed by picnic lunch at Seranak
6:00 p.m.	Cocktails and dinner at private home in Berkshires
8:30 p.m.	Concert (best seat locations) followed by nightcap in Tent with special guests

SUNDAY, AUGUST 7

Free for breakfast

9:30 a.m.	Leave Red Lion Inn for
10:00 a.m.	Chamber concert
12:00 noon	Leave Tanglewood for Blantyre for lunch
5:30-6:00 p.m. (approx.)	Arrive home

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takes place in Jordan Hall at 3 p.m. on Sunday, 8 May. Also on the program: Max Hobart conducts Mozart's *Posthorn* Serenade, K.320, and the Symphony No. 3, the so-called *Organ* Symphony, of Saint-Saëns. James David Christie will be organ soloist in the symphony.

The North Shore Philharmonic under Music Director and Conductor Max Hobart gives its final concert of the season at Salem High School Auditorium on Sunday, 15 May at 7:30 p.m. The program includes *Ode to Lord Buckley,* Concerto for Alto Saxophone by David Amram, and the Brahms Symphony No. 4. Kenneth Radnofsky will be soloist in the concerto, which was written for him by the composer.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

1983-84 BSO Subscriptions

Complete program and ticket information is available for the Boston Symphony Orchestra's 1983-84 subscription season. Guest conductors joining Music Director Seiji Ozawa include Sir Colin Davis, Kurt Masur, Michael Tilson Thomas, and, in his BSO debut, Simon Rattle. Guest soloists include Rudolf Serkin, Frederica von Stade, Maurizio Pollini, Hildegard Behrens, Peter Serkin, and Isaac Stern. For full details, please phone Symphony Hall at (617) 266-1492.

Farewell and Thanks

Charles Yancich, a member of the Boston Symphony horn section since 1954, and for many years alternate first horn of the BSO and principal horn of the Boston Pops, will leave the orchestra at the end of the 1983 Tanglewood season.

Also leaving the orchestra this year are two members of the Boston Symphony staff. As Director of Sales since October 1975, Elizabeth Dunton has been giving her personal attention to many Symphony subscribers and handling advanced bookings for Pops groups for nearly nine years. Of her forty-five years in business, Ms. Dunton considers her time at Symphony Hall as the happiest of her career.

Paul Kehayias, the Boston Symphony Orchestra's official driver, has been a fixture around Symphony Hall for almost forty years. During this time he has been chauffeur for Music Directors Munch, Leinsdorf, Steinberg, and Ozawa, for Pops Conductors Arthur Fiedler and John Williams, and for many guest conductors and soloists.

The Boston Symphony Orchestra is deeply grateful to Mr. Yancich, Ms. Dunton, and Mr. Kehayias for their dedication and service, and extends best wishes for the future to each of them.

Seiji Ozawa



This is Seiji Ozawa's tenth season as music director of the Boston Symphony Orchestra; in the fall of 1973 he became the orchestra's thirteenth music director since its founding in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

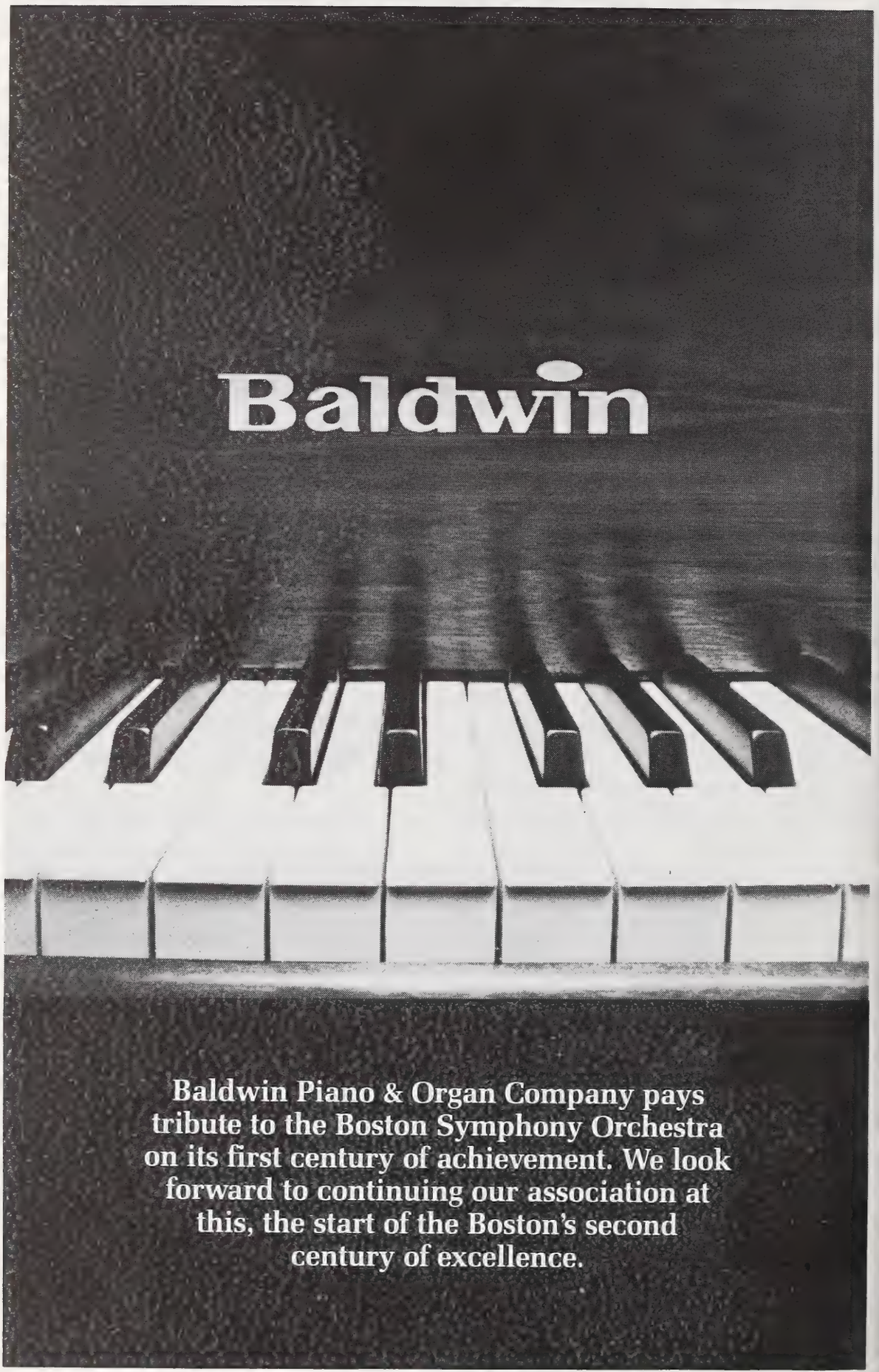
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December of 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well

as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March of 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include the Paris Opera, Salzburg, London's Covent Garden, and La Scala in Milan. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recent recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand;* for CBS, a Ravel collaboration with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; and, for Telarc, Vivaldi's *Four Seasons* with violin soloist Joseph Silverstein, and music of Beethoven—the Fifth Symphony, the *Egmont* Overture, and, with soloist Rudolf Serkin, the Fourth and Fifth piano concertos. Mr. Ozawa has also recorded Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva,* both works commissioned by the Boston Symphony Orchestra for its centennial, for Hyperion records. Mr. Ozawa recently received an honorary Doctor of Music degree from the New England Conservatory of Music.




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BOSTON SYMPHONY ORCHESTRA 1982/83

First Violins

Joseph Silverstein
Concertmaster
Charles Munch chair

Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair

Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair

Cecylia Arzewski
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair

Max Winder

Harry Dickson
Forrest F. Collier chair

Gottfried Wilfinger
Fredy Ostrovsky

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins

Marylou Speaker Churchill
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
* Michael Vitale
* Harvey Seigel
* Jerome Rosen
* Sheila Fiekowsky
* Gerald Elias
* Ronan Lefkowitz
* Nancy Bracken
* Joel Smirnoff
* Jennie Shames
* Nisanne Lowe
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** Participating in a system of rotated seating within each string section.*

Violas

Burton Fine
Charles S. Dana chair

Patricia McCarty
Mrs. David Stoneman chair

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Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
* Betty Benthin
* Lila Brown
* Mark Ludwig

Cellos

Jules Eskin
Philip R. Allen chair

Martha Babcock
Vernon and Marion Alden chair

Mischa Nieland
Esther S. and Joseph M. Shapiro chair

Jerome Patterson
Robert Ripley
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* Ronald Feldman
* Joel Moerschel
* Jonathan Miller

Basses

Edwin Barker
Harold D. Hodgkinson chair

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson

Flutes

Doriot Anthony Dwyer
Walter Piston chair

Fenwick Smith
Mr. and Mrs. Robert K. Kraft chair

Piccolo

Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes

Ralph Gomberg
Mildred B. Remis chair

Wayne Rapier
Alfred Genovese

English Horn

Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets

Harold Wright
Ann S.M. Banks chair

Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom

Bassoons

Sherman Walt
Edward A. Taft chair

Roland Small
Matthew Ruggiero

Contrabassoon

Richard Plaster

Horns

Charles Kavalovski
Helen Sagoff Slosberg chair

Richard Sebring
Daniel Katzen
Richard Mackey
Jay Wadenpfuhl
Charles Yancich

Trumpets

Charles Schlueter
Roger Louis Voisin chair

Andre Côme
Timothy Morrison

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Ronald Barron
J.P. and Mary B. Barger chair

Norman Bolter
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A Brief History of the Boston Symphony Orchestra

For many years, Civil War veteran, philanthropist, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October of that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.



Henry Lee Higginson

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich

Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

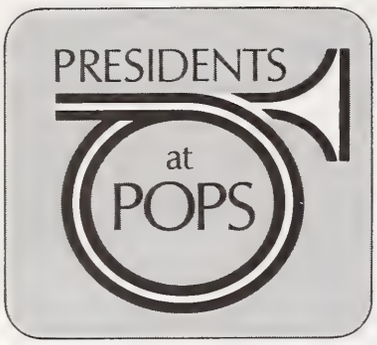
Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music advisor. Now in his tenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, and Hyperion labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Serge Koussevitzky

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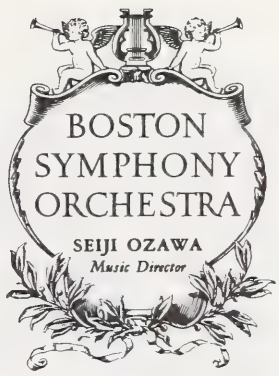
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Anton Bruckner
Symphony No. 8 in C minor



Joseph Anton Bruckner was born in Ansfelden, Upper Austria, on 4 September 1824 and died in Vienna on 11 October 1896. He composed the first version of his Eighth Symphony between 1884 and 1887. When he could not find a conductor willing to produce the work, Bruckner undertook a major revision with the assistance of Joseph Schalk in 1889-90. The score is dedicated to "His Imperial and Royal Apostolic Majesty, Franz Joseph I, Emperor of Austria and Apostolic King of Hungary." The first version remained unperformed until a decade ago; it was first heard on a BBC broadcast on 2 September 1973. The revised version received its first performance from the Vienna Philharmonic under the direction of Hans Richter on 18 December 1892. The American premiere performances were given by the Boston Symphony Orchestra on 12 and 13 March 1909, with Max Fiedler conducting. It has also been performed here by Serge Koussevitzky, William Steinberg, and Erich Leinsdorf. The most recent performances were directed by Klaus Tennstedt, who conducted the work in Symphony Hall in December 1974 and at Tanglewood the following July. The musicologist Robert Haas, in 1935, prepared a composite version consisting generally of the 1890 revision supplemented by a few passages that Bruckner had cut from his 1887 version at the insistence of Schalk. That version was first performed by Wilhelm Furtwängler in Hamburg on 5 July 1939. It remains the most frequently performed version and the one most specialists believe comes closest to Bruckner's final decisions. It is this Haas edition that will be heard at the present performances. In the 1890 version which forms the basis of the Haas edition, the symphony is scored for three flutes, three oboes, three clarinets, three bassoons, contrabassoon, eight horns (four interchangeable with two tenor and two bass Wagner tubas), three trumpets, three trombones, contrabass tuba, timpani, triangle, cymbals, two harps, and strings.

When Anton Bruckner arrived in Vienna in 1868 to take up the professorship of harmony and counterpoint at the Conservatory, he was already forty-four years old and had attained some renown as a composer of Masses (all three of his works in that genre were already behind him) and as a superb scholar of musical technique. When he had been tested in 1861 for a diploma from the Conservatory, one of his judges had exclaimed, "He should have examined us! If I knew one tenth of what he knows, I'd be happy." His professorship was a position of great prestige in the elegant and fashionable capital of the Austro-Hungarian Empire, but it had been bestowed on a man of peasantlike simplicity in his personal life, a man who had little real understanding of the "proper" way to get ahead in the capital. He must have been a strange apparition in the simple costume he always wore, characteristic of his native Upper Austria: baggy black pants (ending above the ankles so as not to interfere with his pedal-work when playing the organ), a loose coat

of notably unstylish cut, and comfortable white shirt with an unfashionably broad collar. With his short and stocky build and his hearty appetite, he could easily have been taken for a peasant farmer.

But his real difficulties came because he was utterly unable to understand the political aspect of Vienna's musical life—the division into armed camps representing the Brahmsians and the Wagnerians, and the likelihood of a partisan of one side being devoured alive by the partisans of the other side. Vienna was always a conservative city musically, and its Philharmonic Orchestra was the spearhead of that conservatism. The press, too, supported Brahms against Wagner and his adherents. So it was difficult enough for a composer allied in any way with "the music of the future" even to get a hearing; and once he had gotten it, it was difficult to find a review that provided even the minimum standards of fair reporting (such as wildly enthusiastic audience response, which sometimes occurred without being mentioned by Eduard Hanslick and other critics in their intensely pejorative reviews). In that environment, Bruckner made one devastating political mistake and—characteristically—kept on repeating it, quite ignorant of its consequences to himself: he expressed and constantly reaffirmed a strong admiration for

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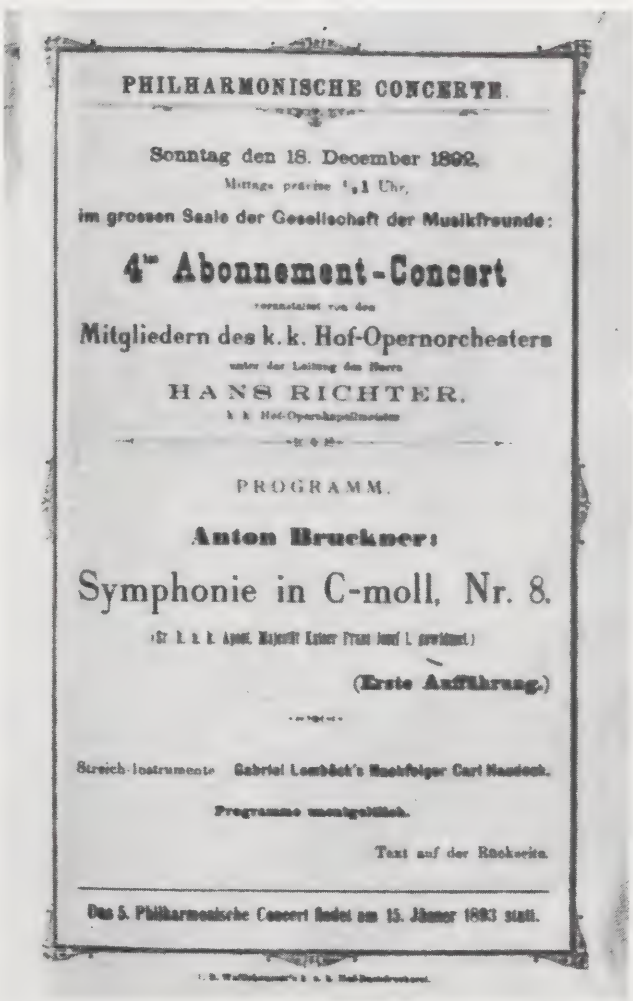
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Wagner. Hanslick himself had written favorable reports of Bruckner's early work—until Bruckner overtly linked himself to Wagner by dedicating his Third Symphony to him. At that point Hanslick's support evaporated instantly.

For years thereafter Bruckner's symphonies had to find their way largely against the will of the entrenched critics who were confident that they knew what a symphony was. Yet Bruckner's symphonies are so individual and personal a treatment of the form inherited from Haydn, Mozart, Beethoven, and Schubert that they redefined it—at least for him. Until quite recently Bruckner's name was always linked in the same breath with Mahler's, as if Bruckner-and-Mahler were no less inseparable than Gilbert-and-Sullivan. But aside from the fact that the much younger Mahler admired Bruckner's music and provided the piano reduction of the Third Symphony at the time of its publication, the two composers had little in common.

To be sure, both wrote lengthy and demanding symphonies that were rarely performed, but in other respects their music looked in opposite directions. Mahler's symphonies involved (as he himself said) the creation of entire worlds, filled with existential doubt and anguish, and no matter how assertively positive the endings might sometimes



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Anton Bruckner:

Symphonie in C-moll, Nr. 8.

(Sr. k. u. k. Apost. Majestät Kaiser Franz Josef I. gewidmet.)

(Erste Aufführung.)

Streich-Instrumente Gabriel Lembéck's Nachfolger Carl Nauteck.

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Program from the first performance of Bruckner's Eighth Symphony

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be, the search and the doubt always remain at the core. Bruckner could hardly have been more different. Though socially inept, Bruckner wrote symphonies that ring with the absolute conviction of his faith, and each symphony seems from the beginning to be aiming for a predestined conclusion of grandeur and almost heavenly glory, the embodiment in tone of the massive, ornate Baroque churches in which he had served as organist. If Mahler's symphonies are some kind of self-psychoanalysis, Bruckner's symphonies are liturgical acts. Or, to use a very different comparison: Haydn (another composer who came from the peasantry in the Austrian countryside) wrote Mass settings that were profoundly symphonic in character; Bruckner wrote symphonies that were deeply liturgical. It is not only that he often quoted themes from his Masses in his symphonies, but rather the nature of the musical rhythm, the grand, measured progress from certainty to certainty, leading in confident assertion to the final glory, that gives his symphonies their special character. (And perhaps this is why today, in an age of endless questioning of values, Mahler's symphonies seem to strike a more generally responsive chord than Bruckner's.)

After arriving in Vienna, Bruckner devoted almost his entire creative energy to the composition of symphonies. The years 1871 to 1876 saw the pouring out of symphonies 2, 3, 4, and 5. Hanslick's earlier enthusiasm turned to harsh, even vindictive opposition when Bruckner made no bones about the fact that the Third was a "Wagner symphony." There was thus no question of the Philharmonic playing one of his symphonies for some years, though his reputation began to grow elsewhere, particularly in Germany. The real start of his international fame came with the great success of the Seventh Symphony at its world premiere in Leipzig under the direction of Arthur Nikisch at the end of 1884; even greater enthusiasm was aroused in March 1885, when the symphony was performed by Hermann Levi in Munich. Bruckner was there to witness the greatest success his work had so far achieved; the German critics lavished praise on the symphony, and King Ludwig II of Bavaria accepted the dedication. These successes came early in the period when Bruckner was composing the Eighth Symphony, and they naturally enough helped put him in a mood of contented assurance. Yet he was still not eager to have his work performed in Vienna, so great was the power of the hostile critics there.



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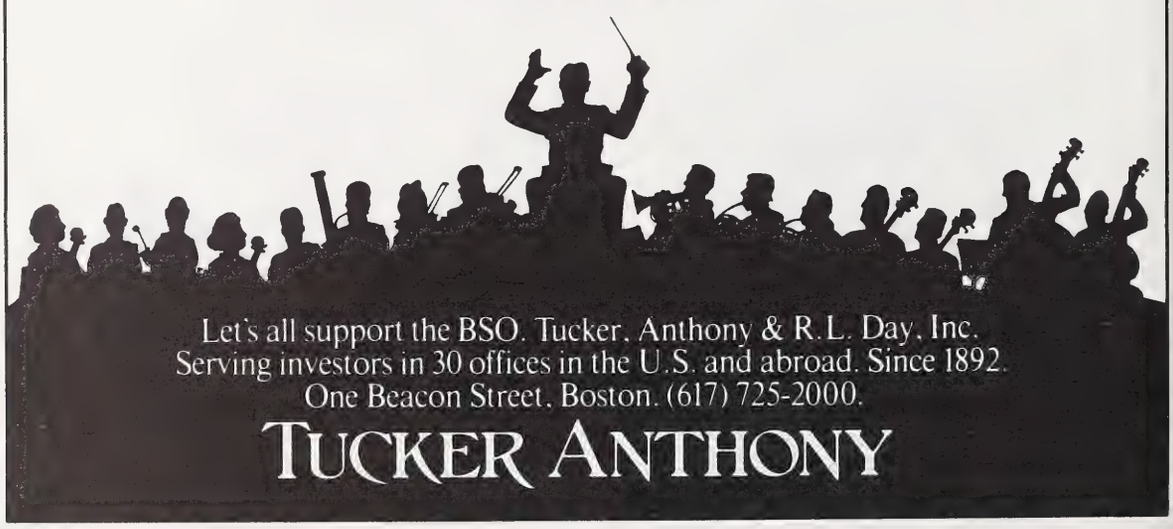
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No doubt he recalled the humiliating premiere of the Third, under his own direction, when the audience had flocked to the exits during the performance, leaving only a handful of enthusiasts behind to applaud at the conclusion. Even the first performance of the Fourth in 1881, which had been a considerable success, did not immediately overwhelm opposition. But during 1886, when he was well advanced with the Eighth Symphony, Vienna heard two successful performances that no doubt kept Bruckner's spirits high. In January, Hans Richter conducted a performance of the *Te Deum* in which the audience response was so strong that even Hanslick had to make some grudging concessions. Then in March, at the first Vienna performance of the Seventh Symphony (again with Richter), Bruckner was called forth for a bow several times after each movement, though Hanslick insisted that the music was "unnatural, bloated, contaminated, and decadent." Finally in July he was awarded the Order of Franz Joseph and a stipend of 300 gulden from the Emperor himself. By this time the Eighth Symphony was virtually achieved.

He must have started sketching the first movement early in the summer of 1884. By late July he had gone to Bayreuth, and later to Munich, St. Florian, and Kremsmünster,

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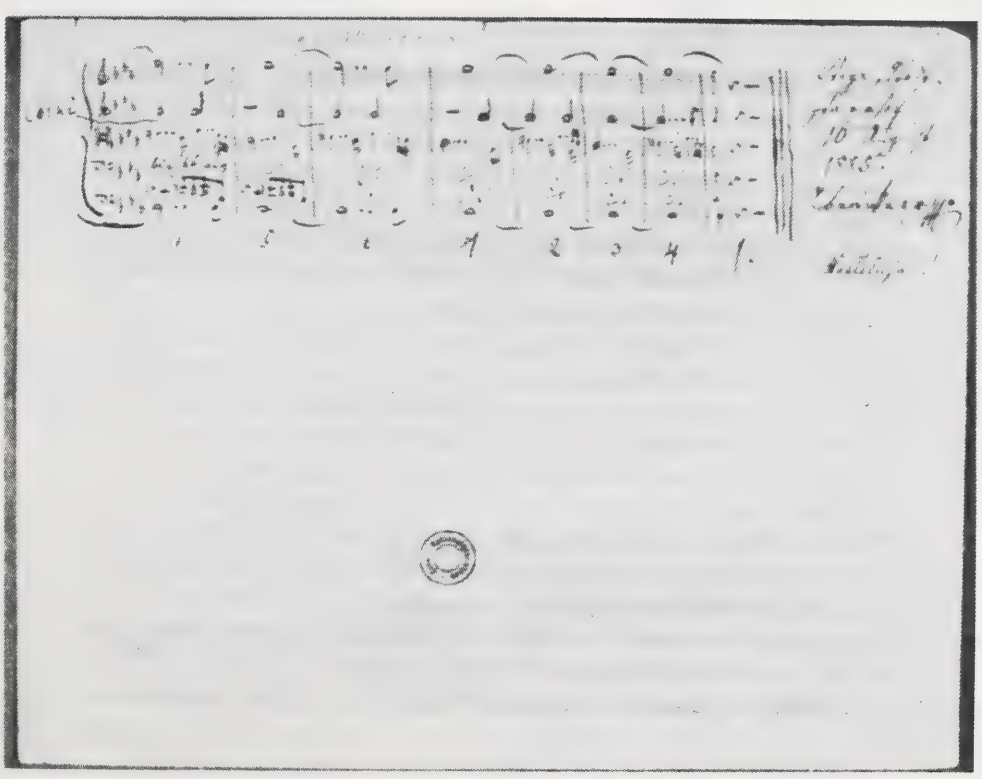
TUCKER ANTHONY

finally stopping with his sister at Vöcklabruck for his sixtieth birthday on 4 September, on which day he finished the composition sketch of the first movement; he spent the rest of the month outlining the scoring of the movement.

During the next two years he was intensely busy as a teacher and lecturer, but what little free time he had to compose was dedicated to the Eighth Symphony. He completed the sketch of the Adagio (then intended to be in second place in the score) on 16 February 1885. The summer was devoted to intensive work on the remaining movements; he completed the scherzo and Trio sketch on 26 July, starting the finale the next day and completing its draft in some elation, as indicated by his signature at the end giving the date and place: "Steyr, Stadtpfarrhof, 16 August 1885. A. Bruckner. Hallelujah!"

But that was only a complete draft of the work—the main creative part, to be sure, but the scoring and polishing took another two years. He began with the Trio, completing a full score by 25 August but retouching it for another month. The scherzo occupied most of October. He turned next to the first movement, which took him through the first week of February 1886. He began the score of the Adagio on 13 February (the third anniversary of Wagner's death; three years earlier he had been completing the Adagio of his Seventh Symphony when the sad news arrived) and worked on it through the summer. The finale took up the entire winter of 1886-87, with the main writing of the score being finished on 22 April, though the last details took until 10 August.

Bruckner was pleased with his work. He sent it to the man whose performance of the Seventh Symphony had demonstrated such understanding of his music in Munich, Hermann Levi, whom Bruckner called his artistic father. He wrote to Levi on



The conclusion of the Eighth Symphony in Bruckner's sketch draft, with the date and place of completion preceding the composer's signature, and a personal reaction: "Steyr, Stadtpfarrhof, 16 August 1885. A. Bruckner, Halleluha!"

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19 September:

> I am taking the liberty, with your permission, of sending you the full score of my Eighth Symphony, in the hope that it will find favor. I simply cannot describe my feeling of elation at the prospect of its being performed under your masterly direction.

Unfortunately Levi, who had truly loved the Seventh, now found himself, to his great embarrassment, unable to comprehend the new work, to take in its vast span. He knew that the rejection would hurt Bruckner terribly and wrote to Bruckner's pupil Joseph Schalk for advice. Schalk broke the news as gently as he could and then (on 18 October) reported to Levi:

> It is hardly surprising that Professor Bruckner has taken your verdict very badly. He is still very unhappy about it and refuses to listen to a word of comfort . . . I only hope he will soon calm down and follow your advice by attempting a revision, which by the way he has already started on in the first movement. For the time being of course it would be better if he stopped work on it because he is upset and in despair and has lost all confidence in himself.

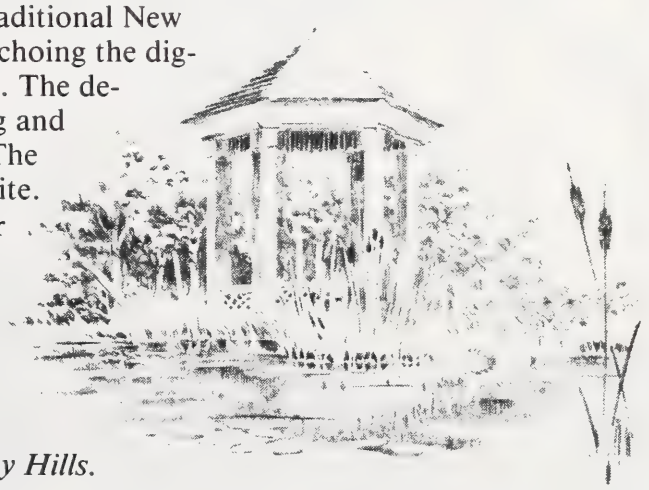
The loss of confidence affected not only the Eighth Symphony. Levi's rejection of his newest work revived Bruckner's earlier doubts about his ability and cast a pall over many of his earlier works. In fact, he spent most of the rest of his life revising older, already finished works instead of writing new ones. Though he lived another nine years, he wrote only a few small pieces; he never managed to complete a new symphony. The Eighth was thoroughly revised with the sometimes misguided "assistance" of Joseph

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Schalk and completed on 10 March 1890. He had already begun sketching a Ninth Symphony, but despite nearly a decade of life remaining, his agonized struggles and self-doubt left that work only an unfinished torso; he spent the last three years of his life trying to create a finale for it.

The Eighth, though, which Bruckner completed not once but twice, stands as one of his greatest monuments. Though he was certainly deeply hurt by Levi's rejection of the score in its original form, he nonetheless thought seriously about the work and revised it so thoroughly that scarcely a bar remained untouched. First of all, he rescored the symphony from beginning to end, at the same time tightening up the musical discourse. He expanded the size of the orchestra from double to triple woodwinds in the climaxes; many of the lighter passages still call for the smaller ensemble. But there were other, more readily apparent changes as well. The first movement originally ended with an enormous fortissimo passage. In the 1890 revision Bruckner changed this dramatically to a hushed "death watch" (the composer's own phrase) for strings, timpani, and a single clarinet, closing the movement with an unforgettable, uncanny tension. This was, in



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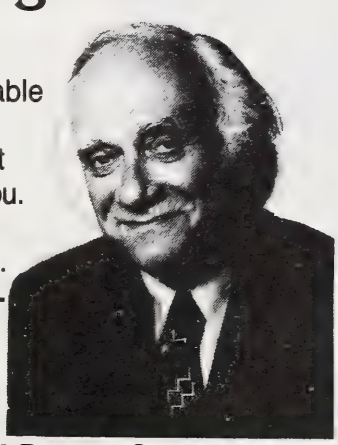
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fact, the first time that Bruckner had ever ended a first movement softly. Two other substantive changes took place in the revision: the Trio of the second movement was entirely rewritten, and the big climax near the end of the Adagio and originally in C was changed to E-flat.

Apart from that the main changes were several cuts made at the suggestion of Joseph Schalk. Bruckner seems to have acceded to these cuts reluctantly at best, always hoping that some day the full score could be made available.* But it was the revised and cut version that was finally performed in 1892, in Vienna, at a concert conducted by Hans Richter. The work, of course, had to stand alone on the program, and the orchestra

*There is a complication here. Schalk persuaded Bruckner that one passage appearing both in the exposition and the recapitulation of the last movement too strongly resembled the Seventh Symphony. Bruckner crossed one of them out in his score but forgot to cancel the other. Later, when preparing the symphony for publication in 1892, Schalk noticed this inconsistency and had the other passage removed as well (for musical balance), though he never got Bruckner's approval for his action. Robert Haas, when preparing his edition of the Eighth in the 1930s, used the much improved 1890 version of the symphony as its basis, but he reinstated *both* passages that Schalk had cut, convinced that the composer had never been reconciled to them. More recently Leopold Nowak has re-edited Haas's volume for the Bruckner complete edition, but he insisted on retaining exactly what appeared in Bruckner's last manuscript, which meant excluding the passage that Bruckner himself had marked out, but leaving in the one that Schalk had removed on his own. Nowak has musicological purity on his side, but his edition creates a musical imbalance that Bruckner almost certainly did not want. Most critics and performers have agreed that the passages in question should either both remain or both disappear. Most people prefer Haas's solution (especially since Schalk linked the passages where he had made cuts with a particularly pointless phrase of his own composition). Actually, the differences between the Haas and Nowak editions amount to less than 2% of the measures in this lengthy symphony and are hardly likely to be noticed except by someone who is following the score or is intimately acquainted with the work. Nowak has also published the 1887 version as it stood before Bruckner began his revisions; this score makes a fascinating comparison with the revision, but as it is almost never performed and has not been recorded, only score-readers will be able to understand the degree of Bruckner's reworking.

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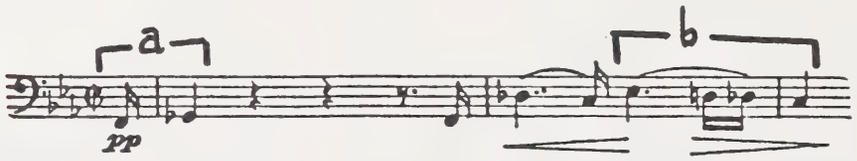
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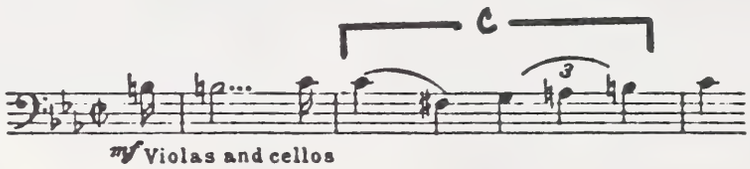
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prepared the work well, having devoted six full rehearsals—an unusually large number—to it. The result was a performance which, as Hugo Wolf said in his review, "was unique in the annals of Vienna." The Emperor Franz Joseph, who had accepted the dedication of the work, had sent high officials of the court as his representatives, to assure a glowing social occasion as well. The response of the public was overwhelmingly enthusiastic, and even most of the critics wrote glowing accounts, though not Hanslick. He pointedly left in the middle of the performance, which spared him having to see the overwhelming ovation at the end and the three gigantic laurel wreaths draped around the aging but gratified composer.

Like many of Bruckner's symphonies, the Eighth begins in silence turning to the merest whisper of sound, out of which the musical thought takes shape. The obvious inspiration for this kind of an opening is Beethoven's Ninth Symphony, and Bruckner's response to it here is closer than usual, in that his principal theme is in the same rhythm as Beethoven's opening theme. Moreover this idea contains the germs from which much of the rest of the symphony grows.

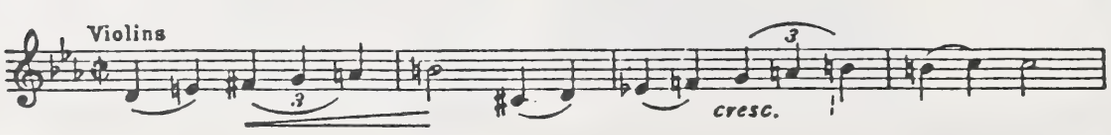


The opening upbeat (*a*), a crisp sixteenth-note, reappears everywhere; indeed, the symphony might be described as the apotheosis of the upbeat. And the tail of the opening figure (*b*) grows in importance throughout the symphony, constantly insinuating itself into the thematic development, starting with echoes in the first oboe and first clarinet almost immediately. Almost at once a new version of the phrase appears with the rhythmic motive that is so characteristic of this composer that it is often called the "Bruckner rhythm"—a pair of even quarter-notes followed by triplet quarters (*c*).



This rhythm continues in the strings until an orchestral fortissimo starts the entire process over again from the beginning. Throughout this passage Bruckner hints at the home key of C minor, circles around it, but never explicitly establishes it. This is all part of the process of growth that is at the heart of this symphony, a searching for the solidity that is hoped for, but not given, at the outset.

A new key, G major, is briefly but firmly established for what is clearly a new theme—essentially a scale figure, though obviously derived from the "Bruckner rhythm."



This, too, will play a crucial part in the proceedings, both in its original form and inverted. Bruckner's opening movement so far, not surprisingly, suggests the exposition of a sonata form. The further progress of the musical ideas can be followed through an exposition close in E-flat and a development that employs all of the thematic ideas heard so far in intricate interaction and further growth. But at the moment when we expect a full recapitulation—the return to the home key of C minor—Bruckner avoids the self-conscious and obvious return to the very beginning of the movement. In fact, he scarcely presents the opening theme at all (it is heard once in the first oboe, but the flute and the violins compete for attention). This is not an oversight: the composer is purposely withholding this means of firmly establishing his key—and he continues to withhold it until almost the end of the entire symphony, about an hour from this point! Then it becomes the climax of the entire work.

The remainder of the first movement follows from what we expect of a sonata form: the second theme in E-flat, the marchlike closing theme in C minor, building again to a powerful climax. But then suddenly the full orchestra drops out, leaving the horns and trumpets reiterating the rhythm of the opening theme on a unison C. A pianissimo roll on the timpani ushers in the tense "death watch," one of the most important passages in Bruckner's revision of the score.

The overall form of the second movement, scherzo—Trio—scherzo repetition, is easy enough to follow. Bruckner is supposed to have said at one point that he was thinking of "the German Michael" in this movement, that is, of a stolid and sturdy peasant type. The comment was a singularly unfortunate one which, like many of Bruckner's



Hans Richter, who conducted the first performance of Bruckner's Eighth in December 1892



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attempts to provide an explanation for his music, only misleads the unwary. There is nothing peasantlike—or even truly dancelike—in the colossal power of this movement, with its "celestial engine" running full steam ahead. The rolling inertia set up by the conscious foursquare regularity of phrases drives all before it. The Trio is a slow movement in itself, a temporary respite from the tension and energy that has preceded it so far. Like the scherzo, it is framed in a condensed sonata form. Here for the first time in his output, Bruckner calls for harp. The scherzo is repeated literally.

The Adagio may well be the greatest slow movement ever written by a composer who was particularly a master of sustained musical thought in slow motion. The intricate polyphony, the continuing ramification of ideas from the very opening of the symphony, illumined by sudden outbursts of energy, building from the movement's tonic key of D-flat to a mighty climax in E-flat (a distant key in the context of this movement, but extremely close to the symphony's home key of C minor) demand and reward the most sustained attention.

The finale opens with an incredible burst of energy. The strings march on with an F-sharp four octaves deep, heightened by grace notes that hearken back to the scherzo, where they were also prominent. A mighty chorale in the brass resounds in glowing harmonies and the key makes its way to a solid affirmation of the tonic C minor. Lyric passages in the strings and woodwinds turn into an E-flat minor march reminiscent of a passage from the first movement. Indeed, this movement involves further growth of the germinal motives of the opening building to mighty climaxes, the most forceful of which is the utterance of the first movement's main theme, purposely evaded in the recapitulation to that movement, now sounded brilliantly in the trumpets against the entire orchestra to end the main body of the finale. There follows the extended coda, which drops back to a suspenseful hush before achieving the climactic passage of the entire symphony—the one that caused its happy composer to write "Hallelujah!" at the close of his score—a brilliant C major conclusion combining at one moment the principal themes of each of the movements of the symphony in a glorious resonant maelstrom. And to wind it all up, the entire orchestra, in unison, shouts forth a closing gesture derived from the very opening phrase (figure *b*) of this massive masterwork of symphonic architecture.

—Steven Ledbetter



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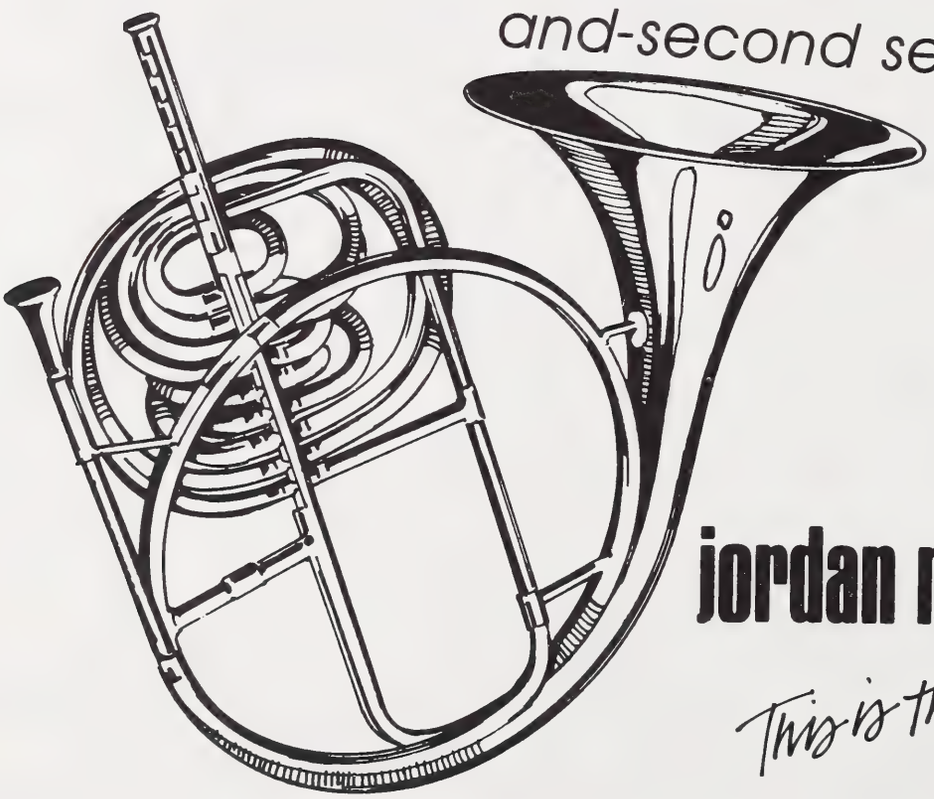
More . . .

Hans-Hubert Schönzeler's *Bruckner* is a brief, nicely illustrated life-and-works (Calder, also available as a Marion Boyars paperback). The most penetrating musical discussion of the symphonies is to be found in Robert Simpson's *The Essence of Bruckner* (Chilton). Philip Barford's *Bruckner Symphonies* in the BBC Music Guides gives a sympathetic introduction to these works (U. of Washington paperback). Dika Newlin's *Bruckner, Mahler, Schoenberg* is an interesting study that links the three composers as part of the great Viennese musical tradition (Norton). Though not dealing with every movement of each symphony, Deryck Cooke's chapter on Bruckner in the first volume of the symposium *The Symphony*, edited by Robert Simpson, is sympathetic and enlightening (Pelican paperback), with extensive discussion of the first and last movements of the Third Symphony, the slow movement of the Seventh, the scherzo of the Eighth. The complex series of scores, versions, and editions of Bruckner's music, brought on largely by the well-intentioned but misguided efforts of his disciples to spread performances of his work, have caused headaches for everyone performing, studying, or writing about this music. Deryck Cooke brought some order out of this chaos in a series of articles originally published in the *Musical Times* and later republished in this country by *The Musical Newsletter* as "The Bruckner Problem Simplified" (available from The Musical Newsletter, 654 Madison Avenue, Suite 1703, New York, N.Y. 10021).

There are a number of fine recordings of the Bruckner Eighth Symphony, though you can't always tell from the label or the notes what version you are getting—even the record company sometimes seems not to know what they have issued! A case in point is Herbert von Karajan's reading with the Berlin Philharmonic (DG): the liner note insists that this is the version of 1887, but a comparison with the score demonstrates that it is, in fact, the Haas edition discussed in the program note, representing the 1890 version *in toto* with the additional insertion of a few passages from 1887 that were later cut at Schalk's insistence. The pianissimo ending of the first movement and the newly-written Trio of 1890 are clear indications that Karajan has used the 1890 revision. Other recommended recordings include those of Bernard Haitink with the Concertgebouw Orchestra on Philips (perhaps my favorite because it lets Bruckner's architectural structures make their own point without too much pushing or prodding) and Eugen Jochum with the Berlin Philharmonic (DG). Daniel Barenboim's recording with the Chicago Symphony (DG) is beautifully played and recorded, but his tempos are so fast—cutting six to eight minutes off the time of any other recording—that they give the symphony a rather driven, Mahleresque character. Wilhelm Furtwängler, who gave the first performance of the Haas edition in 1939, recorded it (with one small cut of ten measures in the Adagio) in 1949 with the Berlin Philharmonic, a reading of noble proportion and careful pacing (Electrola *Da Capo* import).

—S.L.

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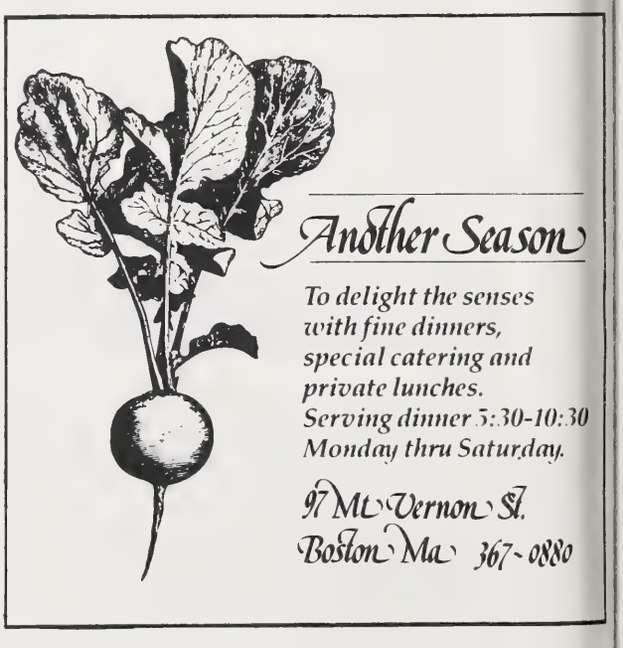
SEIJI OZAWA AND THE BOSTON SYMPHONY ORCHESTRA
A TEN-YEAR REPERTORY LIST

In his ten years as Music Director, Seiji Ozawa has conducted the Boston Symphony Orchestra in the following repertory at Symphony Hall and at Tanglewood. (This list includes concerts from September 1973 through the 1983 Tanglewood season; 1983 Tanglewood dates are given in brackets since they have not yet taken place. Tour performances are not included.)

	Season
ANJO, KEI/ICHIYANGI, TOSHI/YAMAMOTO, NAOZUMI	
Three Spaces: Ten, Chi, Jin (Heaven, Earth, Humankind) KINSHI TSURUTA, *biwa;* HIDEO KANZE, *noh-kan* and *utai;* KATSUYA YOKOYAMA, *shakuhachi;* SEN AMANO, drums	TWD 1975
ANTONIOU, THEODORE	
Circle of Thanatos and Genesis (world premiere) MICHAEL BEST, tenor; MAC MORGAN, narrator; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1980-81
BACH, C.P.E.	
Symphony in D, Wq. 183, No. 1, *Hamburg*	TWD 1975
BACH, J.C.	
Sinfonia in D, Op. 18, No. 4	TWD 1975
Symphony in E for double orchestra, Op. 18, No. 5	1978-79
BACH, J.S.	
Brandenburg Concerto No. 5 in D, BWV 1050 DORIOT ANTHONY DWYER, flute; JOSEPH SILVERSTEIN, violin; PETER SERKIN, piano	1982-83
Cantata No. 34, *"O ewiges Feuer, O Ursprung der Liebe"* PHYLLIS BRYN-JULSON, soprano; ROSE TAYLOR, mezzo-soprano; KENNETH RIEGEL, tenor; DAVID ARNOLD, bass; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1975
Cantata No. 51, *"Jauchzet Gott in allen Landen"* PHYLLIS BRYN-JULSON, soprano; ARMANDO GHITALLA, trumpet	TWD 1975
St. John Passion, BWV 1045 KENNETH RIEGEL, tenor (Evangelist); BENJAMIN LUXON, baritone (Jesus); SHEILA ARMSTRONG, soprano; JAN DeGAETANI, mezzo-soprano; JOHN ALER, tenor; JOHN SHIRLEY-QUIRK, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1980-81
St. Matthew Passion, BWV 244 KENNETH RIEGEL, tenor (Evangelist); RICHARD STILWELL, baritone (Jesus); PHYLLIS BRYN-JULSON, soprano; MAUREEN FORRESTER, contralto; SETH McCOY, tenor; BENJAMIN LUXON, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director	TWD 1976

ROBERT TEAR, tenor (Evangelist); RICHARD STILWELL, baritone (Jesus); ELLY AMELING, soprano; MAUREEN FORRESTER, contralto; JOHN ALER, tenor; MICHAEL DEVLIN, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1975-76
Ricercar a six from the Musical Offering, BWV 1079, orchestrated by Anton Webern	1979-80
Violin Concerto No. 1 in A minor, BWV 1041	
JOSEPH SILVERSTEIN, violin	1978-79
ITZHAK PERLMAN, violin	1977-78
Violin Concerto No. 2 in E, BWV 1042	1977-78
ITZHAK PERLMAN, violin	
BALASSA, SÁNDOR,	
Calls and Cries, Op. 33 (world premiere; commissioned by the Boston Symphony Orchestra for its centennial)	1982-83
BARTÓK, BÉLA	
Concerto for Orchestra	TWD 1981; 1980-81
Divertimento for String Orchestra	TWD 1976; 1975-76
Duke Bluebeard's Castle	1980-81
YVONNE MINTON, mezzo-soprano (Judith); GWYNNE HOWELL, bass-baritone (Bluebeard)	
The Miraculous Mandarin, Op. 19, Pantomime in one act	TWD 1979
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
The Miraculous Mandarin, Suite	TWD 1976; 1975-76
Music for Strings, Percussion, and Celesta	TWD 1979; TWD 1977; 1976-77
Piano Concerto No. 2	1980-81
ALEXIS WEISSENBERG, piano	
Violin Concerto No. 2	1975-76
KYUNG WHA-CHUNG, violin	





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Symphony No. 1 in C, Op. 21	1982-83
Symphony No. 2 in D, Op. 36	TWD 1981; 1980-81
Symphony No. 3 in E-flat, Op. 55, *Eroica*	TWD 1975; 1974-75
Symphony No. 4 in B-flat, Op. 60	TWD 1979; TWD 1975
Symphony No. 5 in C minor, Op. 67	1980-81; TWD 1980; 1979-80
Symphony No. 6 in F, Op. 68, *Pastoral*	1981-82; TWD 1980; 1979-80
Symphony No. 7 in A, Op. 92	1980-81; TWD 1980; 1976-77
Symphony No. 8 in F, Op. 93	1981-82
Symphony No. 9 in D minor, Op. 125	
ROBERTA ALEXANDER, soprano; MAUREEN FORRESTER, contralto; JAMES McCRACKEN, tenor; VICTOR VON HALEM, bass; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1982
FAYE ROBINSON, soprano; KATHERINE CIESINSKI, mezzo-soprano; DENNIS BAILEY, tenor; JOHN CHEEK, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1981-82
HEATHER HARPER, soprano; EVELYN PETROS, mezzo-soprano; SETH McCOY, tenor; BENJAMIN LUXON, baritone; HARVARD-RADCLIFFE COLLEGIUM MUSICUM, HARVARD GLEE CLUB, and RADCLIFFE CHORAL SOCIETY, F. JOHN ADAMS, director	1975-76
MARITA NAPIER, soprano; JOY DAVIDSON, mezzo-soprano; JOHN ALEXANDER, tenor; SHERRILL MILNES, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1974
Piano Concerto No. 2 in B-flat, Op. 19	1974-75
VLADIMIR ASHKENAZY, piano	
Piano Concerto No. 3 in C minor, Op. 37	1982-83; 1980-81
RUDOLF SERKIN, piano	
Piano Concerto No. 4 in G, Op. 58	
ANDRÉ WATTS, piano	TWD 1979
MURRAY PERAHIA, piano	1976-77
Piano Concerto No. 5 in E-flat, Op. 73, *Emperor*	
ALEXIS WEISSENBERG, piano	TWD 1981
RUDOLF SERKIN, piano	1980-81
ANDRÉ MICHEL-SCHUB, piano	1976-77
CHRISTOPH ESCHENBACH, piano	1973-74
Fantasia in C minor for piano, chorus, and orchestra, Op. 80	
RUDOLF SERKIN, piano; FAYE ROBINSON, soprano; MARY BURGESS, soprano; LILI CHOOKASIAN, contralto; KENNETH RIEGEL, tenor; DAVID GORDON, tenor; JULIEN ROBBINS, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1982-83
PETER SERKIN, piano; MARGARET CUSACK, soprano; PENELOPE BITZAS, mezzo-soprano; DEBORAH GRODECKA, mezzo-soprano; AVERY TRACHT, tenor; MARK FULARZ, baritone; S. MARK ALIAPOULIOS, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1982



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Violin Concerto in D, Op. 61
JOSEPH SILVERSTEIN, violin — TWD 1980
ITZHAK PERLMAN, violin — 1979-80

Overture to *The Consecration of the House*, Op. 124 — 1981-82

Overture to the ballet, *The Creatures of Prometheus*, Op. 43 — 1976-77

Overture from the Incidental Music to Goethe's *Egmont*, Op. 84 — 1980-81

Overture to *Fidelio*, Op. 72 — 1982-83

Leonore Overture No. 3 — 1981-82; TWD 1979; 1974-75

Fidelio, Opera in Two Acts, Op. 72 — TWD 1982
HILDEGARD BEHRENS, soprano (Leonore); JAMES McCRACKEN, tenor (Florestan); FRANZ F. NENTWIG, baritone (Don Pizarro); PAUL PLISHKA, bass-baritone (Rocco); VICTOR VON HALEM, bass (Don Fernando); MARIA FAUSTA GALLAMINI, soprano (Marzelline); VINSON COLE, tenor (Jaquino); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Scene and aria, *"Ah! perfido,"* Op. 65 — TWD 1982
HILDEGARD BEHRENS, soprano

BERG, ALBAN

Violin Concerto — 1978-79
ITZHAK PERLMAN, violin

BERIO, LUCIANO

Concerto for Two Pianos and Orchestra — TWD 1982; 1981-82
URSULA OPPENS and GILBERT KALISH, pianists

BERLIOZ, HECTOR

Béatrice et Bénédict, Comic opera in two acts — 1977-78
FREDERICA VON STADE, mezzo-soprano (Béatrice); SHEILA ARMSTRONG, soprano (Hero); GWENDOLYN KILLEBREW, mezzo-soprano (Ursule/Béatrice); JANICE MEYERSON, mezzo-soprano (Ursule); STUART BURROWS, tenor (Bénédict); DAVID ARNOLD, baritone (Claudio); JOSEPH McKEE, bass-baritone (Don Pedro); DOUGLAS LAWRENCE, baritone (Somarone)

speakers: ROHAN McCULLOUGH (Beatrice); RAUL JULIA (Benedick); JOANNE HAMLIN and FREDERICK KIMBALL (narrators)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Le Corsaire Overture , Op. 21 — 1980-81

The Damnation of Faust, Dramatic legend in four parts, Op. 24
FREDERICA VON STADE, mezzo-soprano (Marguerite); NICOLAI GEDDA, tenor (Faust); THOMAS STEWART, baritone (Mephistopheles); ERIC HALFVARSON, bass-baritone (Brander); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director — 1982-83

JULIA VARADY, soprano (Marguerite); KENNETH RIEGEL, tenor (Faust); PAUL PLISHKA, bass-baritone (Mephistopheles); DOUGLAS LAWRENCE, baritone (Brander); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director — TWD 1979

EDITH MATHIS, soprano (Marguerite); STUART BURROWS, tenor (Faust); HARRY THEYARD, tenor (Faust); DONALD McINTYRE, baritone (Mephistopheles); THOMAS PAUL, bass (Brander); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director	1973-74
Harold in Italy, Op. 16	1978-79
PINCHAS ZUKERMAN, viola	
Requiem (Grande Messe de morts), Op. 5	
JOHN ALER, tenor; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1981-82
KENNETH RIEGEL, tenor; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1977
Romeo and Juliet, Dramatic symphony, Op. 17	
JAN DeGAETANI, mezzo-soprano; JEAN DUPOUY, tenor; PAUL PLISHKA, bass-baritone; NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor	TWD 1976
JULIA HAMARI, mezzo-soprano; JEAN DUPOUY, tenor; JOSE VAN DAM, bass; NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor	1975-76
Symphonie fantastique, Op. 14	1977-78

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BERNSTEIN, LEONARD	
Chichester Psalms for mixed choir, boy solo, and orchestra ERIC AUBIN, boy alto; HARVARD-RADCLIFFE COLLEGIUM MUSICUM, HARVARD GLEE CLUB, and HARVARD-RADCLIFFE CHORUS, F. JOHN ADAMS, conductor	1974-75
Divertimento for Orchestra (world premiere; commissioned by the Boston Symphony Orchestra for its centennial)	1980-81
Serenade (after Plato's *Symposium*) for violin solo, string orchestra, and percussion JOSEPH SILVERSTEIN, violin	1975-76
Selections from *Songfest*	TWD 1978
BLOCH, ERNEST	
Schelomo JULES ESKIN, cello	1980-81
BOULEZ, PIERRE	
Rituel (In memoriam Maderna)	1979-80
BRAHMS, JOHANNES	
Symphony No. 1 in C minor, Op. 68	[TWD 1983]; TWD 1978; 1976-77; TWD 1976; 1975-76; TWD 1974; 1973-74
Symphony No. 2 in D, Op. 73	[TWD 1983]; 1982-83; 1974-75
Symphony No. 3 in F, Op. 90	[TWD 1983]; 1977-78
Symphony No. 4 in E minor, Op. 98	[TWD 1983]; 1978-79
Piano Concerto No. 1 in D minor, Op. 15	
CLAUDIO ARRAU, piano	TWD 1977
MAURIZIO POLLINI, piano	1976-77
RUDOLF SERKIN, piano	1973-74
Piano Concerto No. 2 in B-flat, Op. 83	
MAURIZIO POLLINI, piano	1982-83
PETER SERKIN, piano	TWD 1979; 1978-79
Serenade No. 1 in D, Op. 11	1976-77
Serenade No. 2 in A, Op. 16	1980-81
Ein deutsches Requiem (A German Requiem), Op. 45 BENJAMIN LUXON, baritone; JUDITH BLEGEN, soprano; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1978; 1977-78
BRUCH, MAX	
Violin Concerto No. 1 in G minor, Op. 26 ANNE-SOPHIE MUTTER, violin	1982-83
BRUCKNER, ANTON	
Symphony No. 3 in D minor	1979-80
Symphony No. 4 in E-flat, *Romantic*	1975-76
Symphony No. 5 in B-flat	1976-77
Symphony No. 8 in C minor	1982-83
Symphony No. 9 in D minor	1978-79

Te Deum	1978-79
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; CHERYL STUDER, soprano; JANICE MEYERSON, mezzo-soprano; KIM SCOWN, tenor; DAVID ARNOLD, baritone	
BUSONI, FERRUCCIO	
Comedy Overture, Op. 38	1981-82
CAGE, JOHN	
Renga with Apartment House 1776 (world premiere)	1976-77
HELEN SCHNEYER (the Protestants); NICO CASTEL (the Sephardim); CHIEF SWIFT EAGLE (the American Indians); JEANNE LEE (the Negro Slaves)	
CARTER, ELLIOTT	
A Symphony of Three Orchestras	1978-79
CHAUSSON, ERNEST	
Poème de l'amour et de la mer	TWD 1977
SHIRLEY VERRETT, mezzo-soprano	
Poème for violin and orchestra, Op. 25	1979-80
JOSEPH SILVERSTEIN, violin	
CHIHARA, PAUL	
Concerto for Saxophone and Orchestra (world premiere)	1980-81
HARVEY PITTEL, saxophone	
CHOPIN, FREDERIC	
Piano Concerto No. 1 in E minor, Op. 11	1974-75
ALEXIS WEISSENBERG, piano	
Piano Concerto No. 2 in F minor, Op. 21	1982-83
ALEXIS WEISSENBERG, piano	

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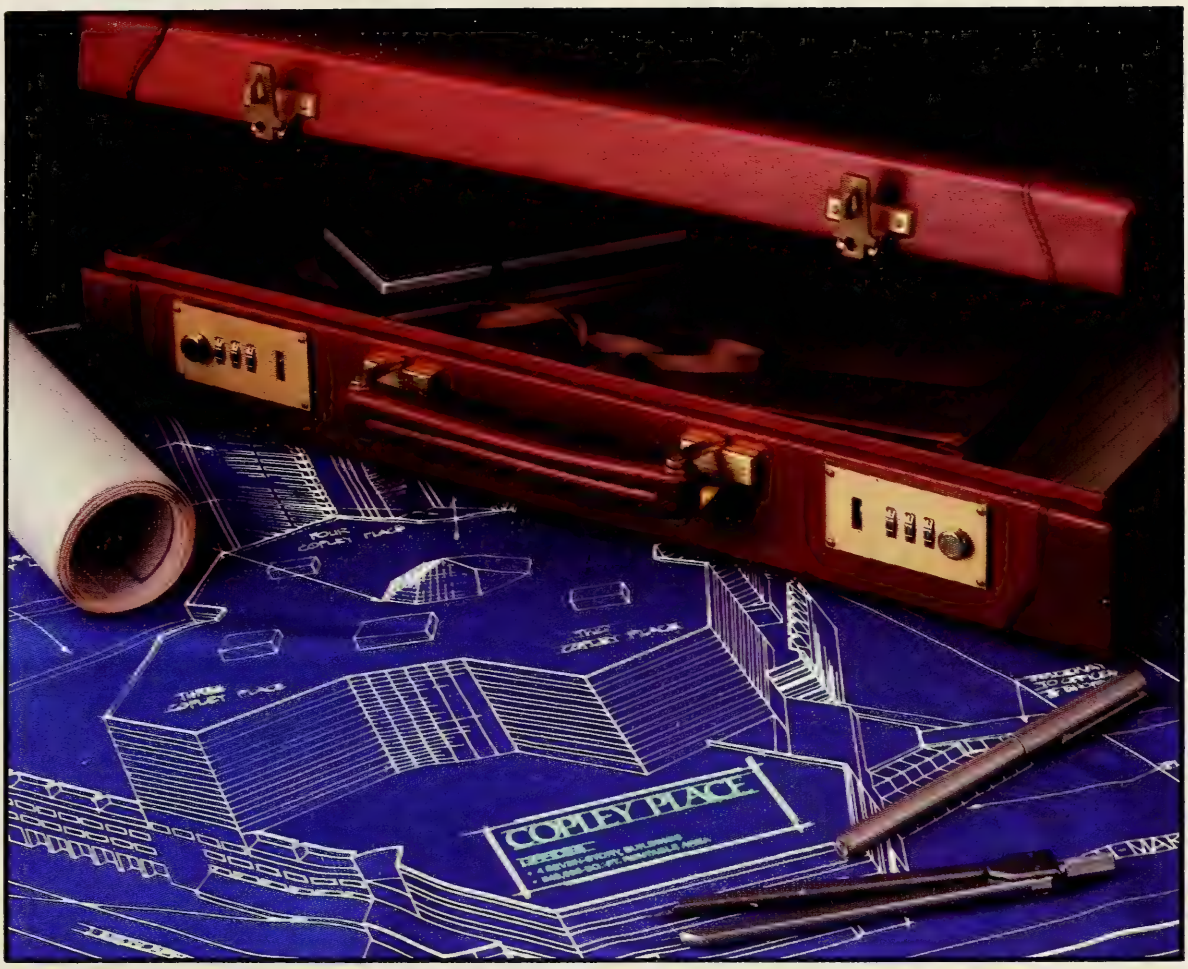
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COPLAND, AARON	
Concerto for Clarinet and String Orchestra with harpsichord and piano	1975-76
HAROLD WRIGHT, clarinet	
Dance Symphony	1980-81
CRUMB, GEORGE	
Echoes of Time and the River (Echoes III)	TWD 1976; 1975-76
DEBUSSSY, CLAUDE	
La Mer, Three symphonic sketches	1973-74
Prelude to "The Afternoon of a Faun"	1981-82
DEL TREDICI, DAVID	
Final Alice	1977-78
BARBARA HENDRICKS, soprano-narrator	
DRUCKMAN, STANLEY	
Chiaroscuro	1977-78
DVOŘÁK, ANTONÍN	
Symphony No. 6 in D, Op. 60	[TWD 1983]; 1981-82
Symphony No. 8 in G, Op. 88	TWD 1981; 1980-81; 1975-76
Symphony No. 9 in E minor, Op. 95, *From the New World*	TWD 1980
Cello Concerto in B minor, Op. 104	
YO-YO MA, cello	[TWD 1983]; 1982-83
FRANS HELMERSON, cello	TWD 1981
MSTISLAV ROSTROPOVICH, cello	TWD 1978; 1975-76
Stabat Mater, Op. 58	1979-80
PHYLLIS BRYN-JULSON, soprano; JAN DeGAETANI, mezzo-soprano; KENNETH RIEGEL, tenor; BENJAMIN LUXON, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
ELGAR, SIR EDWARD	
"Nimrod," from Variations on an Original Theme, Op. 36, *Enigma*	1979-80
FALLA, MANUEL DE	
The Three-Cornered Hat, ballet	TWD 1977; 1976-77
BEVERLY MORGAN, mezzo-soprano	
FAURÉ, GABRIEL	
Requiem, Op. 48	
BENJAMIN LUXON, baritone; LUCY PEACOCK, soprano; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1978-79
JOHN SHIRLEY-QUIRK, baritone; JUDITH BLEGEN, soprano; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1978
FINE, IRVING	
Toccata concertante	TWD 1982
GABRIELI, GIOVANNI	
Canzon per sonar septimi toni	1977-78
Sonata pian' e forte	1977-78
Canzona noni toni	1977-78

GLAZUNOV, ALEXANDER	
Chant du ménéstrel for cello and orchestra, Op. 71 MSTISLAV ROSTROPOVICH, cello	TWD 1975
GLUCK, CHRISTOPH WILLIBALD	
Orfeo ed Euridice MARILYN HORNE, mezzo-soprano (Orfeo); BENITA VALENTE, soprano (Euridice); ERIE MILLS, soprano (Amor); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	[TWD 1983]
GRIFFES, CHARLES TOMLINSON	
The Pleasure Dome of Kubla Khan, Op. 8	1975-76
Three Poems of Fiona MacLeod, Op. 11 PHYLLIS BRYN-JULSON, soprano	TWD 1976
HANDEL, GEORGE FRIDERIC	
Concerto grosso in D, Op. 6, No. 5	1981-82
HAYDN, FRANZ JOSEPH	
Symphony No. 1 in D	1973-74
Symphony No. 30 in C, *Alleluia*	1977-78
Symphony No. 31 in D, *Hornsignal*	TWD 1976; 1975-76
Symphony No. 39 in G minor	TWD 1981; 1980-81
Symphony No. 60 in C, *Il distratto*	1975-76
Symphony No. 73 in D, *The Hunt*	TWD 1975
Symphony No. 102 in B-flat	TWD 1978; 1978-79
Symphony No. 'B' in B-flat	1974-75
Notturno No. 1 in C	TWD 1975
Overture to *Armida*	1982-83; TWD 1977
Sinfonia concertante in B-flat for oboe, bassoon, violin, and cello RALPH GOMBERG, oboe; SHERMAN WALT, bassoon; JOSEPH SILVERSTEIN, violin; JULES ESKIN, cello	1973-74
Sonata VI, *Consummatum est!*, from *The Seven Last Words of our Saviour Upon the Cross*	1978-79
Trumpet Concerto in E-flat ARMANDO GHITALLA, trumpet	TWD 1979
Violin Concerto No. 1 in C JOSEPH SILVERSTEIN, violin	TWD 1977
The Creation	
KATHLEEN BATTLE, soprano; GOESTA WINBERGH, tenor; TOM KRAUSE, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	[TWD 1983]
SHEILA ARMSTRONG, soprano; DAVID RENDALL, tenor; JOHN SHIRLEY-QUIRK, bass-baritone; NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor	1982-83
The Seasons PHYLLIS BRYN-JULSON, soprano; ROBERT TEAR, tenor; JOHN SHIRLEY-QUIRK, baritone; NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor	TWD 1978; 1977-78

Mass in B-flat, *Harmoniemesse* TWD 1975
PHYLLIS BRYN-JULSON, soprano; ROSE TAYLOR, contralto; KENNETH RIEGEL, tenor; DAVID ARNOLD, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Mass in B-flat, *Theresienmesse* TWD 1977
RERI GRIST, soprano; GWENDOLYN KILLEBREW, mezzo-soprano; JOHN ALER, tenor; VICTOR BRAUN, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

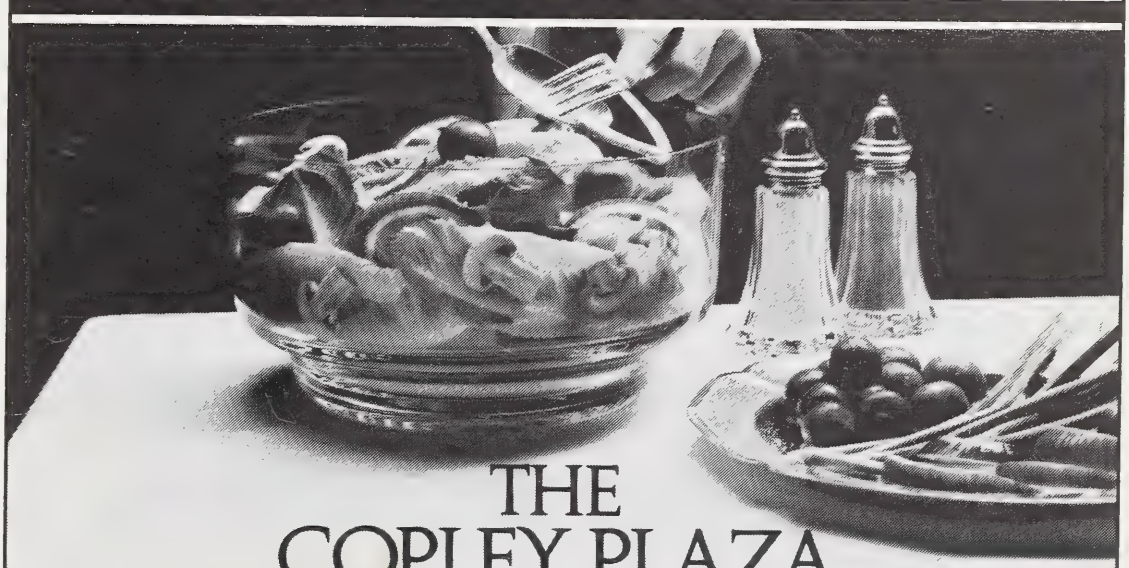
Mass in Time of War (Missa in tempore belli) TWD 1976
PHYLLIS BRYN-JULSON, soprano; GWENDOLYN KILLEBREW, mezzo-soprano; ENOCH SHERMAN, tenor; BARRY McDANIEL, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HOLST, GUSTAV

The Hymn of Jesus, Op. 37 1973-74
NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor

The Planets, Suite for large orchestra, Op. 32 1979-80
NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor

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HUMMEL, JOHANN NEPOMUK	
Trumpet Concerto MAURICE ANDRÉ, trumpet	1978-79
IBERT, JACQUES	
Escales (Ports of Call)	1982-83
ISHII, MAKI	
Mono-Prism for traditional Japanese drums and orchestra (world premiere) ONDEKO-ZA, Japanese drummers	TWD 1976
IVES, CHARLES	
Symphony No. 2	1982-83
Symphony No. 4 TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1976; 1975-76
Central Park in the Dark	1974-75
Variations on America (orch. Wm. Schuman)	TWD 1976
JANÁČEK, LEOŠ	
Sinfonietta	TWD 1980; 1979-80
KOLB, BARBARA	
Soundings	1977-78
KOUSSEVITZKY, SERGE	
Concerto for Double Bass EDWIN BARKER, double bass	1981-82
LIADOV, ANATOL	
The Enchanted Lake, Legend for orchestra, Op. 62	1979-80
LIEBERSON, PETER	
Piano Concerto (world premiere; commissioned by the Boston Symphony Orchestra for its centennial) PETER SERKIN, piano	[TWD 1983]; 1982-83
LIGETI, GYÖRGY	
Melodien for orchestra	1973-74

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LISZT, FRANZ

Piano Concerto No. 1 in E-flat — 1978-79
LIU SHIH-KUN, piano

Piano Concerto No. 2 in A — 1974-75
ANDRÉ WATTS, piano

Orpheus — TWD 1978; 1977-78

MAHLER, GUSTAV

Symphony No. 1 in D (with *Blumine* movement) — 1977-78; 1973-74

Symphony No. 2 in C minor, *Resurrection* — TWD 1975
SUSAN DAVENNY WYNER, soprano; MAUREEN FORRESTER, contralto; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Symphony No. 3
JESSYE NORMAN, soprano; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director — [TWD 1983]

BIRGIT FINNILAE, contralto; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director — TWD 1977; 1976-77

Symphony No. 5 — TWD 1976; 1975-76

Symphony No. 6 — 1980-81

Symphony No. 7 — 1979-80

Symphony No. 8 — TWD 1981; 1980-81
FAYE ROBINSON, soprano; JUDITH BLEGEN, soprano; DEBORAH SASSON, soprano; FLORENCE QUIVAR, mezzo-soprano; LORNA MYERS, mezzo-soprano; KENNETH RIEGEL, tenor; BENJAMIN LUXON, baritone; GWYNNE HOWELL, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director; [BROOKLYN BOYS CHORUS, JAMES McCARTHY, director (Symphony Hall)]; [YOUTH PRO MUSICA, ROBERTA HUMEZ, director; ST. PIUS V CHURCH CHOIR OF LYNN, MICHAEL JOSEPH, director; LEXINGTON BOYS CHOIR, CHRISTOPHER KING, director (Tanglewood)]; JAMES DAVID CHRISTIE, organ

Five Songs on texts by Friedrich Rückert — TWD 1978
JESSYE NORMAN, soprano

Songs of a Wayfarer — 1981-82
FREDERICA VON STADE, mezzo-soprano

MAMANGAKIS, NIKOS

Anarchia — 1976-77
DEAN ANDERSON, percussion; NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor

MARTIN, FRANK

Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra — TWD 1978; 1977-78
DORIOT ANTHONY DWYER, flute; RALPH GOMBERG, oboe; HAROLD WRIGHT, clarinet; SHERMAN WALT, bassoon; ARMANDO GHITALLA, trumpet; CHARLES KAVALOVSKI, horn; RONALD BARRON, trombone; EVERETT FIRTH, timpani

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MARTINO, DONALD

Concerto for Piano and Orchestra — 1979-80
DWIGHT PELTZER, piano

MAXWELL DAVIES, PETER

Symphony No. 2 (world premiere; commissioned by the Boston Symphony Orchestra for its centennial) — TWD 1981; 1980-81

MENDELSSOHN, FELIX

Ruy Blas Overture, Op. 95 — TWD 1975

Piano Concerto No. 1 in G minor, Op. 25 — TWD 1975
RUDOLF SERKIN, piano

Violin Concerto in E minor, Op. 64 — 1980-81
ISAAC STERN, violin

Elijah, Op. 70

SHERRILL MILNES, baritone; ELLY AMELING, soprano; JAN DeGAETANI, mezzo-soprano; NEIL SHICOFF, tenor; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director — TWD 1980

SHERRILL MILNES, baritone; ELLY AMELING, soprano; GWENDOLYN KILLEBREW, mezzo-soprano; NEIL SHICOFF, tenor; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director — 1979-80

Incidental Music to Shakespeare's *A Midsummer Night's Dream*, Op. 61 — TWD 1975
ROHAN McCULLOUGH, speaker; DIANA HOAGLAND, soprano; D'ANNA FORTUNATO, mezzo-soprano; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MESSIAEN, OLIVIER

Three Short Liturgies of the Divine Presence — 1978-79
YVONNE LORIOD, piano; JEANNE LORIOD, ondes martinot; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Turangalîla-symphonie — TWD 1975; 1974-75
YVONNE LORIOD, piano; JEANNE LORIOD, ondes martinot

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MOZART, WOLFGANG AMADÈ	
Symphony No. 25 in G minor, K.183	1975-76
Symphony No. 28 in C, K.189k(200)	1981-82
Symphony No. 31 in D, K.297(300a), *Paris*	1982-83
Symphony No. 36 in C, K.425, *Linz*	1981-82; TWD 1977
Symphony No. 40 in G minor, K.620	TWD 1976
Sinfonia concertante in E-flat, K.364	1978-79
JOSEPH SILVERSTEIN, violin; PINCHAS ZUKERMAN, viola	
Bassoon Concerto in B-flat, K.191	TWD 1979; 1978-79
SHERMAN WALT, bassoon	
Clarinet Concerto in A, K.622	TWD 1979
HAROLD WRIGHT, clarinet	
Piano Concerto No. 9 in E-flat, K.271	TWD 1976
CHRISTOPH ESCHENBACH, piano	
Piano Concerto No. 12 in A, K.414(385p)	TWD 1982
KEN NODA, piano	
Piano Concerto No. 17 in G, K.453	TWD 1978
VLADIMIR ASHKENAZY, piano	
Piano Concerto No. 20 in D minor, K.466	1979-80
MURRAY PERAHIA, piano	
Piano Concerto No. 23 in A, K.488	TWD 1977
PETER SERKIN, piano	
Violin Concerto No. 5 in A, K.219	1978-79
JOSEPH SILVERSTEIN, violin	

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Serenade No. 9 in D, K.320, *Posthorn* — TWD 1978

Overture to *Le nozze di Figaro (The Marriage of Figaro)*, K.492 — TWD 1979

Overture to *Die Zauberflöte (The Magic Flute)*, K.620 — TWD 1976

Der Schauspieldirektor (The Impresario), K.486, comedy in one act — TWD 1977

MAC MORGAN (An Impresario); RERI GRIST, soprano (Mme. Herz); ELIZABETH PARCELLS, soprano (Mlle. Silberklang); NEIL ROSENSHEIN, tenor (Herr Vogelsang)

Overture to *Der Schauspieldirektor*, K.486 — 1979-80

Recitative, *"Temerari! sortite fuori di questo loco!"* and aria, *"Come scoglio immoto resta,"* from *Così fan tutte*, K.588 — 1982-83

HILDEGARD BEHRENS, soprano

Scena, *"Ch'io mi scordi di te,"* with Rondo, *"Non temer, amato bene,"* for soprano, with piano obbligato — 1981-82

FREDERICA VON STADE, mezzo-soprano; PETER SERKIN, piano

MUSSORGSKY, MODEST

Scenes from *Boris Godunov* — TWD 1981

NICOLAI GHIAUROV, bass-baritone (Boris Godunov); KENNETH RIEGEL, tenor (Prince Shuisky); JACQUE TRUSSEL, tenor (Grigory); MICHEL SÉNÉCHAL, tenor (The Simpleton); JOCELYNE TAILLON, mezzo-soprano (Hostess of the Inn); OWEN RENFROE, boy soloist (Fyodor); DOUGLAS PERRY, tenor (Missail); DUANE CLENTON CARTER, baritone (Nikitich, Border Guard); J. PATRICK RAFTERY, baritone (Shchelkalov); ARA BERBERIAN, bass (Pimen); AAGE HAUGLAND, bass (Varlaam); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director; YOUTH PRO MUSICA, ROBERTA HUMEZ, director

NIELSEN, CARL

Symphony No. 2, Op. 16, *The Four Temperaments* — 1982-83

Symphony No. 4, Op. 29, *The Inextinguishable* — 1977-78

PANUFNIK, ANDRZEJ

Sinfonia Votiva (Symphony No. 8) (world premiere; commissioned by the Boston Symphony Orchestra for its centennial) — TWD 1982; 1981-82

PENDERECKI, KRZYSZTOF

Threnody for the Victims of Hiroshima — 1975-76

PERLE, GEORGE

A Short Symphony (world premiere) — TWD 1980

PROKOFIEV, SERGEI

Piano Concerto No. 3 in C, Op. 26 — 1979-80

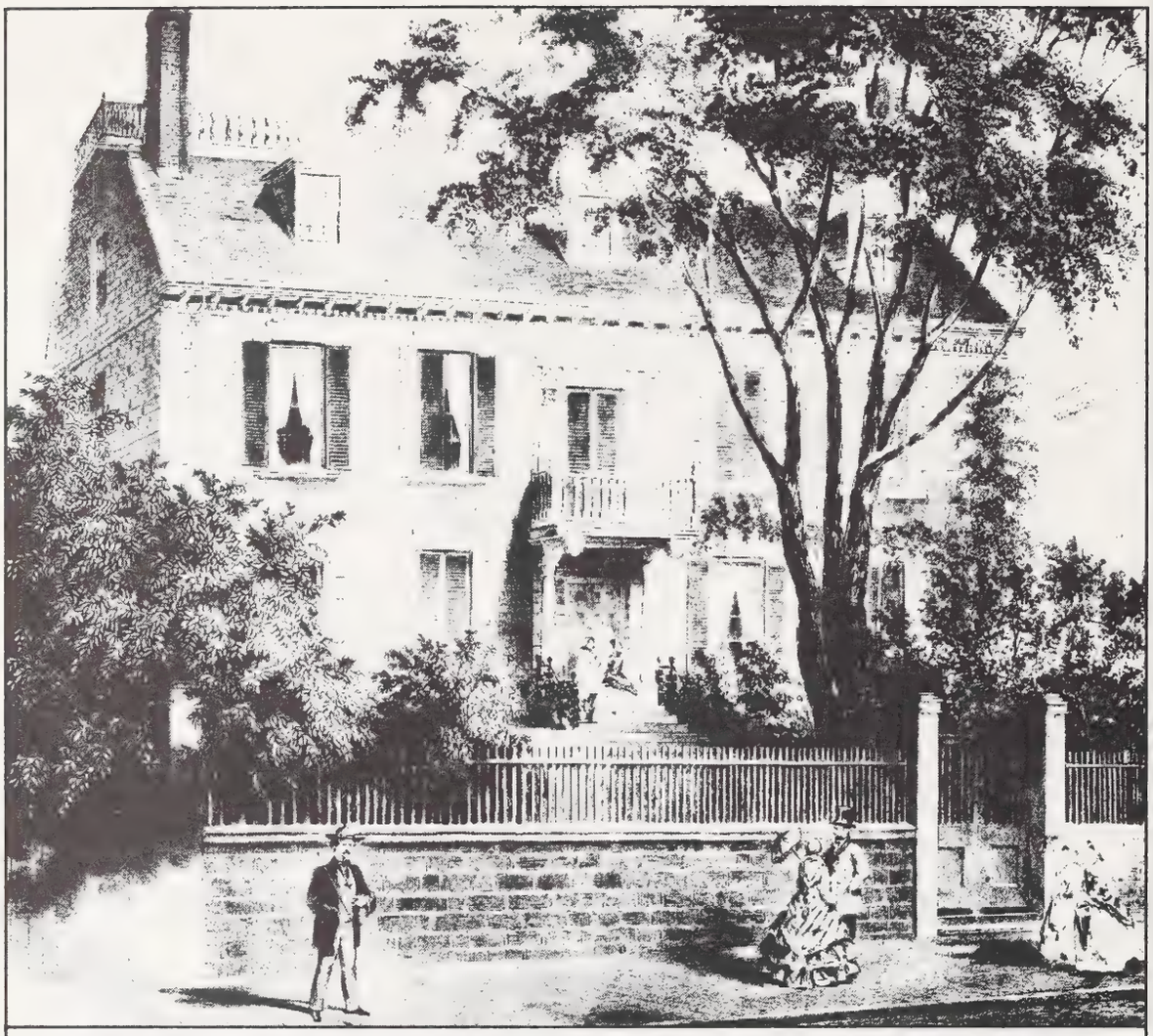
MARTHA ARGERICH, piano

Symphony Concerto for cello and orchestra, Op. 125 — 1976-77

MSTISLAV ROSTROPOVICH, cello

Violin Concerto No. 2 in G minor, Op. 63 — 1980-81

PETER ZAZOFSKY, violin



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PUCCINI, GIACOMO

Tosca, Opera in Three Acts — TWD 1980

SHIRLEY VERRETT, soprano (Tosca); VERIANO LUCHETTI, tenor (Cavaradossi); SHERRILL MILNES, baritone (Scarpia); ITALO TAJO, bass (Sacristan); DOUGLAS LAWRENCE, bass (Angelotti); KIM SCOWN, tenor (Spoletta); KEITH KIBLER, bass (Sciarrone, Jailer); MARGARET CUSACK, soprano (Shepherd); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director

RACHMANINOFF, SERGEI

Symphony No. 3 in A minor, Op. 44 — 1973-74

Symphonic Dances, Op. 45 — 1974-75

Piano Concerto No. 1 in F-sharp minor, Op. 1 — 1978-79

LYDIA ARTYMIW, piano

Piano Concerto No. 2 in C minor, Op. 18 — TWD 1980

CECILE LICAD, piano

Piano Concerto No. 3 in D minor, Op. 30 — 1977-78

ALEXIS WEISSENBERG, piano

RAVEL, MAURICE

Alborada del gracioso — TWD 1977; 1975-76; 1973-74

Une Barque sur l'océan — 1974-75

Bolêro — TWD 1980; 1979-80

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Daphnis et Chloé (complete) TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1979; 1974-75
L'Enfant et les sortilèges, Lyric fantasy in two parts PHYLLIS BRYN-JULSON, soprano; D'ANNA FORTUNATO, mezzo-soprano; JOY DAVIDSON, contralto; NEIL ROSENSHEIN, tenor; DAVID EVITTS, baritone; MARK PEARSON, bass; JAN DeGAETANI, mezzo-soprano (The Child); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1975
PHYLLIS BRYN-JULSON, soprano; D'ANNA FORTUNATO, mezzo-soprano; MARY DAVENPORT, contralto; NEIL ROSENSHEIN, tenor; DAVID EVITTS, baritone; MARK PEARSON, bass; JAN De GAETANI, mezzo-soprano (The Child); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1974-75
Menuet antique	1973-74
Ma Mère l'oye (complete)	1973-74
Pavane pour une infante défunte	1979-80
Piano Concerto in G PETER SERKIN, piano	TWD 1980
Rapsodie espagnole	1973-74
Shéhérazade, Three poems for voice and orchestra FREDERICA VON STADE, mezzo-soprano	1979-80
Le Tombeau de Couperin, Suite for orchestra	1974-75
Tzigane, Concert rhapsody for violin and orchestra JOSEPH SILVERSTEIN, violin	1979-80
La Valse, Choreographic poem	1977-78; TWD 1975; 1974-75; 1973-74
Valses nobles et sentimentales	1977-78; TWD 1975; 1974-75
RESPIGHI, OTTORINO	
Ancient Airs and Dances, Suite No. 1	1976-77
Ancient Airs and Dances, Suite No. 2	1977-78
Ancient Airs and Dances, Suite No. 3	TWD 1976
The Fountains of Rome	TWD 1979; 1977-78
The Pines of Rome	1977-78
Roman Festivals	TWD 1979; 1977-78
RIMSKY-KORSAKOV, NIKOLAI	
Sheherazade, Symphonic suite, Op. 35	TWD 1977; 1976-77
ROCHBERG, GEORGE	
Concerto for Violin and Orchestra ISAAC STERN, violin	TWD 1976
ROSSINI, GIOACCHINO	
Overture to *La Cenerentola*	[TWD 1983]
Overture to *Semiramide*	1975-76
Sonata No. 6 in D for strings	1975-76
ROUSSEL, ALBERT	
Bacchus and Ariadne, Suite No. 2, Op. 43	1978-79
The Spider's Feast, Symphonic fragments, Op. 17	1978-79

Symphony No. 3 in G minor, Op. 42	1980-81
RUSH, LOREN	
The Cloud Messenger	1974-75
SAINT-SAËNS, CAMILLE	
Symphony No. 3 in C minor, Op. 78	1975-76
Piano Concerto No. 2 in G minor, Op. 22	1977-78
ANDRÉ WATTS, piano	
Introduction and rondo capriccioso, Op. 28	1981-82
ITZHAK PERLMAN, violin	
SCHOENBERG, ARNOLD	
Concerto for Piano and Orchestra, Op. 42	1974-75
PETER SERKIN, piano	
Concerto for Violin and Orchestra, Op. 36	TWD 1974; 1973-74
JOSEPH SILVERSTEIN, violin	
Five Pieces for Orchestra, Op. 16	1982-83
Gurrelieder	
JESSYE NORMAN, soprano (Tove); TATIANA TROYANOS, mezzo-soprano (Wood-Dove); JAMES McCRACKEN, tenor (Waldemar); KIM SCOWN, tenor (Klaus the Jester); DAVID ARNOLD, baritone (Peasant); WERNER KLEMPERER, speaker; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1978-79
PHYLLIS CURTIN, soprano (Tove); LILI CHOOKASIAN, contralto (Wood-Dove); JAMES McCRACKEN, tenor (Waldemar); JERRY JENNINGS, tenor (Klaus the Jester); DAVID ARNOLD, baritone (Peasant); GEORGE LONDON, speaker; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1974
Modern Psalm, Op. 50c	1973-74
ANDREW FOLDI, speaker; NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor	
Ode to Napoleon Bonaparte, for reciter, piano, and string orchestra, Op. 41b	1973-74
DANIEL WINDHAM, speaker; PAUL JACOBS, piano	
Theme and Variations for Orchestra, Op. 43B	1975-76
Verklärte Nacht, Op. 4	TWD 1974; 1973-74
SCHUBERT, FRANZ	
Symphony No. 2 in B-flat, D.125	1979-80
Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished*	1981-82
SCHULLER, GUNTHER	
Capriccio stravagante	1973-74
Deaï	TWD 1979
SCHUMAN, WILLIAM	
Symphony No. 3	1980-81
SCHUMANN, ROBERT	
Symphony No. 4 in D minor, Op. 120	1981-82
Piano Concerto in A minor, Op. 54	1981-82
MARTHA ARGERICH, piano	



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Conzertstück in F for four horns and orchestra, Op. 86 CHARLES KAVALOVSKI, horn; RICHARD SEBRING, horn; DANIEL KATZEN, horn; RICHARD MACKEY, horn	1982-83
SESSIONS, ROGER	
Concerto for Orchestra (world premiere; commissioned by the Boston Symphony Orchestra for its centennial)	TWD 1982; 1981-82
When Lilacs Last in the Dooryard Bloom'd ESTHER HINDS, soprano; FLORENCE QUIVAR, mezzo-soprano; DOMINIC COSSA, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	TWD 1977; 1976-77
SHOSTAKOVICH, DMITRI	
Symphony No. 10, Op. 93	1980-81
Cello Concerto No. 2, Op. 126 MSTISLAV ROSTROPOVICH, cello	TWD 1975
SMETANA, BEDŘICH	
Overture to *The Bartered Bride*	1977-78
STARER, ROBERT	
Concerto for Violin and Orchestra (world premiere) ITZHAK PERLMAN, violin	1982-83; 1981-82
STÖLZEL, GOTTFRIED HEINRICH	
Concerto grosso a quattro chori	1976-77
STRAUSS, JOHANN, JR.	
Emperor Waltzes, Op. 437	1982-83
STRAUSS, RICHARD	
Also sprach Zarathustra, Tone poem for large orchestra, free after Nietzsche, Op. 30	TWD 1982; 1981-82
Death and Transfiguration, Tone poem for large orchestra, Op. 24	1982-83; 1975-76
Don Quixote, Fantastic variations on a theme of knightly character, Op. 35 JULES ESKIN, cello; BURTON FINE, viola	1974-75
Ein Heldenleben, Tone poem, Op. 40	1981-82; TWD 1979; TWD 1975; 1974-75
Symphonia domestica, Op. 53	1976-77
Four Last Songs LEONTYNE PRICE, soprano	[TWD 1983]
Interlude and Final scene from *Salome* HILDEGARD BEHRENS, soprano LEONTYNE PRICE, soprano	1982-83 [TWD 1983]
STRAVINSKY, IGOR	
Apollo, Ballet in two scenes, for string orchestra	1982-83
Movements for orchestra and piano MICHEL BEROFF, piano	1975-76
Concerto for Piano and Wind Instruments MICHEL BEROFF, piano	1975-76
Concerto in D for violin and orchestra ITZHAK PERLMAN, violin	1979-80; 1977-78
The Firebird (complete)	1982-83; TWD 1982; 1975-76; TWD 1974; 1973-74

L'Histoire du soldat (The Soldier's Tale)	TWD 1976
Ode in Three Parts, for orchestra	1979-80
Oedipus Rex, Opera-oratorio after Sophocles	TWD 1982
GLENDA MAURICE, mezzo-soprano (Jocasta); KENNETH RIEGEL, tenor (Oedipus); JOHN CHEEK, bass-baritone (Creon); AAGE HAUGLAND, bass (Tiresias); JOHN GILMORE, tenor (The Shepherd); JOSEPH McKEE, bass-baritone (The Messenger); SAM WANAMAKER, speaker; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Requiem Canticles	1982-83; TWD 1982
MARY WESTBROOK-GEHA, mezzo-soprano; S. MARK ALIAPOULIOS, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Le Sacre du printemps, Pictures from pagan Russia	1981-82; TWD 1980; 1979-80; TWD 1976; 1975-76
Symphony of Psalms	TWD 1982
TAKEMITSU, TORU	
A Flock Descends into the Pentagonal Garden	1978-79
Quatrain for clarinet, violin, cello, piano, and orchestra	TWD 1977; 1976-77
TASHI [Richard Stoltzman, clarinet; Ida Kavafian, violin; Fred Sherry, cello; Peter Serkin, piano]	

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TARTINI, GIUSEPPE (arr. Jean Thilde)
Trumpet Concerto in D — 1978-79
MAURICE ANDRÉ, trumpet

TCHAIKOVSKY, PYOTR ILYICH
Symphony No. 4 in F minor, Op. 36 — 1978-79
Symphony No. 5 in E minor, Op. 64 — TWD 1982; TWD 1977; 1976-77
Symphony No. 6 in B minor, Op. 74, *Pathétique* — 1982-83; TWD 1979; 1978-79; 1975-76; TWD 1974; 1973-74
Piano Concerto No. 1 in B-flat minor, Op. 23
HORACIO GUTIÉRREZ, piano — 1978-79
ALEXIS WEISSENBERG, piano — 1975-76
ANDRÉ WATTS, piano — TWD 1974
Violin Concerto in D, Op. 35
JOSEPH SILVERSTEIN, violin — 1980-81
ISAAC STERN, violin — 1978-79
BORIS BELKIN, violin — 1977-78
Variations on a Rococo Theme for cello and orchestra, Op. 33 — 1978-79
LYNN HARRELL, cello
Ceremonial Overture, *1812*, Op. 49 — TWD 1981; TWD 1979
Serenade in C for strings, Op. 48 — 1977-78
Francesca da Rimini, Symphonic fantasy after Dante, Op. 32 — 1981-82
Swan Lake, Ballet in four acts, Opus 20 — 1978-79
Eugene Onegin, Lyric scenes in three acts and seven scenes, Op. 24
GALINA VISHNEVSKAYA, soprano (Tatiana); NICOLAI GEDDA, tenor (Vladimir Lensky); BENJAMIN LUXON, baritone (Eugene Onegin); PAUL PLISHKA, bass (Prince Gremin); JEAN DUPOUY, tenor (Monsieur Triquet); LILI CHOOKASIAN, contralto (Filipyevna); JOY DAVIDSON, mezzo-soprano (Olga); DAVID ARNOLD, baritone (Zaretsky); GREGORY REINHART, bass-baritone (A Captain); PAMELA GORE, contralto (Madame Larina); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor — 1976-77
JUDITH BECKMANN, soprano (Tatiana); STUART BURROWS, tenor (Vladimir Lensky); RICHARD STILWELL, baritone (Eugene Onegin); ARA BERBERIAN, bass (Prince Gremin); STEVEN COLE, tenor (Monsieur Triquet); ROSE TAYLOR, mezzo-soprano (Filipyevna); GILLIAN KNIGHT, mezzo-soprano (Olga); LARRY JULIAN, baritone (Zaretsky); MARK CORNELIUS, baritone (A Captain); D'ANNA FORTUNATO, mezzo-soprano (Madame Larina); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor — TWD 1974

VAUGHAN WILLIAMS, RALPH
The Lark Ascending, Romance for violin and orchestra — 1976-77
JOSEPH SILVERSTEIN, violin

VERDI, GIUSEPPE

Overture to *La forza del destino* — TWD 1980; 1978-79

"Ah, sì, ben mio" from *Il trovatore* — TWD 1980

"Niun mi tema" from *Otello*
JON VICKERS, tenor

Inno delle nazioni (Hymn of the Nations) — TWD 1980
JON VICKERS, tenor; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Requiem Mass for four solo voices, chorus, and orchestra, in memory of Alessandro Manzoni — TWD 1981
MIRELLA FRENI, soprano; SHIRLEY VERRETT, mezzo-soprano; ERMANNO MAURO, tenor; NICOLAI GHIAUROV, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

VIEUXTEMPS, HENRI

Violin Concerto No. 5 in A minor, Op. 37 — 1976-77
JOSEPH SILVERSTEIN, violin

VIVALDI, ANTONIO

The Four Seasons — 1981-82; TWD 1976
JOSEPH SILVERSTEIN, violin

Bassoon Concerto in F, P.318 — TWD 1977; 1976-77
SHERMAN WALT, bassoon

Piccolo Concerto in C, P.79 — TWD 1977; 1976-77
LOIS SCHAEFER, piccolo

Magnificat — TWD 1976
PHYLLIS BRYN-JULSON, soprano; GWENDOLYN KILLEBREW, mezzo-soprano; ENOCH SHERMAN, tenor; BARRY McDANIEL, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WAGNER, RICHARD

Prelude to *Die Meistersinger von Nürnberg* — TWD 1982; 1981-82

Overture to *Tannhäuser* — 1976-77

Tristan und Isolde, Act II — TWD 1981
JESSYE NORMAN, soprano (Isolde); GWENDOLYN KILLEBREW, mezzo-soprano (Brangäne); JON VICKERS, tenor (Tristan); AAGE HAUGLAND, bass (King Marke); WARREN ELLSWORTH, tenor (Melot); KEITH KIBLER, bass (Kurvenal)

Die Walküre, Act I
JESSYE NORMAN, soprano (Sieglinde); JON VICKERS, tenor (Siegmund); GWYNNE HOWELL, bass-baritone (Hunding) — TWD 1978

JESSYE NORMAN, soprano (Sieglinde); KARL-WALTER BOEHM, tenor (Siegmund); GWYNNE HOWELL, bass-baritone (Hunding) — 1977-78

Songs to five poems by Mathilde Wesendonck — TWD 1982
HILDEGARD BEHRENS, soprano

WEBER, CARL MARIA VON

The Ruler of the Spirits Overture — 1978-79

WEBERN, ANTON

Five Pieces for Orchestra, Op. 10 — 1981-82

WILSON, OLLY
Voices 1976-77

WOLF-FERRARI, ERMANNO
Overture to *The Secret of Susanna* 1976-77

Arr. WANG GUOTONG/Orch. SHEN LIHONG
Emancipation Song, for erhu and orchestra TWD 1980
JIANG JIANHUA, erhu

Arr. WU ZUQIANG
Wailful Wrath by the River, for erhu and orchestra TWD 1980
JIANG JIANHUA, erhu

WU ZUQIANG/WANG YENQIAO/LIU DEHAI
Little Sisters of the Grassland, Concerto for pipa and orchestra TWD 1980; 1978-79
LIU DEHAI, pipa

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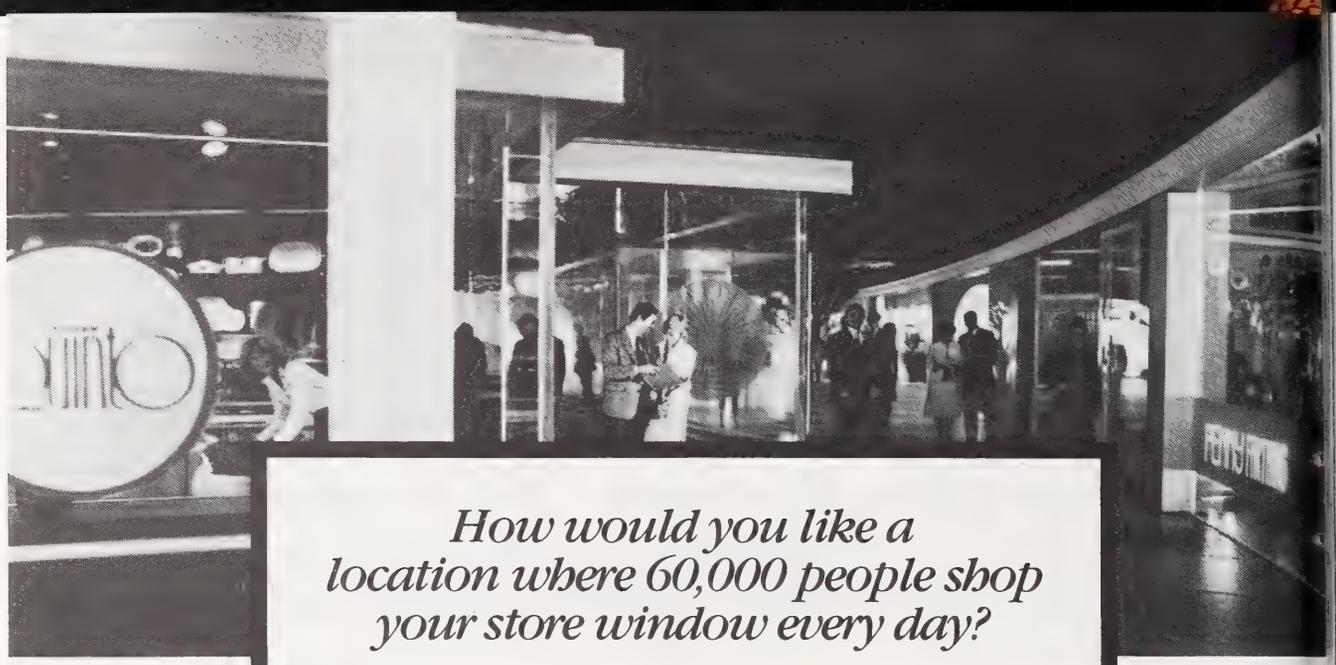
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BEETHOVEN, LUDWIG VAN
Overture to *The Consecration of the House,* Op. 124

VIVALDI, ANTONIO
Concerto in D for two violins and orchestra, RV 512
ITZHAK PERLMAN, violin
ISAAC STERN, violin

HAYDN, FRANZ JOSEPH
Concerto in C for cello and orchestra, Hob. VIIb:1 (second and third movements)
MSTISLAV ROSTROPOVICH, cello

VERDI, GIUSEPPE
"D'amor sull'ali rosee" from *Il trovatore*

STRAUSS, RICHARD
Awakening Scene *("Zweite Brautnacht")* from *Die ägyptische Helena*

PUCCINI, GIACOMO
"Signore, ascolta" from *Turandot* (encore)
LEONTYNE PRICE, soprano

BEETHOVEN, LUDWIG VAN
Fantasia in C minor for piano, chorus, and orchestra, Op. 80
RUDOLF SERKIN, piano
BENITA VALENTE, soprano; SUSAN DAVENNY WYNER, soprano; LILI CHOOKASIAN, contralto; JOHN ALER, tenor; DENNIS BAILEY, tenor; JOHN CHEEK, bass-baritone

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BARTÓK, BÉLA
Concerto for Orchestra (encore; finale only)

Hundredth Birthday Concert
Thursday, 22 October 1981 at 7:30 p.m. on the Boston Common

BEETHOVEN, LUDWIG VAN
Symphony No. 9 in D minor, Op. 125
FAYE ROBINSON, soprano; KATHERINE CIESINSKI, mezzo-soprano; DENNIS BAILEY, tenor; JOHN CHEEK, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor



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	Week
BACH, J.S.	
Brandenburg Concerto No. 5 in D, BWV 1050	21
DORIOT ANTHONY DWYER, flute	
JOSEPH SILVERSTEIN, violin	
PETER SERKIN, piano	
BALASSA	
Calls and Cries, Op. 33	3
(world premiere; commissioned by the Boston Symphony Orchestra for its centennial)	
BARBER	
Adagio for Strings, Op. 11	16
BARTÓK	
Divertimento for String Orchestra	11
BEETHOVEN	
Fantasia in C minor for piano, chorus, and orchestra, Op. 80	1
RUDOLF SERKIN, piano	
FAYE ROBINSON, soprano	
MARY BURGESS, soprano	
LILI CHOOKASIAN, contralto	
KENNETH RIEGEL, tenor	
DAVID GORDON, tenor	
JULIEN ROBBINS, bass-baritone	
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Overture to *Fidelio*	1, Tuesday 'C5'
Piano Concerto No. 3 in C minor, Op. 37	Opening Night
RUDOLF SERKIN, piano	
Symphony No. 1 in C, Op. 21	14, Providence III, Tuesday 'B6'
BERG	
Three Pieces for Orchestra, Op. 6	10
BERLIOZ	
The Damnation of Faust, Dramatic legend in four parts, Op. 24	13
FREDERICA VON STADE, mezzo-soprano	
NICOLAI GEDDA, tenor	
THOMAS STEWART, baritone	
ERIC HALFVARSON, bass-baritone	
BOSTON BOY CHOIR, THEODORE MARIER, director	
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	

BRAHMS

Piano Concerto No. 2 in B-flat, Op. 83 — 18
MAURIZIO POLLINI, piano

Symphony No. 1 in C minor, Op. 68 — 16

Symphony No. 2 in D, Op. 73 — 1, Tuesday 'C5', Providence III

Symphony No. 3 in F, Op. 90 — 10

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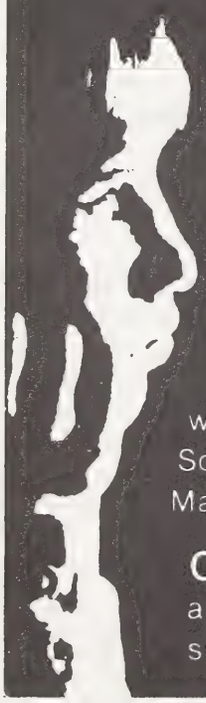
Les Illuminations, to poems by Arthur Rimbaud, Op. 18 — 11
VINSON COLE, tenor

Spring Symphony, Op. 44, for soprano, alto, and tenor soli, mixed chorus, boys' choir, and orchestra — 5
KATHLEEN BATTLE, soprano
LINDA FINNIE, mezzo-soprano
PHILIP LANGRIDGE, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
BOSTON BOY CHOIR, THEODORE MARIER, director

BRUCH

Violin Concerto No. 1 in G minor, Op. 26 — 14
ANNE-SOPHIE MUTTER, violin

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BRUCKNER
Symphony No. 8 in C minor 22

CHOPIN
Piano Concerto No. 2 in F minor, Op. 21 3
ALEXIS WEISSENBERG, piano

DVOŘÁK
Cello Concerto in B minor, Op. 104 15
YO-YO MA, cello

ELGAR
The Dream of Gerontius (words by Cardinal Newman), 8
for mezzo-soprano, tenor, and bass soloists, chorus,
and orchestra, Op. 38
JESSYE NORMAN, soprano
STUART BURROWS, tenor
JOHN SHIRLEY-QUIRK, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN
The Creation 2
SHEILA ARMSTONG, soprano
DAVID RENDALL, tenor
JOHN SHIRLEY-QUIRK, bass-baritone
NEW ENGLAND CONSERVATORY CHORUS,
LORNA COOKE deVARON, conductor

Overture to *Armida* 21

Symphony No. 102 in B-flat 11

Violin Concerto No. 1 in C, Hob. VIIa:I 5
JOSEPH SILVERSTEIN, violin

HONEGGER
Symphony No. 2 6

IBERT
Escales (Ports of Call) 14

IVES
Symphony No. 2 18

KIM
Violin Concerto 17
ITZHAK PERLMAN, violin

LIEBERSON
Piano Concerto 21
(world premiere; commissioned by the Boston Symphony
Orchestra for its centennial)

MENDELSSOHN
Overture to *Ruy Blas,* Op. 95 — 5

MOZART
Concerto in C for flute and harp, K.299(297c) — 9
DORIOT ANTHONY DWYER, flute
ANN HOBSON PILOT, harp

Divertimento No. 7 in D, K.205(167A) — 7

Masonic Funeral Music, K.477(479a) — 9

Overture to *Die Zauberflöte,* K.620 — 6

Piano Concerto No. 27 in B-flat, K.595 — 9
MURRAY PERAHIA, piano

Recitative, *"Temerari! Sortite fuori di questo loco!"* and aria, *"Come scoglio immoto resta,"* from *Così fan tutte,* K.588 — 20
HILDEGARD BEHRENS, soprano

Symphony No. 31 in D, K.297(300a), *Paris* — 20

NIELSEN
Symphony No. 2, Op. 16, *The Four Temperaments* — 3

PISTON
Symphony No. 6 — 7

RIMSKY-KORSAKOV
Sheherazade, Symphonie suite, Op. 35 — 6

ROSSINI
Overture to *La Cenerentola* — 17

SCHOENBERG
Five Orchestral Pieces, Op. 16 — 1

SCHUBERT
Overture to *Rosamunde* [*Die Zauberharfe,* D.644] — 9, 10

Symphony No. 7 in B minor (old No. 8), D.759, *Unfinished* — 10

SCHUMANN
Conzertstück in F for four horns and orchestra, Op. 86 — Tuesday 'C5'
CHARLES KAVALOVSKI, horn
RICHARD SEBRING, horn
DANIEL KATZEN, horn
RICHARD MACKEY, horn

Symphony No. 1 in B-flat, Op. 38, *Spring* — 12, Tuesday 'C/B'

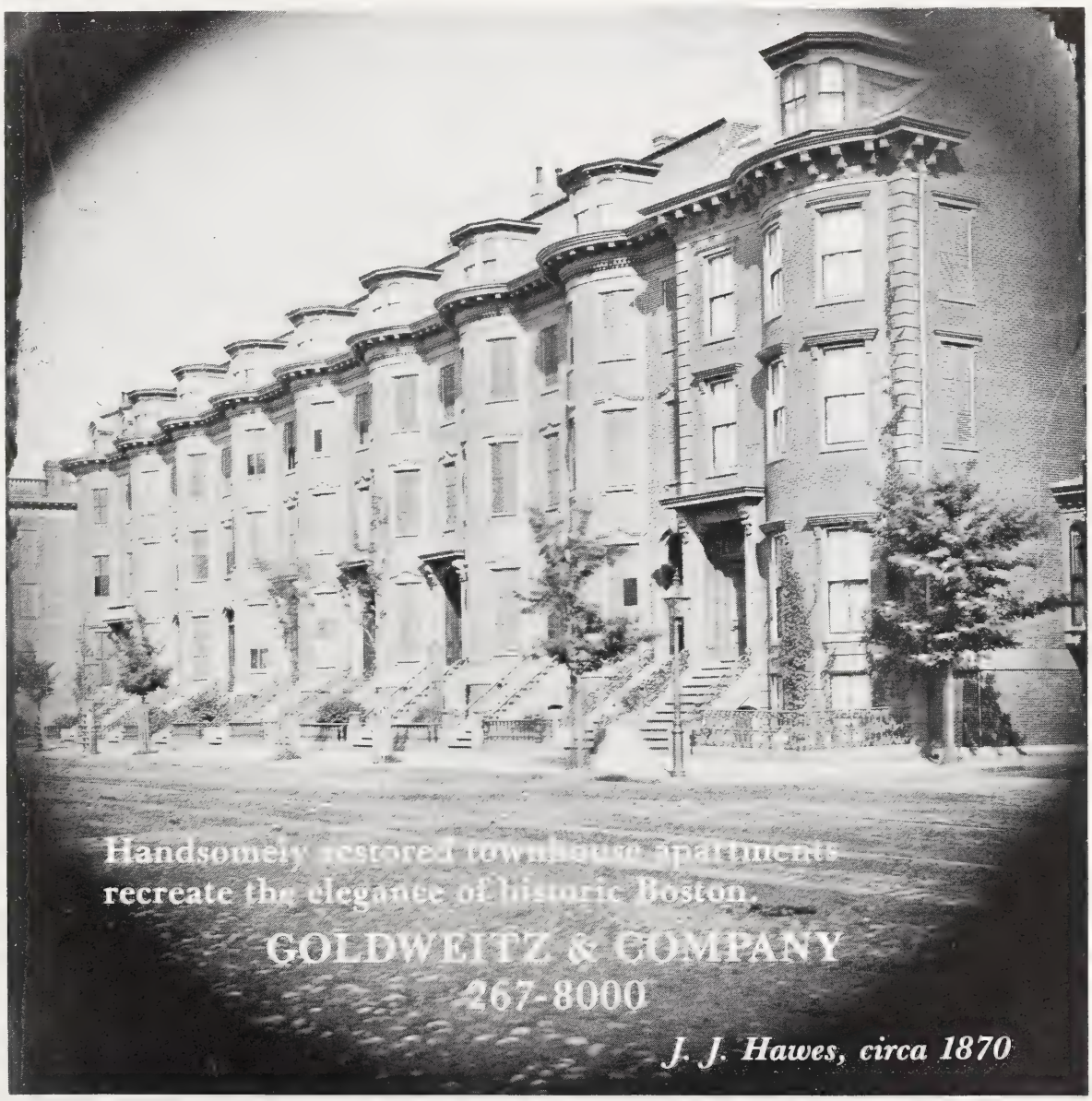
SHOSTAKOVICH
Symphony No. 6, Op. 53 — 12

SIBELIUS
Symphony No. 1 in E minor, Op. 39 — 7, Tuesday 'C/B'

STARER
Concerto for Violin and Orchestra — 17
ITZHAK PERLMAN, violin

STRAUSS, J.
Emperor Waltzes, Op. 437 — 21

STRAUSS, R.
An Alpine Symphony, Op. 64 — 4
Death and Transfiguration, Tone poem for large orchestra, Op. 24 — 20
Don Juan, Tone poem after Lenau, Op. 20 — 16
Interlude and Final Scene from *Salome* — 20
HILDEGARD BEHRENS, soprano



STRAVINSKY

Apollo, Ballet in two scenes, for string orchestra — 15

The Firebird (complete score of 1911) — 17, Tuesday 'B6'

Requiem Canticles — 15

MARY WESTBROOK GEHA, mezzo-soprano
S. MARK ALIAPOULIOS, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

TCHAIKOVSKY

Symphony No. 6 in B minor, Op. 74, *Pathétique* — Opening Night

VAUGHAN WILLIAMS

Symphony No. 6 in E minor — 9

VIVALDI

"Beatus vir" (Psalm III, Vulgate), RV 597, in C, for two sopranos, contralto, tenor, bass, two choirs, two orchestras, and two continuos — 19

MARGARET MARSHALL, soprano
CLAUDINE CARLSON, mezzo-soprano
BIRGIT FINNILAE, contralto
JOHN GILMORE, tenor
JULIEN ROBBINS, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Introduction to "Dixit Dominus," RV 636, in G, for soprano, string orchestra, and continuo — 19

MARGARET MARSHALL, soprano

"Dixit Dominus" (Psalm 109, Vulgate), RV 594, in D, for two sopranos, contralto, tenor, bass, two choirs, two orchestras, and two continuos — 19

MARGARET MARSHALL, soprano
CLAUDINE CARLSON, mezzo-soprano
BIRGIT FINNILAE, contralto
JOHN GILMORE, tenor
JULIEN ROBBINS, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

"Domine ad adiuvandum me" (Psalm 69:2, Vulgate), RV 593, in G, for soprano, two choirs, two orchestras, and two continuos — 19

MARGARET MARSHALL, soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WALTON

Cello Concerto — 4

RALPH KIRSHBAUM, cello

WEBER

Overture to *Der Freischütz* — 12, Tuesday 'C/B'

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SEIJI OZAWA, Music Director	Opening Night, 1, 2, 3, 13, Tuesday 'C5,' 14, Providence III, 15, 18, 20, Tuesday 'B6,' 21, 22
SIR COLIN DAVIS, Principal Guest Conductor	8, 9, 10
JOSEPH SILVERSTEIN, Assistant Conductor	7, Tuesday 'C/B,' 17*
CHARLES DUTOIT	6
KURT MASUR	11, 12
VITTORIO NEGRI	19
EUGENE ORMANDY	16
ANDRÉ PREVIN	4, 5

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	Week
ALIAPOULIOS, S. MARK, baritone	15
ARMSTRONG, SHEILA, soprano	2
BATTLE, KATHLEEN, soprano	5
BEHRENS, HILDEGARD, soprano	20
BURGESS, MARY, soprano	1
BURROWS, STUART, tenor	8
CARLSON, CLAUDINE, mezzo-soprano	19
CHOOKASIAN, LILI, contralto	1
COLE, VINSON, tenor	11
DWYER, DORIOT ANTHONY, flute	9, 21
FINNIE, LINDA, mezzo-soprano	5
FINNILAE, BIRGIT, contralto	19
GILMORE, JOHN, tenor	19
GEDDA, NICOLAI, tenor	13
GORDON, DAVID, tenor	1
HALFVARSON, ERIC, bass-baritone	13
KATZEN, DANIEL, horn	Tuesday 'C5'
KAVALOVSKI, CHARLES, horn	Tuesday 'C5'
KIRSHBAUM, RALPH, cello	4
LANGRIDGE, PHILIP, tenor	5
MA, YO-YO, cello	15
MACKEY, RICHARD, horn	Tuesday 'C5'
MARSHALL, MARGARET, soprano	19
MUTTER, ANNE-SOPHIE, violin	14
NORMAN, JESSYE, soprano	8
PERAHIA, MURRAY, piano	9
PERLMAN, ITZHAK, violin	17
PILOT, ANN HOBSON, harp	9
POLLINI, MAURIZIO, piano	18
RENDALL, DAVID, tenor	2
RIEGEL, KENNETH, tenor	1
ROBBINS, JULIEN, bass-baritone	1, 19
ROBINSON, FAYE, soprano	1
SEBRING, RICHARD, horn	Tuesday 'C5'
SERKIN, PETER, piano	21
SERKIN, RUDOLF, piano	Opening Night
SHIRLEY-QUIRK, JOHN, bass-baritone	2, 8
SILVERSTEIN, JOSEPH, violin	5, 21
STEWART, THOMAS, baritone	13

VON STADE, FREDERICA, mezzo-soprano	13
WEISSENBERG, ALEXIS, piano	3
WESTBROOK-GEHA, MARY, mezzo-soprano	15
BOSTON BOY CHOIR, THEODORE MARIER, director	5, 13
NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor	2
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1, 5, 8, 13, 19

WORKS PERFORMED AT SYMPHONY HALL CHAMBER PRELUDES DURING THE 1982-83 SUBSCRIPTION SEASON

	Week
BARTÓK	
Fourty-four Duos for Two Violins (selections)	11
BEETHOVEN	
Romance in F for violin and piano, Op. 50	1
Serenade in D for flute, violin, and viola, Op. 25	14
Trio in E-flat for violin, viola, and cello, Op. 3	2
Violin Sonata in A, Op. 12, No. 2	14
BRAHMS	
Trio in E-flat for violin, horn, and piano, Op. 40	1
BRITTEN	
Lachrymae, Reflections on a Song of John Dowland, Op. 48, for viola and piano	11
Phantasy for oboe, violin, viola, and cello, Op. 2	5
DVOŘÁK	
Sonatina in G for violin and piano	15
Terzetto in C for two violins and viola, Op. 74	15
HAYDN	
String Quartet in G, Op. 77, No. 1	11
Trio in F-sharp minor for piano, violin, and cello, Hob.XV:26	2
HONEGGER	
Sonata for viola and piano	6
MENDELSSOHN	
Trio in D minor for piano, violin, and cello, Op. 49	5

MOZART	
Duo No. 2 in B-flat for violin and viola, K.424	20
Quartet in G minor for piano, violin, viola, and cello K.478	6
SCHUBERT	
Quartet Movement (Allegro assai) in C minor, D.703	10
String Quartet in D minor, D.810, *Death and the Maiden*	10
SCHUMANN	
Five Pieces in Folk Style, Op. 102, for cello and piano	Tuesday 'C/B'
Trio No. 1 in D minor for piano, violin, and cello, Op. 63	Tuesday 'C/B'
[SIBELIUS	
Sonatina in E for violin and piano, Op. 80	Tuesday 'C/B'*]
STRAUSS	
Sonata in E-flat for violin and piano, Op. 18	20
STRAVINSKY	
Elegy for solo violin	15

*not performed

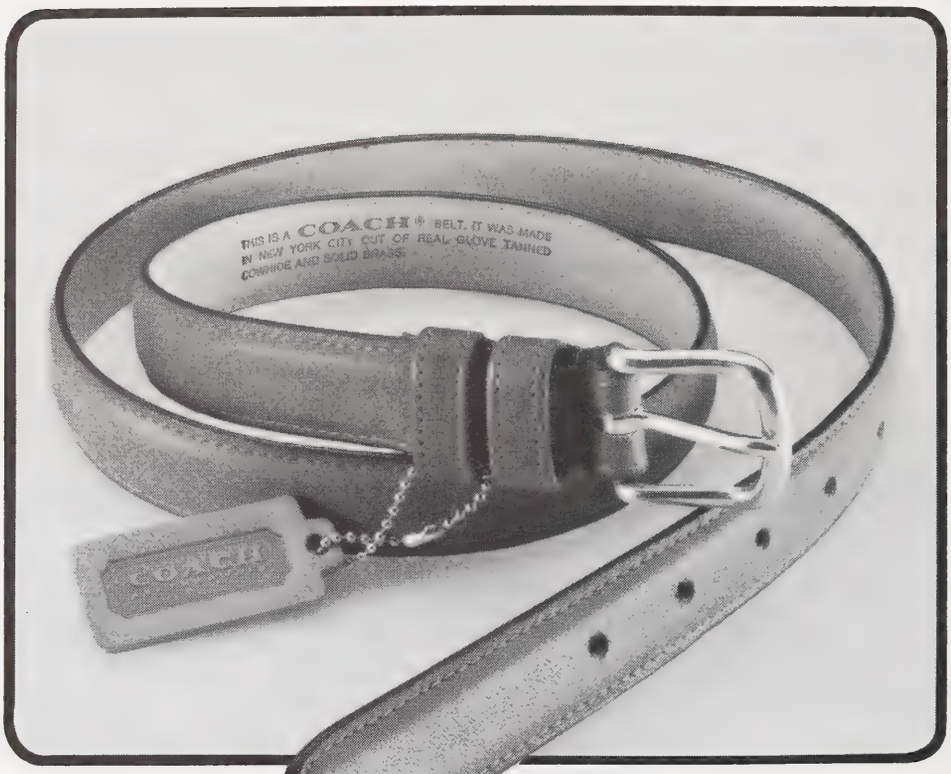


CHAMBER PRELUDE PERFORMERS DURING THE 1982-83 SUBSCRIPTION SEASON

	Week
BABCOCK, MARTHA, cello	5
BACHELDER, MARGARET, piano	15
BROWN, LILA, viola	2
CHURCHILL, MARYLOU SPEAKER	2
CLODES, MARIA	1
CROMWELL, GRETCHEN, piano	2
DEVEAU, DAVID	Tuesday 'C/B,' 14
ELIAS, GERALD, violin	11
FELDMAN, RONALD, cello	11
FIEKOWSKY, SHEILA, violin	1
FRANCESCO STRING QUARTET (Bo Youp Hwang, violin; Ronan Lefkowitz, violin; Robert Barnes, viola; Joel Moerschel, cello)	10
GENOVESE, ALFRED, oboe	5
JEANNERET, MARC, viola	20
KATZEN, DANIEL, horn	1
KIM, JUNG-JA, piano	11
LEFKOWITZ, RONAN, violin	11
LEVY, AMNON, violin	20
LOWE, NISANNE, violin	15
LUDWIG, MARY, viola	5
McCARTY, PATRICIA, viola	11
MILLER, JONATHAN, cello	Tuesday 'C/B'
MIZUNO, IKUKO, violin	15
NIELAND, MISCHA, cello	6
PASTERNACK, BENJAMIN, piano	20
RIPLEY, ROBERT, cello	2
ROSEN, JEROME, violin	Tuesday 'C/B,'* 15
SEIGEL, HARVEY, violin	5
SHAMES, JENNIE, violin	14
SMIRNOFF, JOEL, violin	[Tuesday 'C/B']†
SMITH, FENWICK, flute	14
URITSKY, VYACHESLAV, violin	6
WANGER, FREDRIK, piano	5
WILKISON, RONALD, viola	14, 15
YAMPOLSKY, TATIANA	6
ZARETSKY, MICHAEL, viola	6

*replacing Joel Smirnoff
†indisposed

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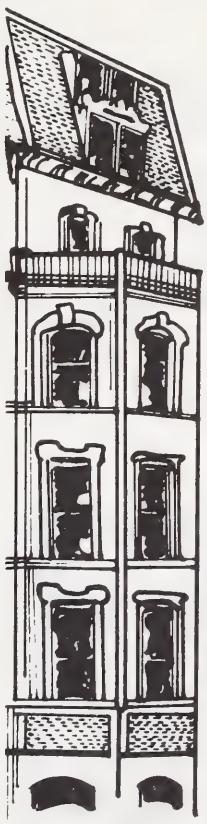
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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Hall Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $4.50 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.



WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Live Saturday-evening broadcasts are carried by WGBH-FM, WCRB-FM (Boston 102.5), WFCR-FM (Amherst 88.5), WPBH-FM (Hartford 90.5), and WNPR-FM (Norwich 89.1). If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are supporters of the Boston Symphony, active in all of its endeavors. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information. For information, please call the Friends' Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and would like to change your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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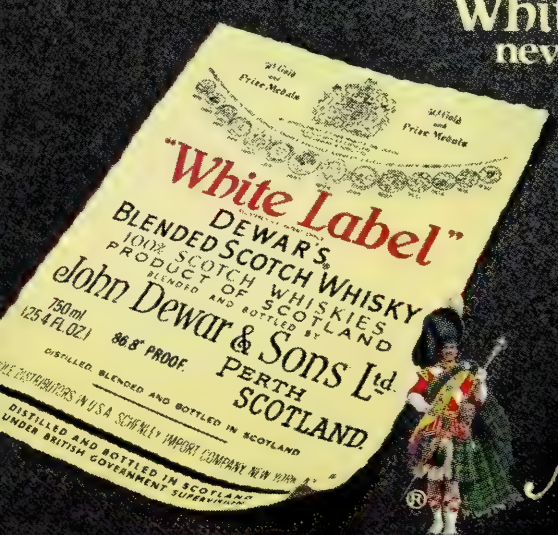
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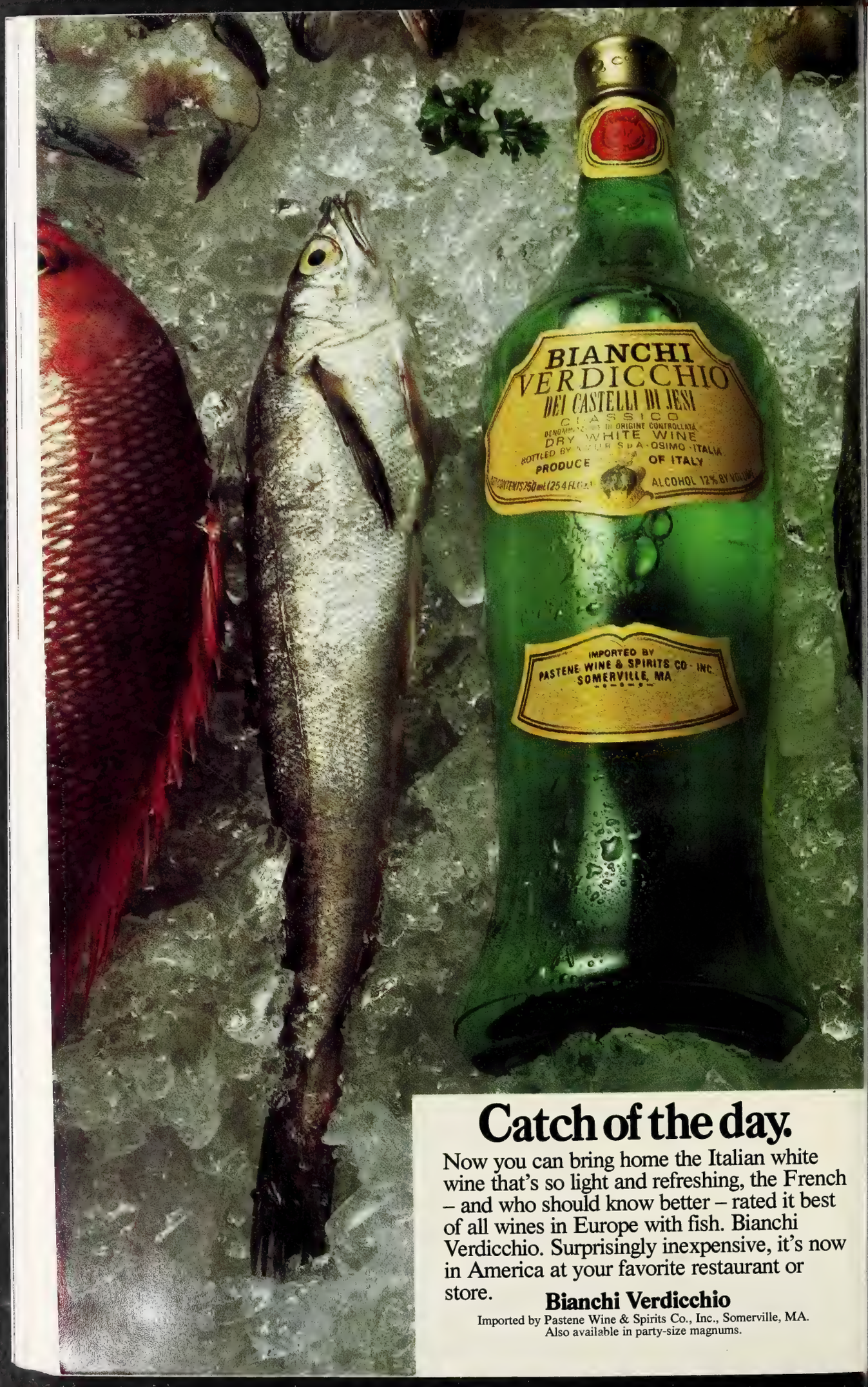
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